Ancient Monuments Society

in association with

The Friends of Friendless Churches

Newsletter

Autumn
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ANCIENT MONUMENTS SOCIETY

THE FRIENDS OF FRIENDLESS CHURCHES

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Front Cover: Cherishing historic buildings is a continuum. One of the charms of The Friends is that we have the money to be Janus-like. We take the best of what we have inherited into care but we are also able through the Cottam Will Trust (see page 8) to embellish as well as conserve. This is the window that we commissioned from John Piper in memory of John Betjeman for the church at Farnborough (Berks not Hants) where our founder, Ivor Bulmer-Thomas is buried. It is given pride of place in the account of "John Piper and the Church" reviewed on page 51.

Secretary's Report

ANNUAL GENERAL MEETINGS.

There will, of course, be formal notices nearer the time but members may care to note the date for the 2013 AGMs.

That for the AMS is **Saturday 13th July in central Birmingham**. There will be guided tours around a number of major buildings including, we hope, the Town Hall, and Birmingham Museum, which have both just emerged from major conservation campaigns. Birmingham used to be the byword for destruction to make way for roads and banal redevelopment. Now it has rediscovered the virtue of conservation in a big way. The regeneration of the Jewellery Quarter has become a national exemplar.

The Friends will be meeting on **12th October in the great medieval parish at Beaumaris on Anglesey** – and there will be a chance to see those churches on the island owned by us

THE NATIONAL SCENE

Government Ministers

In the September reshuffle out went two junior ministers, both of whom had been doing a creditable job. Rather than abolish the complete ministry at the Dept for Culture, Media and Sport, Government decided instead to downgrade it from 4 Ministers to 3. As a result John Penrose lost his job. He had been saying some sensible things and had taken a close interest in the work of English Heritage. Greg Clark, the Minister at the Dept for Communites and Local Government, who had so skillfully steered The National Planning Policy Framework to a final draft which pleased most parties, was rewarded by promotion to Financial Secretary to the Treasury. His successor is Nick Boles, founder of the think tank, Policy Exchange, and an overt sceptic on the value of Town and Country Planning. The fox in charge of the hen coop? John Penrose's successor at DCMS as Heritage Minister was Ed Vaizey who will have his work cut out as he also covers Architecture, Arts, Creative Industries and Museums. He is a jolly fellow but a bluff exterior fronts a high intelligence and a genuine interest in his brief(s). He has a lineage that comforts – his mother is the art critic, Marina Vaizey.

VAT

The Stop Press in the Summer Newsletter reported the welcome decision of the Treasury to top up the Listed Places of Worship Grant Scheme, under which VAT incurred in works of repair and now alterations too is reimbursed, by a bounteous £30m. That really should ensure 100% recompense. That is Good News for churches in use and for The Friends of Friendless Churches. However little or no progress was made in persuading the Government to be as kind towards secular listed buildings. From 1st October 2012 VAT at the full 20% is now to be levied on works of alteration carried out at the 350,000 buildings in that category. It creates a disincentive of sorts against damaging change but the relief was only ever offered to works that had gained listed building consent – change that is either benign or acceptable as part of a scheme, say, of conversion. The only concession eased the transitional arrangements. Provided owners had applied for listed building consent before 21st March 2012 zero rating would still apply on works which were finished by 1st October 2015. Pre-existing VAT concessions, bestowing zero-rating on disabled access and reducing the rate to 5% on residential buildings that had been empty for two years or more, still stand. Or at least they have so far. Apparently, the European Commission has informed HMG that the reduced rate of VAT (5%) on the installation of energy-saving material contravenes the VAT Directive. And just to ram home the nail in the coffin of the listed building concession, the zero rate on alterations was a derogation from the Treaty of Rome, which means that now that it has been surrendered, it can never be re-instated.

Simplifying Heritage Consents

The big shake-up in the formal framework to Town and Country Planning came in the National Planning Policy Framework (the NPPF), published on 27th March which condensed 1,000 pages of Government Policy and Advice to 50. We all breathed a collective sigh of relief as the

wording was much better than we had feared. Even so, there is open talk that Mr Osborne remains convinced that more needs to be done to push back the frontiers of Planning. As it is, **The Enterprise and Regulatory Reform Bill** is moving towards the royal assent. It introduces a number of changes which do not raise concerns – the fusion of conservation area consent with planning permission so that owners would only have to apply once; allowing a certificate of immunity from listing (i.e. a promise not to list for 5 years), to be sought at any time not just when there is a live planning application; to allow the National Heritage List for England (i.e. the inventory of protected structures) to define the extent of special interest in a listed building, to render it easier for the owner to gauge what is significant; and to facilitate the establishment of Heritage Partnership Agreements which allow changes at the larger sites to be managed over the longterm with a reduced need for repetitive, individual, applications.

Alongside this bill, there was a parallel consultation on 4 further measures, on which the AMS offered varying degrees of scepticism. We were therefore relieved when the Government announced in October that it had taken on board concerns and would not be taking forward a system of "prior notification leading to deemed consent". Currently listed building consent is required for any works for the demolition, alteration or extension of a listed building which affects its character as a building of special interest. By definition, this means that proposals which are benign as well as harmful need consent. Government had proposed that local authorities would have been given a simple early warning, or prior notification, of the intent to carry out works and would then have had 28 days to decide to acquiesce or require the submission of a full lbc application. We feared, like most of those who responded to the consultation that the net affect, whatever the intention, could be an increase in bureaucracy. If a full lbc application were required, the two months minimum it takes to process that would have been added to the 28 days. A phonecall to the Conservation Officer seemed far quicker and less intimidating. Government also decided not to press ahead with a statutory framework for a system of accredited agents, paid for by the applicant but de facto authorized to process a grant of listed building consent. This had seemed to be a direct attack on the role of the Conservation Officer, already a post in full retreat in many authorities and we felt strongly that independent expertise, divorced from the applicant, should be preserved. Government is looking to see if a light-touch, non statutory approach might be taken forward. An optional system of local and national class consents, an alternative to the now-rejected prior notifications, will be introduced – perhaps with a category of works or where, as with a canal or railway network, planning boundaries would otherwise entail putting in the same application to several authorities.

Wales

A Welsh Heritage Bill to be presented to the Welsh Assembly has been promised – and we are participating in discussions on what it should contain. It is planned for 2014-15. However minds seem to have already been made up on the future of The Royal Commission on the Ancient and Historical Monuments of Wales, the body charged with recording the nation's heritage. The Welsh Government declared in May that it wished "to create a process whereby the core functions of the Royal Commission could be merged with other organizations, including Cadw" (There are similar moves to merge the Scottish Royal Commission with Historic Scotland). We protested at the merger, mainly because the RCAHMW has a justifiably high reputation for scholarship on everything from chapels, churches and houses, both vernacular and polite, to the copper industry of Swansea or individual architects like John Nash and Herbert Luck North. Its National Monuments Record is a resource without equal. From the English perspective there is a painful sense of déjà vue. When Chris Smith was Secretary of State at the DCMS he pushed through the shotgun marriage of the English Royal Commission and English Heritage. Research then became the sole responsibility at the public level of EH. However it is not a statutory requirement and poor EH feels it has little choice as it tries to meet its unfair quota of cuts to protect its frontline obligatory services rather than the non-compulsory "desirable" of research. And what is the point of the merger in Wales? The RCAHMW spends a mere £2m a year. We shall report the final decision when it is taken.

Local Authorities

In 2011 English Heritage, with the support of the Heritage Lottery Fund, commissioned Green Balance (Richard Bate) with Grover Lewis Associates to prepare a report on historic properties owned by local authorities. The

report was submitted in March and published in October on the HELM website (www.helm.org.uk). Against a background of 78 local authority owned assets on the Heritage at Risk Register, all listed Grade I or II* (for most recent HAR lists see page page 39) and great pressure for historic buildings to be sold off, either to the private sector or the community, the report is a welcome indicator of established good practice, as well as offering grounds for gloom. There are impressive Heritage Asset Strategies operating in Bristol, Lincs (where the County Council has prepared a Conservation Management Plan for each historic property in its ownership), Gloucester City and Manchester (where the City own 12% of all listed buildings) whilst Great Yarmouth retains the crown it earned, under its Conservation Officer, Stephen Earl, as the most sharply positive of any in a deprived area in its attitude to its historic building stock. Unlike charities, local authorities are not required to dispose of property to the highest bidder. The General Disposal Consent England Order 2003 permits disposal at less than market value, providing the undervalue does not exceed £2m, and where disposal would promote economic, social or environmental wellbeing. The report highlights an enterprising use of those powers at Hebden Bridge, West Yorks, where the Grade 11 listed Town Hall of 1897 has been transferred to a not-for-profit community company on a 125 year lease for a nominal ground rent of £1 a year. Calderdale Council became the anchor tenant paying rent to the association which broadly reflects the previous cost it incurred in running and maintaining the building. The Council also offered a £60,000 grant and an interest free loan of the same amount to enable a backlog of works to be progressed. But sometimes it is the market that can offer the best solution. East Hill House, in Colchester, listed Grade I, previously occupied by the Social Services Dept of the County Council was sold for £500,000 for conversion to a boutique hotel.

"Heritage Help"

By the end of the year there should be a new website at www.heritagehelp.org.uk. which will offer free advice on looking after historic buildings, especially in the context of the sort of asset transfers examined in the Green Balance report, above – although it is also aimed at local history groups, town and parish councils which are facing new responsibilities under the Localism Act as well as individual owners. Funded by English Heritage with contributions in kind from all the National Amenity Societies, AMS included, the advice will embrace listed buildings and conservation areas, applying for grants, forming local groups, undertaking maintenance work, drawing up Conservation Plans, intervening in the Planning process and opportunities for Learning.

A Warm Welcome

We are pleased to report that the AGMs saw the election of 3 trustees – Sir Paul Britton to The Friends, Will Palin and Bob Kindred to the AMS. Sir Paul is the Prime Minister's Appointments Secretary. He has had a very distinguished career in the civil service which included many years dealing with Housing and Local Government and a spell as Director of Town and Country Planning at DETR. Will was until recently Secretary of SAVE Britain's Heritage, having worked for a time at the Sir John Soane Museum. He is unafraid to get his hands dirty and is playing a key role in saving the 18th century residential accommodation at Sheerness Dockyard in Kent. Bob was for 36 years Conservation Officer for Ipswich, and is one of the principal founders of what is now the Institute for Historic Building Conservation, in which he is a hugely-respected figure.

We are delighted to welcome all three.

FRIENDS OF FRIENDLESS CHURCHES

The Oscars of the conservation world are the "Angel Awards" organized by English Heritage and sponsored by (Lord) Andrew Lloyd-Webber, whose passion for historic buildings, churches in particular, was manifest even as a youngster. We were very chuffed when our recent repair campaigns at St John the Baptist, **Matlock Bath**, Derbs (1897 by Sir Guy Dawber) and medieval St Mary's **Mundon** Essex both won "Commendations". That at Matlock, which members attending the 2012 AGM were able to see, is growing more exciting by the day – the photos overleaf show the exterior and interior, after repair, and members awaiting attentively the start of proceedings. The two people sitting in the front pew to the left, should really be standing up to take a bow. They are Adam and Raida Bench, the architects who supervised the complicated and outstandingly successful campaign. The builder, Malcolm Sellers, was on a well-deserved holiday

at the time. Also absent were the conservators at Crick Smith, based at the University of Lincoln, who are, even as we speak, uncovering what seems almost certainly early if not original decoration on the reredos. This had been painted over but is now being steadily revealed as good quality and rather delicate floral work (see above). Slightly plainer patterns have been detected on the dado panels. Crick Smith are also recreating one of the "bosses" on the screen which had been lost. As you can see we have gathered all the surviving Stations of the Cross for re-assembly as a continuous row on the north wall. Almost half had been stolen while the future of the building was being decided.

The tell tale scaffolding (photo below), at **Long Crichel** in Dorset, also signals a repair campaign

(to the tower) which has just finished – and again one where keeping the water out has been given spice by reinstatement. The window at the base

of the tower, showing the Instruments of the Passion, had been holed over the years. But then as we sorted out the vestry the displaced elements of the pattern emerged so we will now able to put them back. So the blank expanses of plain glass, as above, will soon be a thing of the past. We are very grateful to our architect, Louise Bainbridge and Magenta Building Repair of Blandford Forum for another task very well done.

Little **Thornton le Beans** in Yorkshire, shown here in the middle of the building works, is also now finished (architect, David Sherriff, contractors, John Maloney). The best repair campaigns are conservative and we have retained the slight dish in the roofline as it abuts the bellcote. Now we hope with local people to encourage it once again to be the heart of the community.

The two photos on the right show **Tremaen** in Ceredigion in West Wales, captured in the Spring as the "cat's eyes" bloom. Here we have just started work (architect, Frans Nicholas and contractors, Welsh Heritage Construction) after much careful discussion on how best to accommodate the bats which share the church with us. On the right is Brenda Howell, whose passion for the church led to its upgrading to 11* and its passing to us. It's a building which grows on you not least when you take in the highly individual and strikingly-coloured Pwntan sandstone with

which it is laid. Here is the most obvious spot to detect the very special mind that created it. This was the mason, architect and bard, John Jones. Jones was born at the Harp Inn at Llanfair Talhaearn in Denbighshire in 1810 and died in the same place by his own hand in 1869, wracked by pain induced by illness. He began work alongside his father as an apprentice carpenter at Gwrych Castle and at the age of 15 he was taken on by Lord Bagot at Pool Park near Ruthin. He then spent 13 years with Thomas Penson and thence to London in 1834 to enter the influential office of Scott and Moffat (later that of Sir George Gilbert Scott). And from there to Sir Joseph Paxton, where he worked on the Crystal Palace. He seems to have got the Tremaen commission through the local Cardigan squire, Rev Robert Miles, who also had Nottinghamshire connections and met Jones when Scott was restoring the church at Bingham and building a new school next door. Jones told the Carmarthen Journal in 1848 "In taking the site into consideration, and the character of the country around, I have endeavoured to produce a simple country church, and to trust more to correctness of form and proportion for effect, than to any effort at high architectural embellishment". But this is Wales – so practical skills accompanied a romantic heart. He became as prominent a bard as architect, singing and reciting his works at many an Eisteddfod. Although it wasn't all plain sailing. He put down his lack of success at the Swansea Eisteddfod of 1863 to the bias again him, as an Anglican, of the Nonconformist judges.

The same lack of pretention enthuses the spirit of **Llanfigael** on Anglesey. Here Ned Scharer has just revived this vernacular 18th century interior

with coats of "clay paint". Ned started scraping off the later emulsion, applied before we took ownership and found two distemper finishes underneath, one a light green with blue tinge and the other a slightly darker green. It was difficult to get rid of all the emulsion so the decision was taken by Ned, and our architect, Tim Ratcliffe, to apply a new breathable modern paint called "clay paint" in a soft green. We hope that visitors will appreciate the effect.

Friends Trustee, Alec Hamilton and great expert on the ecclesiastical architecture of the Arts and Crafts Movement has come across this delicious drawing from the Architectural Review of 1897 of what Henry Wilson intended, but alas never executed, at our North Wales vesting at **Brithdir**. St Mark's remains an enriching visit but it has to be said hardly anything shown below came to fruition. No rood, no reredos (at least of that appearance), no organ case with shutters. But what there is in the choirstalls, the altar, the font, the pulpit, the rather peppery colour scheme and the unexpected internal height is a building that Simon Jenkins has ranked as among the top 30 buildings in Wales.

A number of Friends churches are offering carols. On 8 Dec you can choose between candle-lit services at Llanelieu in the Black Mountains or Caldecote, shown here, on the border of North Herts and Beds. Both start at 4pm. And at 4.30pm on 15th December at Long Crichel in Dorset there will be carols and arias from "The Messiah" sung by soloists from the Royal Academy of Music. Please do contact the Vestry Hall first.

COTTAM WILL TRUST

The trustees of The Friends administer the Cottam Will Trust under which we offer grants towards works of art "to be placed in ancient Gothic churches for the furtherance of religion". This is our latest project – a new mural by Aidan Hart (see page page 50 for his recent book) painted on the chancel arch of the former Anglican church at Sutton in Shropshire for the Greek Orthodox community that now occupies it. We paid £3,000

towards a total cost of £4,012. Here we have grant-aided a man at the height of his artistic powers.

THANKS AND CONGRATULATIONS

Bernard Stanley has once again been very generous to both the AMS and The Friends – his discreet support of our work continues to be an immense comfort.

The Friends of Friendless Churches have good reason to thank the following for their particular generosity in the last half year

- R.J.Codling
- Simon and Beth Hamilton (for Long Crichel)
- Ross Adkins
- Dr Nicholas Heale
- Adrian Hohler
- Mrs J Beckett, in her own right and in memory of her late husband, Leonard
- Michael Manser
- Kate Lampard
- Mrs Barbara Elias for soliciting gifts in memory of her late husband Peter
- Those who gave us money in memory of Robert Stiling, architect and appeals manager for the Woodchester Mansion Trust, who lived just uphill from our new Catholic vesting, the Caroe chapel at Brownshill, in the Stroud Valleys, where his life was celebrated by friends and family on 27th June.
- Peter Robbins – on July 1st Peter finished reading all 564,364 words of Tolstoy's War and Peace sitting in Caldecote church (see photo page 8), mostly in English but with the occasional chapter in Russian. Somehow this most heroic of all novels inspires associated acts of similar scale. Through the associated sponsorship he has so far raised £1,600.
- J and J.W.Longbottom of Holmfirth in West Yorkshire make very good gutters, including the wooden trows which are indigenous to the county. They are also very generous. They not only provided working gutters to Thornton le Beans (see photo page 7) they also sent us a handsome cheque, for £980.
- Peter MacKenzie Thornton Leith –has left £26,500 to The Friends, the great majority of which has now been received.
- Peak District National Park has offered a grant towards our forthcoming repair campaign at the new Derbyshire vesting at Ballidon (where the stone flags on the roof will be stripped before Christmas, the timbers will then be tarpaulined and the flags put back as soon as possible after that).

We own just one church in Cambs – the Grade 11* listed **St John's at Papworth St Agnes** which we saved at the 11th hour – In 1979 The Church Commissioners had declared their commitment to demolition, half the tiles on the roadside slope had cascaded into the churchyard and there seemed no hope. But then we said we would take it on and we embarked on repair, with a very useful grant from the local authority. And this galvanized the village. The man who knocked on doors and brought people together to manage and utilize the building, in effect as the village hall, was David Noble OBE. Each time David sat in his garden,

the chequerboarded tower loomed over him, neighbour, comfort and symbol – initially of the sense of community failure, then through his drive, redolent of a community revived. David is now leaving the village – can it be true? It will be a wrench for him and for us but he leaves Papworthians with an enviable sense of interconnectedness, brought together through the medium of St John's – here the villagers celebrate weddings, 21st birthdays, they hold parties and exhibitions, and to meet the cost, they have raised money to redecorate, to install a loo and kitchen and to repatriate one of the stained glass windows, by William Wailes, that had been sold off prior to demolition. Ten years ago they hosted the AGM of The Friends, after which we all sat down to break bread at the most festive Harvest Supper that many of us have ever experienced. David, shown here in the church, will be really missed but what he has sown will not fail, so entrenched are the community roots that he has so successfully nurtured for so long.

And we rejoice not just in generosity of money and spirit, but in achievement recognized.

The Marquess of Salisbury, President of The Friends, has been made KCVO in light of his great success in organizing the Queen's River Pageant. That'll teach the English weather.

Tony Burton, latterly Director of Civic Voice and Kit Martin, son of Sir Leslie and doyen among country house rescuers, have both been awarded CBEs

And to Dr Jenny Freeman, outgoing Director of the Historic Chapels Trust, goes a hugely deserved OBE. Jenny set up the HCT, gave it a sense of

adventure and ambition and by the time of her retirement had seen it through to 20 vestings, more than one a year for each year of its existence (see also page page 35).

Update on St Helen's House Derby – The back page of the Summer Newsletter included a large picture of this particularly fine 18th century townhouse. We are delighted to learn that Richard Blunt who leased it in 2007, has "enveloped" the exterior and is pressing ahead with a conservation campaign for the interior. Leasing to a firm of accountants is on the cards.

Roy Tricker's Challenge. For the next few editions of the newsletter we will be taxing your knowledge and memories. Roy has a collection of church photos that has few rivals – but inevitably it contains the intriguing but the unidentified. Does anybody know where this is? If you do, a free signed copy of "Saving Churches" the account of The Friends first 50 years is yours. Any thoughts welcome.

Matthew Saunders,
Secretary, Ancient Monuments Society
Honorary Director, Friends of Friendless Churches,

Ancient Monuments Society: Casework

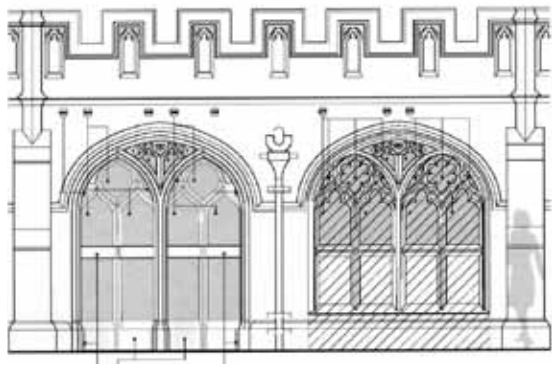
by Matthew Saunders and Lucie Carayon

The AMS has been a statutory consultee on applications proposing any degree of demolition at listed buildings in England and Wales for 35 years. These are some of the referrals from the last 6 months

Matthew and Lucie divide casework very roughly between the ecclesiastical and the secular.

ECCLESIASTICAL

Bath Abbey. "Permeability" is a fashionable concept at present – historic buildings should not be "intimidating" – they should invite and welcome. Bath Abbey has been struggling with this in recent months, particularly with respect to the cloister-like corridor added in 1924 by Sir T.G. Jackson to the long sides of the nave. Jackson was by then in his late eighties – indeed he was dead within a few months. He knew his Perpendicular Gothic as well as a medieval mason would have done and had his brief been to convert his windows into doors he might well have followed the logic shown here by Feilden Clegg, Bradley. The hatched section, to the right, is Jackson, that to the left is FCB. The central mullion is elongated



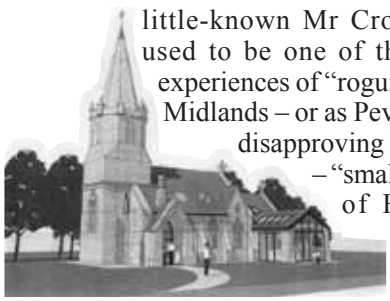
into a column on a proper Perp plinth and the two traceried openings are "ghosted" onto new pivot doors. The central pushbar is unhappy but otherwise the brief has been answered sensibly.

Birch, Essex, St Peter's Church. The Church Commissioners are bracing themselves to seek consent to demolish St Peter's (1849-50 by S.S.Teulon) which is now, at 22 years, the longest standing unresolved case of an Anglican redundant church in the South. This will also be the third formal attempt to demolish. It seems likely that the fine East Window (1908 by Mary Lowndes) will go to the Stained Glass Repository at Glaziers

Hall. There have been serious proposals for residential conversion, an arts centre and most recently a house and museum but none have so far come to anything. We will oppose demolition but what is needed is a viable new use.

Bristol, The New Rooms. John Wesley's Chapel at Bristol is "the oldest Methodist building in the world" and currently receives 25,000 visitors p.a. It dates from 1739 and by 1748 had become the first of the denominations chapels to be licensed for worship. It was passed to the Welsh Calvinistic Methodists in 1808 who sold it in 1929 to Mr E.S.Lamplough who restored the fabric and then gave it to the Wesleyan Methodist Conference. Now that body has ambitious plans to infill one of the courtyards, thus in effect internalizing the statue of Wesley shown here. The new building would accommodate an improved museum, library and archives and give the New Rooms "a sustainable financial future".

Cold Hanworth, Lincs, former Anglican Church. The church of All Saints, by the little-known Mr Croft of Islington, used to be one of the most intense experiences of "roguish" design in the Midlands – or as Pevsner put it with a disapproving wag of the finger – "small but a showpiece of High Victorian self-confidence at its most horrible". Not any more. Following redundancy in 1980, it was converted to a house which has not only closed it to the public but tamed it in architectural terms. Now the present owners wish to add a further blow by tacking on a conservatory. We have strongly opposed.



Donhead St Andrew, Dorset, St Andrew's Church. We welcomed the pre-application discussion over the projected re-ordering at this

largely medieval Grade 11* listed church. Whilst we were prepared, in this instance, to accept the loss of the pews of 1875 (especially as representative examples are to stay), we were very concerned at the unified floorscape proposed in their stead. A uniform sea of flooring swimming between nave, aisles and chancel is a great mistake in an ancient church where the character is so dependent on the ledgerstones, floor tiles, even ventilation grilles which create variety and animation.

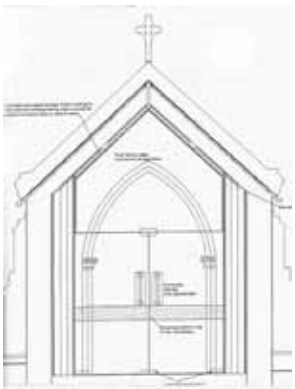
Eastry, The Blessed Virgin, Kent. Eastry Church has been hit more than once by metal thieves. The sense of dismay in the parish was acute but we shared the concern of SPAB and English Heritage when this mindset led to pre-emptive removal and sale of ancient lead from the roof, and replacement by "Ubiflex", to deny the thief any further spoils. The Commissary General of the diocese also took a grim view and she has required appropriate replacement within 5 years and has in effect "fined" the builder concerned £5,000.

Grantham, Lincs, Christ Church Methodist Church. Like so many buildings of its date (1840) Christchurch was refitted internally some 50 years

on. The congregation, having tried and failed to sell the building on the open market in 2011, now wish to radically rework it and throw out all the pews. But these are a vital part of the internal character, especially the way that their alignment gently echoes that of the gallery fronts. The worshippers wish to broaden the appeal of the internal space but their own contact with potential users is not conclusive. Some users seem well able to exploit the dignity of the present space and do not desire a bland cleared space.

Harrogate, Yorks, Wesleyan Church, Oxford Street. We felt similarly in this case. This proud design, 1862 by Lockwood and Mawson, is "already well respected in local cultural circles for its evening and lunchtime concert series". So why endanger the character that appeals to such users by throwing out a fine set of pews and substituting functional stackeable seats?

Mumby, Lincs, St Thomas Church. Glazing the outer arches of south porches is not as common as ejecting pews but it is also something that is very hard to achieve without visual damage. The pull handles and push plates bespeak office more than church and to negotiate two sets of doors in a single porch is a nuisance for the very young, the elderly as well as those with prams. A solid wooden door on the inner face, further protected by a curtain, is surely protection enough against drafts? This is the proposed internal view looking outward from the porch at Mumby.



Rotherham, S.Yorks, Masbrough Chapel. We opposed the application for complete demolition of this chapel, built in 1777-80 and it has been turned down. The chapel is significant for its client as well as its designer. The first was Samuel Walker, who started the famed ironworks at Masbrough in 1746 and there are several monuments to his family inside. The architect was, almost certainly, John Platt, the distinguished scion of a family of mason-architects – he built much of Wortley Hall, provided the now-demolished Market Houses at both Rotherham and Doncaster and carved, with his own hand, the pedimental sculpture

at Wentworth Castle. The exterior, which has largely survived a recent fire, is made particularly distinctive by the loggia of cast iron columns shown on the photo.

SECULAR

Amberley, Arundel, West Sussex. Amberley Castle, Station Road. The castle was the manor

house of the Bishops of Chichester until the 16th century. It was fortified by Bishop William Rede in the 14th century and remodeled again in the 1530s by Robert Sherburn, the last bishop to occupy the building. In 1925 it was sold to Thomas and Evelyn Emmet who carried out a programme of restoration. The castle has been a hotel since 1988 and the present owners wish to renovate. An application was submitted for the complete demolition of the main staircase in the Great Hall and its replacement with a new oak staircase using 17th-century design elements. The existing staircase is dated to the 17th century in the list description (1955), Pevsner (1965) and Anthony Emery's Greater Medieval Houses in England Wales (2006). We have joined the Society for the Protection of Ancient Buildings in objecting to the demolition, for which no valid justification has been provided. The Castle is Grade I listed and a Scheduled Monument.

Burnley, Lancashire. Cuckoo Mill, Blackburn Street. This is one of Burnley's earliest buildings associated with the cotton industry. It was built in 1833, probably for John Hargreaves, a prominent mill-owner at the time. It became the premises of

a scrap metal business in the 20th century, was listed Grade II in 1977 and has been vacant since 1980. The current owner wishes to demolish the building, on the grounds that its repair and conversion to office use is unviable. The Casework Committee was not convinced by this argument and has suggested that a charitable use be sought to secure its future.

City of London. Little Britain and Bartholomew Close, Smithfield. The Society expressed alarm

at the amount of new development which is proposed in this corner of the Smithfield Conservation Area. While the hospital buildings, which were put up after the Second World War, are without doubt overbearing and of relatively poor quality, the area as a whole has managed to retain its historic character and charm by holding onto its medieval street patterns and mixed uses. We have joined the Twentieth Century Society in objecting to the demolition of 48-50 Bartholomew Close, an interesting light-industrial survival, and seconded the Victorian Society in its plea for the retention of the interiors at 61 and 61a. We also expressed concern at the size and height of the new office block which is to replace the 1960s Gloucester House.

Colwyn Bay, Clywd. Market Hall, 2-8 Princes Drive. We were disappointed to discover that this row of early-20th-century buildings is to be demolished, with no concrete plans for replacement. The buildings were compulsorily

purchased by Conwy Council as part of a masterplan to regenerate the seaside town. While many historic buildings are to be repaired in the nearby Conservation Area, thanks to a Townscape Heritage Initiative grant from the Heritage Lottery Fund, all that is to be kept of these buildings is salvage material. The Committee is concerned that the Design Brief prepared for a future building on the site is too vague and could result in the blight of this prominent town-centre site.

Colwyn Bay, Santander Bank, Conway Rd.

Also in this small but appealing North Wales town is this sophisticated design of 1931 built for William's Deacons Bank, by Colwyn's favourite architectural son, S.Colwyn Foulkes. It could be a gentleman's villa of 1831. Ordinarily, we wouldn't comment on advertising but what Santander propose is so crass that we have made an exception. Alas the absence of colour doesn't bring home the stridency of these loud boards plonked on the parapet (or that which screams at you on the porch). This is not design but unthinking branding. We were successful in engineering a refusal on the first, even worse, proposal.

Enfield, LB of, 88-132 Hertford Road, London N9. Edmonton (where our Secretary, Matthew Saunders was born) has few architectural highpoints. However one that really does knock off the proverbial socks, is the Crescent, built over

30 years from 1826, as successive developers went bankrupt. In Islington it would be standard fare but in Edmonton, even in its faded grandeur, it is extraordinary. The gardens at the front were originally communal with a carriage drive but have gone to pot since. We welcomed a scheme of repair and reinstatement of railings but urged the importance of visual consistency.

Harrogate, Yorks, Council Offices. This splendid example of municipal Beaux Arts in fact dates from 1931, not 1901, and is by the Borough Architect,

L.H.Clarke. The Council have announced their intention to vacate and we supported the efforts of Harrogate Civic Society to get it listed. They were successful but Good News here is offset by the Council plan to demolish the adjacent Police Station, also of 1931, in order to relocate their staff onto that site, in a brand new building. The idiom the police chose is an attractive, unthreatening, Neo-Georgian, probably by the then architects at West Riding County Council. English Heritage thought the building was not special enough and declined to list.

Manchester, Greater Manchester. Central Public Library and Town Hall Extension. The local authority wishes to add a new glass link between the Grade II* listed Central Public Library and the Town Hall Extension, both

designed by Vincent Harris and built in 1930-4 and 1939 respectively. We objected on the grounds that the alteration would damage both the fabric and appearance of the buildings, alter the historic plan-form and result in the loss of a valued communal space. The Twentieth Century Society has also objected.

Margate, Kent. Thanet Press, Union Crescent.

We were shocked to receive an application for the complete demolition of this former printworks in the Margate Conservation Area. The complex is made up of buildings of different ages, including two late-19th-century workshops with well preserved decorative fronts. We argued that the loss of the buildings would not only be harmful to the character of the Conservation Area, but would also have a damaging effect on the setting of several nearby listed buildings. We are pleased to report that the application has been refused, for now.

Pontypool, Torfaen. The Market Hall, Market Street. This indoor market was designed by Robert Williams and built in 1893-4. It is Grade II listed and in the Pontypool Conservation Area. We felt able to welcome the sensitive refurbishment of this well-loved landmark. At a time when many high-street shops are closing and there is increasing pressure to build out-of-town superstores, it

is heartening to see that a local authority has taken steps to invest in the refurbishment of an historic covered market.

Stourton Caundle, Sturminster Newton, Dorset. Gwyers, High Street. The new owners of this farmhouse wish to extend into the courtyard and convert the attached 17th- / 18th- century brew house into new living accommodation. We have objected to the scheme, which would result in the irretrievable loss of what makes Gwyers special.

We have also insisted on the retention of various fittings in the farmhouse which bear witness to its former use as an inn. The Society for the Protection of Ancient Buildings, which shares our concerns, has also made strong representations to the local authority and has suggested that the building may be worthy of a higher grading.

Treforest, Pontypridd. University of Glamorgan, Llantwit Road. The University wishes to increase the space in its refectory by building a single-storey extension to the early-20th- century section of Forest House. The Committee was not opposed to the principle of extension, but was underwhelmed by the quality of the design. Amended plans have been submitted.

Wigan, Greater Manchester. Royal Albert Edward Infirmary, Wigan Lane. The proposal was for the complete demolition of the South Ward and its replacement with a new building to provide a Cancer Care Centre. The South Ward is an original part of the Grade II listed Royal Albert Edward Infirmary, which was designed by Thomas Worthington and built in 1873. The Society's Casework Committee agreed with the applicant

that the South Ward was very altered, both externally and internally, and that it would therefore not be reasonable to press for its retention. However, the Committee also felt that the design for the new facility was disappointing and should be improved to fit in better with the original design. This could be done through bold contemporary design, rather than pastiche, and a focus on an improved public realm.

Assistant Secretary Report

AGMS & AUTUMN VISITS

Alison Du Cane

2012 proved another excellent year for AGMs. In July the AMS AGM was held in the magnificent surroundings of Middle Temple Hall in London (described in Pevsner as "the finest Elizabethan building in Central London"). Thanks to the generous influence of one of our members we were able to book the hall at a highly reduced rate and it proved a popular venue. Over 150 members attended the meeting in fine weather, enjoying seeing both the secluded garden area outside and

the splendid mediaeval hall inside, where the AGM was held. There was a big demand for the "early bird" guided tours round the Temple led by Roger and June Evans, signed up for by over 60 people, split into two groups, who were regaled with fascinating facts and anecdotes about the history of the Temple.

After the official AGM business of presenting accounts (fortunately fairly healthy) and re-electing Committee members (luckily uncontroversial) the Anniversary Address was given by Robert Hradsky, who is doing a PhD on the Inns of Court. He presented a volume of interesting facts about the history of Middle Temple. We then had a splendid tea with cakes worthy of the "Great British Bake-Off" - though you had to be quick to secure them.

Following tea most of us moved into the Temple

Church, which serves the Inner and Middle Temple Inns of Court. Here a very lively talk was given by the Reverend and Valiant Master of The Temple, Reverend Robin Griffith-Jones, covering the history of the church from mediaeval crusaders up to the effect of The Da Vinci Code, and we had a chance to soak up the atmosphere of some 900 years. The 12th century round church and the ancient carved monuments to the Templars are particularly impressive.

In contrast to the AMS AGM in the heart of the metropolis, the Friends' AGM was held in deeply rural Derbyshire. The Trustees had a Council meeting the day before and spent the night in picturesque Bakewell, but the AGM itself was held above the nearby market town of Matlock. Matlock was heaving with visitors there to view famed illuminations, but our FFC party left the crowds behind when we headed up a steep winding hill towards the Matlock Bath Chapel of St John the Baptist. The journey was quite an expedition as no cars were allowed and the shuttle mini-bus afforded alarmingly vertiginous views down into the wooded ravine.

First we ascended up the hill to Masson Farm where the AGM took place, and where we enjoyed spectacular views across the valley, glowing with autumn colours. About 75 of us crammed into a small rustic open-sided barn where our business was concluded with admirable speed, leaving us time to chat and enjoy a delicious afternoon tea provided by the staff at the Barn. They are used to catering for weddings so a mere AGM was nothing to them. It was a relief that it did not rain and the sun even shone sporadically, but the wind did rather blow the napkins about. One wondered what happens if weddings are subjected to stormier conditions.

Following tea we descended part way down the hill to view St John's Chapel, where an extensive programme of renovation by the Friends has recently been completed. The décor springs from

the principles of the Arts and Crafts Movement, evident in the stained glass. We enjoyed two

fascinating talks by Matthew Saunders and Adam Bench, on the history of the chapel and a description of the work done, before proceedings concluded with Evening Prayer. A few of us took a slightly perilous walk back down the wooded footpath; but most members braved the lurching of the mini-bus again as it rumbled down the hill – you need to have an adventurous spirit to attend Friends' AGMs!

Thanks are due to the Revd John Drackley, who has been the key figure at Matlock Chapel for many years, and who helped take the service; also to the architect Adam Bench who has done such meticulous renovation work; and to the staff at Masson Farm (Swallow Barn) who looked after us so hospitably. Trustees have already decided that next year's Friends' AGM should be held in Anglesey (site of several of our churches) in mid-October, so you can start planning your routes and footwear now!

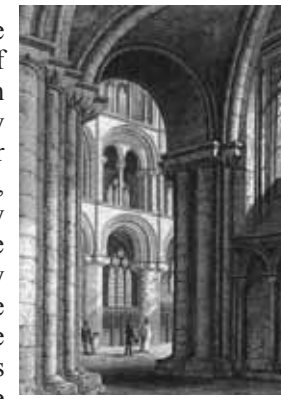
Three of our Autumn visits have proved popular again this year each attracting about 25 each. Our first visit to the De Morgan Centre (currently based in Wandsworth Museum) was a great success and linked in neatly with the art at Matlock demonstrating a further flowering of the Arts and Crafts movement. The Centre has a splendid collection of ceramics by William De Morgan and paintings by his wife Evelyn. The curator Claire Longworth gave a most informative talk about both artists, and then we had a chance to look at the artwork before watching a rare showing of an intriguing film made in 1961 by Ken Russell. This was shot in Old Battersea House, when it was still lived in by Mrs Wilhelmina Stirling, Evelyn's sister and founder of the present collection, who spent about 40 years collecting the work of Evelyn and William.

The De Morgan ceramic tiles and other artefacts are exquisite and distinctive; rooted in the Arts and Crafts style depicting intricate flowing patterns, floral motifs and creatures such as birds, antelopes and dragons. Many are in an intense blue and turquoise colour scheme derived from Isnik (Turkish) ware. De Morgan was influenced by designs from the Middle East, inspired by a commission to install and reproduce Turkish, Persian and Syrian tiles in Lord Leighton's Arab Hall. He also collaborated with William Morris for many years and there are obvious parallels in their work.

Another notable element of his oeuvre was a series of red and metallic lustre ware, which used a technique involving numerous layered glazes to create an opalescent sheen. This was striking but time-consuming – and risky as the pieces sometimes cracked during the multiple firing. Sadly De Morgan's business acumen did not match his artistic talent and craftsmanship, and he was unable to charge enough to cover the cost of this elaborate ware. Other work included several large tiled panels for P&O Liners. Again these were not entirely successful economically or practically, although the designs were stunning, showing elegant ships and fantastical landscapes linked to countries in the Middle East visited by the cruise liners. The ships have not survived but several duplicate panels are extant, along with design drawings.

William's wife Evelyn was unusual in being a prolific female painter during Victorian and Edwardian times. Although they were both influenced by the Arts and Crafts movement her painting does not particularly look like her husband's art, being more romanticized. G.F. Watts described her as "the first woman artist of the day – if not of all time"; that is probably an exaggeration as some of her work is quite sentimental and derivative. But she was revolutionary in her time and class in pursuing a career as a professional artist, and her figure drawing is excellent. Her best work is beautiful and reminiscent of Botticelli, such as her most famous piece Flora, which recalls Primavera. Evelyn worked in a style that combines elements of Symbolism and the Pre-Raphaelites – perhaps especially Burne-Jones – often portraying allegorical and mystical themes. When she and William married they encouraged each other professionally and shared other interests such as Spiritualism and Women's Suffrage, and they are a fascinating couple because of their independent and creative thinking as well as their artistic output.

So it is well worth a visit to the De Morgan Centre to look at their work. Although at present housed in Wandsworth the Centre is applying for funding to create a larger home for the artwork, in a more accessible part of London.



Those who came on the all day tour of Peterborough Cathedral, led by Harry Duckett were also in for a particular treat, guided as we were by someone who knew the building as intimately as any – although none of us could explain the perspectival illusions being played out on the West Front. And the visits came to an end with an evening at the German Lutheran Church at Aldgate, an exotic set amid the maelstrom that is the Eastern City Fringe. Roland Jeffery gave an illustrated tour of all the present holdings of the Historic Chapels Trust, for whom the chapel is its headquarters and as if to prove that boxpews and IT are not incompatible, stood with the projector resting on the pewtops. After wine and conversation we spilled out into the endless bustle of a city still busy transforming itself.

Gleanings

A Miscellany of Information, instructive and diverting.

1. NATIONAL HERITAGE MEMORIAL FUND AND HERITAGE LOTTERY FUND

Matthew Saunders was a Trustee of the NHMF/ HLF until February 2011 but all information given below is in the public domain.

The grants are publicised in the Newsletter because those from the HLF remain the single greatest source of money for heritage causes, and are far more than those of the grant regimes of the State agencies put together.

Under the new arrangements in force under HLF Strategic Plan 3, all appreciable grants are now decided in two stages. Unless otherwise stated, the following have received a "First Round Pass". This means that the scheme has found favour but a firm decision to offer grant only follows on a "Second Round Pass". Two years are allowed to work up those fully developed proposals and development money is normally offered to assist in that.

The National Heritage Memorial Fund (NHMF) was originally set up by Government after the last War to protect the best of the nation's historic buildings, art and land in memory of the War Dead. It thus distributes tax payers' money whereas the Heritage Lottery Fund (HLF) is responsible for disbursing the proceeds of the National Lottery allocated towards the Good Cause of Heritage. They share a common set of Trustees. The HLF is one of the few bodies in the heritage world able to count upon increased rather than reduced income well into the foreseeable future.

HLF STRATEGIC PLAN 2013-2018

Stalin gave Five Year Plans a bad name. HLF's announcement in July of how it expects to spend the £375 million it anticipates receiving in every year between 2013 and 2018 is by far the brightest star in the Heritage firmament. Nobody in the public sector can begin to match the vast resources that it has to disburse (the result of Government trimming back on the allocation to the Big Lottery Fund, restoring HLF receipts from the Good Cause element to 20%, and the counter intuitive rise in the purchase of Lottery tickets despite the Recession). In many welcome ways it is steady as she goes. The targeted grant streams - the **Townscape Heritage Initiative**, (for the 2012 announcements see page 20) the **Landscape Partnerships Programme**, the £30 million towards the **Repair of Historic Places of Worship** (on which see also page 21) and "**Parks for People**" remain, although with important tweaking. Places of worship will now be able to apply for grants towards loos, kitchens and display areas as well as repair, provided that the former does not total more than 15% of the costs. The highly successful "Parks for People" will henceforward embrace historic cemeteries which had hitherto been obliged to compete among the welter of applicants going for the standard Heritage grant. And newer initiatives, "**Collecting Cultures**" and "**Skills for the Future**" are both confirmed, the former to fund additions to collections of museums and archives, the latter to develop the myriad skills, both practical as well as people-based which are essential if buildings are to be repaired, opened up and understood. Over £20 million has already gone towards that programme, generating some 2,300 training places. Continuing stress is laid on the ability to win smaller grants (up to £100,000) whether it be to prepare a Town Trail, collect the memories of a hospital that is about to close, repair miners' banners or conserve the bells in the local church (these programmes have now been re-christened "**Sharing Heritage**" for grants of between £3,000 and £10,000 and "**Our Heritage**" for those ranging from £10,000 to £100,000).

Perhaps the greatest change in HLF culture is their freshly declared openness to receive applications in respect of **buildings and landscapes in private ownership**, albeit limited to the "Our Heritage" financial bracket (up to £100,000). "To ensure the public benefit outweighs any private gain, we will expect these projects to meet all of our standard criteria, to achieve a step change in terms of public access and public engagement with heritage, to demonstrate clear public enthusiasm and support for the project and to show a clear need for Lottery investment". They will not grant aid the purchase of assets by a private owner or new buildings.

One brand new revenue stream addresses directly the results of the Recession, the cutback in local government spending and the stress in the Government's Localism Agenda on civic-minded and neighbourly action by local people (and the work of the Social Enterprise Company). From February 2013 it will be possible to apply under the "**Heritage Enterprise**" stream for grants of between £100,000 and £5 million to "support the repair, adaptation and refurbishment of historic buildings and industrial sites, or groups of buildings, for an end use that actively contributes to sustainable development in areas experiencing economic disadvantage". In the next few years many historic building, whether it be the local library, swimming pool or museum, will be disposed of by hard pressed local councils alongside many magistrates and county courts that are being offloaded by the Ministry of Justice.

The photo shows the Courts at Ely, which closed in 2011. Conscious of the need to retain occupation of, and interest in, such buildings, the HLF is also making provision for some early expense through separate start-up grants. These should allow what they call "meanwhile" or interim uses in or adjacent to the historic buildings to provide cafes, shops and galleries - what the commercial

world would normally call "pop up uses" (see also pages 4-5).

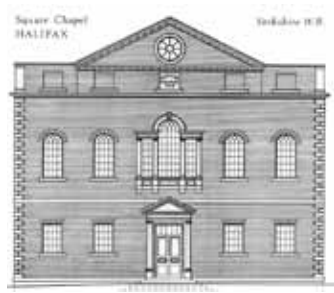
There will be a greater openness to applications for digitisation, whilst for all applications over £2 million the effects on Climate Change will need to be addressed.

For further information on the Strategic Plan go to www.hlf.org.uk.

HLF is also working with Government and Lottery partners on the **Catalyst Endowment Programme.** HLF can in theory put capital towards Endowment as well as grants towards revenue funding, as it did for example at **Chethams Hospital in Manchester**, but these have been hitherto few and far between. Until that is June when it announced specific grants of between £500,000 and £5 million towards:

- Strawberry Hill Trust (£500,000)
- Windermere Steam Boat Museum (£500,000)
- Arno's Vale Cemetery, Bristol (£500,000)
- Lincoln Cathedral (£1 million)
- The Greenwich Foundation for the Royal Naval College (£1 million)
- St Martin's in the Fields (£1 million)
- The National Portrait Gallery (£1 million)
- The Mary Rose Trust (£1 million)
- Pallant House Gallery, Chichester (£1 million)
- The Holburne Museum of Art, Bath (£1 million)
- Bowes Museum, Bishop Auckland, Durham (£1 million)
- Sir John Soane Museum (£2 million)
- The Dulwich Picture Gallery (£2 million)
- The British Library (£2 million)
- The Victoria & Albert Museum (£5 million)
- The National Museum of the Royal Navy (HMS Victory) (£5 million)
- The Linen Hall Library, Belfast (£1 million)
- The Abbotsford Trust, Scotland (£1 million) (See also page page 27)

And in April the Arts Council, in its first programme of capital grants since 2003, offered some £114 million for capital expense, in some cases affecting major historic buildings. The list included £5 million to the Bristol Old Vic (which had closed its doors), £3.9 million to the arts centre in the former Square Chapel at Halifax in Yorkshire built in 1772, shown top right in a measured drawing by the former Royal Commission, £3.5 million to the York Museums Trust, and two listed post-war theatres - Chichester Festival Theatre (£12 million) and the National Theatre on London's South Bank (£17.5 million).



(£20 million also goes to the adjacent Queen Elizabeth Hall, Purcell Room and Hayward Gallery, on London's South Bank, all of which remain, notoriously in the eyes of the Twentieth Century Society, unlisted.)

In May HLF announced the latest grants totalling £15.9 million under its **Townscape Heritage Initiative**. The 12 city and town centres benefiting (providing that they pass the Stage Two test) are:

Tredegar, Blaenau Gwent (£1.6 million), one of the first planned industrial towns in Britain, where the buildings repaired will include that which housed the Tredegar Medical Aid Society established in 1890, which Nye Bevan used as a model to establish the NHS.
Peckham in South London (£1.7 million) to repair a variety of buildings in Rye Lane and Peckham High Street and to create a public square in front of the Grade II listed Peckham Rye Station.
Dewsbury Town Centre, Huddersfield (£2 million)
Derby Town Centre(£736,500)
Whitehaven Old Town, Cumbria (£707,300)
Bacup Town Centre, Lancashire (£1.5 million)
Folkestone Old Town, Kent (£1.3 million)
Southgate Street, Gloucester (£926,700) (see photo above)
Burslem Town Centre, Staffordshire (£1.013 million)
Falkirk Town Centre, Stirlingshire (£2 million)
Haverfordwest Town Centre, Pembrokeshire (£1.2 million)

PLACES OF WORSHIP

On 25 June HLF announced more than £7.5 million of funding towards 77 Grade II listed churches, chapels and synagogues in England and Wales. These included:

St James, Woolsthorpe, Lincolnshire (£29,000)
St Mary's RC Church, Worksop, Nottinghamshire (£110,000)
Broad Street Methodist Church, Spalding, Lincolnshire (£68,000)
All Saints, Hainford, Norfolk (£58,000)
All Saints, Leavesden, Watford, Hertfordshire (£106,000)
Sandys Row Synagogue, Tower Hamlets (£16,000)
The Memorial Community Church, Plaistow, Newham, London (£173,000)
St Cuthbert's Catholic Church, Durham (£93,000)
St John the Divine, Burnley, Lancashire (£178,000)
St George's, Hyde, Tameside (£117,000)
St Clement's, Urmston, Trafford (£184,000)
St Elizabeth's, Wigan (£187,000)
All Saints, Liverpool (£202,000)
Holy Trinity, Oldham (£120,000)
The Wirral Christian Centre, Oxton Gateway Church, Birkenhead (£120,000)
St Matthew's, Little Lever, Bolton (£57,000)
St Denys, Portswood, Southampton (£95,000)
St Paul's, Bristol (£215,000)
St Mary's, Mosterson, Dorset (£70,000)
All Saints, Yatton, Herefordshire (£85,000)
St Peter's, Myddle, Shropshire (£66,000) (see top photo)
St Margaret's, Hawes, Richmondshire (£186,000)
The Bullhouse Chapel, Barnsley, South Yorkshire(£32,000)
St Bartholomew, Holmfirth, Kirklees (£70,000)
Hope Baptist Church, Hebden Bridge, West Yorkshire (£182,000)
St Mark's, Leeds (£125,000)

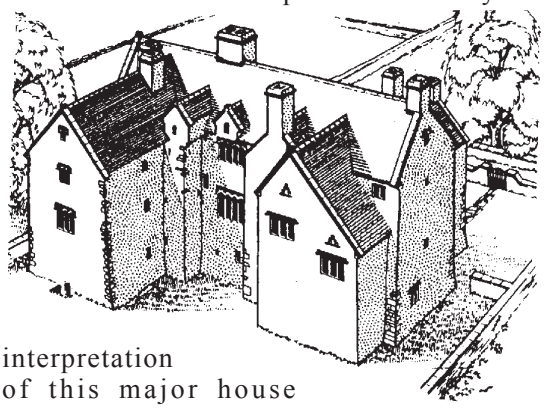
The grants in Scotland and Wales were announced separately, the latter including:
St Mary's, Builth Wells (£100,000)
St Arvan's, Monmouthshire (£86,800).

Later announcements, not just for Grade II's, brought good news for
Salem Welsh Baptist Church at Maesteg (£100,000),
St Cybi's, Holyhead (£52,200),
St Mary's, Fishguard (£58,400),
St Luke's (The Welsh Church), Abercarn (£94,800), to a church which had been threatened with closure
St Mary's, Begelly, Pembrokeshire (£30,750)
St Peter's, Glasbury-on-Wye (£59,100)
St James, Swansea (£43,700)
St Cattwg's, Llanmaes in the Benefice of Llantwit Major (£33,400)
St Mary's, Hay-on-Wye (see bottom photo) (£99,900)
Crane Street Baptist and United Reformed Church, Pontypool (£76,300), the chapel which gave Ivor Bulmer-Thomas, founder of The Friends, his Christian grounding
St Nicholas, Grosmont, Monmouthshire (£100,000)
A grant of £76,400 to the **Tondu Methodist Church, Bridgend,** built in 1868, was both for repair and to broaden its community use.

HLF GRANTS OFFERED SINCE THE LAST NEWSLETTER

Gwynedd Museum and Art Gallery (£1.3m) a project to bring together the collections of Bangor University and the present Museum in the town and rehouse them in the Bishop's Palace, "the only substantially intact Bishop's Palace surviving from the Late Medieval period in Wales".

Llancaiach Fawr Manor, Caerphilly (£943,200) to conserve the Grade I listed medieval manor at Llancaiach Fawr and improve accessibility and



interpretation of this major house (drawing, courtesy, RCAHMW), first taken into public ownership by Rhymney Valley District Council in 1981.

The Chain Bridge, Llangollen and Llantysilio, constructed in 1817 by Exuperius Pickering (£325,500)

The Lords Garden, Ruthin, Denbighshire (£201,600)

Newtown Market Hall, Powys (£795,500) to repair the building, open it up as a hub for small scale producers and traders and create a centre for heritage learning

St John the Evangelist, Hoylandswaine, South Yorkshire (£100,000) to conserve a newly discovered 19th century wall painting (see photo).

Heritage-at-Huddersfield (£1,492,100)

St Marie's Roman Catholic Cathedral, Sheffield (£587,900) to broaden access to, and understanding of, this major work by Hadfield

The John Adams Memorial, Bromsgrove Cemetery (£35,400), awarded to the Housman Society to repair and reerect the memorial to John Adams, the centrepiece of the cemetery opened in 1858 and which had been demolished on safety grounds in 2007. John Adams was the great uncle of the poet A.E. Housman, the town's largest employer where he ran a worsted spinning mill and indigo factory and Captain of Troop for the Bromsgrove Volunteers. The grant will also finance a guide to the cemetery, its monuments, trees and wildlife.

Pontefract Castle, Yorkshire (£3,690,600) to rescue the site presently on the Heritage at Risk Register. Although largely demolished in 1649 there are more remains than are presently visible and the site is of national importance as the place where Richard II died.

Spetchley Gardens, Worcestershire (£977,700) to restore, conserve and interpret the Grade II* listed park and gardens where work will include the Grade II* listed Berkeley House, conservation of the Berkeley family archives, the restoration of the sovereign coach and ornamental ponds and the creation of walks and paths in the 17th century deer park. The grant goes to the Spetchley Gardens Charitable Trust.

Tamworth Assembly Rooms, Staffordshire (£991,600) to repair and open up a building of 1889.

Gunnersbury Park Museum, London Borough of Ealing (£3,811,400) Gunnersbury, shown here,

has long been a Cinderella compared with neighbouring Chiswick. The grant should enable its removal from the Heritage at Risk Register. The London Boroughs of Ealing and Hounslow have also received £4,632,000 under a Parks for People Project which will see some more of the 22 listed buildings on the site conserved.

Norton Priory, Cheshire (£3,979,200) www.nortonpriory.org.

Weavers Cottages, Kidderminster, West Midlands (£604,900) - a grant to the Worcestershire

Building Preservation Trust to rescue three Grade II listed weavers cottages that had been acquired for demolition by a local community housing trust.

Cassiobury Park, Watford, Hertfordshire (£4,953,500) The loss of Cassiobury Park itself, one of the great Hertfordshire mansions, and the destruction of the early 19th century gate house within living memory have tended to confirm the impression that Watford is not a place to visit. This huge grant will nevertheless conserve what is left of the estate grounds which now serve as a popular public park.

The Garden Museum, Lambeth (£3,400,000) to create within this Grade II* listed converted medieval church adjacent to Lambeth Palace "a national centre for the study and celebration of the design, history and culture of gardens and designed landscapes" and the country's first archive of garden and landscape design.

The Bridgewater Canals, Salford, Greater Manchester (£3,575,800) to regenerate a 4.9 mile stretch of one of the most renowned of all canals laid out during the Industrial Revolution.

Tate St Ives, Cornwall (£2,643,700) to improve learning and public facilities within the "new" Tate at St Ives and to provide permanent displays of the St Ives Modernists presently held in the Tate National Collection. The project forms part of a broader £12 million development which will see a new extension on the adjacent Meadow Flat Site.

Hornsey Town Hall, London Borough of Haringey (£3,786,900) to allow the Mountview Academy of Theatre Arts to move into the presently vacant Grade II* listed Moderne design of 1933-35 by the young New Zealand architect, R.H.Uren.

The Royal Academy of Arts, Burlington House (£12,733,200) to "transform the Academy and its work and improve understanding of the RA's history and its collections". The project would connect the Grade II* listed Burlington House on Piccadilly with No 6 Burlington Gardens (latterly the Museum of Mankind) which will be converted into a cultural and heritage centre.

National Army Museum, Chelsea (£11,350,000) to redisplay and improve facilities at this visually rather cruel neighbour to the Royal Hospital at Chelsea. The intention is that the Museum would become the place to understand the role of the British Army between 1415 and the present day. The internal transformation is sufficiently radical for the Museum to have to close with reopening planned for 2016 and the anniversary of the Battle of the Somme. (In a contest that was not planned Trustees rejected at the same meeting the proposal to seek £13.3 million towards the transformation of the Royal Air Force Museum at Hendon in the London Borough of Barnet.)

Everton Library, Liverpool (£3,887,600) to allow the Heritage Works Building Preservation Trust to rescue the presently derelict Library as a community hub for cultural, heritage and creative activity. The Library, built in 1896 by Thomas Shelmerdine, Liverpool's highly talented Borough Architect, has been disused since 2002 and it remains a miracle that it has not been burned down in the interim.

The Lister Project, Edinburgh (£2,853,700) to re-present the archives within the Grade A listed Royal College of Surgeons.

Key Hill Cemetery and Warstone Lane Cemetery, Birmingham (£868,100) to conserve and interpret these two historically outstanding cemeteries located within the city's Jewellery Quarter.

Woking Palace, Surrey (£207,600) In truth there is not much left of the Palace at Woking that was first built in the early 13th century and which became a favoured hunting retreat for Henry VIII.

Nevertheless Simon Thurley himself has described the site, including the deer park, as "a major Post Medieval archaeological site with one of the most important late 15th century buildings in England". The Friends of Woking Palace intend to counter the comparative lack of physical remains with community participation in supervised digs, workshops and courses. Further information: www.woking-palace.org.

Claverton, Bath (£47,400) to conserve the mausoleum of Ralph Allen, one of the key figures in the creation of Georgian Bath.

The Hart Silversmith Trust (£29,800), a three-year project to conserve, catalogue and digitize the 3,000 design drawings of silverware produced by the Hart family in Chipping Campden from the end of the 19th century. On completion the archive will be housed at Gloucestershire Archives.

Wycombe Museum, Buckinghamshire (£993,000)

St Martin's, Shottesham, Suffolk (£9,600) to consolidate and conserve the ruins of this long abandoned church and to create a display in the nearby church of St Mary's.

The Stoven Ceiling, Lowestoft, Suffolk (£60,000) to allow the Civic Society to conserve a 17th century plasterwork ceiling and put it on permanent public display.

Epping Forest Museum, Essex (£1,192,000)

Downham Market Heritage and Learning Centre (£322,500) to conserve and expand the museum presently housed in the town's old fire station. See www.downhamheritage.org.uk

Downside Abbey Library, Somerset (£663,100) Downside Abbey (see Newsletter Autumn 2011 for the review of an outstanding book on its architecture edited by Dom Aidan Bellinger) is one of the most outgoing of all Catholic monasteries. It is always anxious to improve engagement with the broader public and intends to do so here with a scheme to open up its outstanding library.

Bradwell Abbey, Milton Keynes (£1,312,100)

The City Discovery Centre, the applicant, was set up in 1987 and took over the site of Bradwell Abbey in 1992 as its permanent base. This is the small 14th century chapel of St Mary, the only complete building of the original Priory to survive which retains medieval wall paintings. There is an exhibition in a fine cruck barn and the grounds contain a herb garden, medieval fish pond, marsh and copse. The grant is to repair, maintain and improve.

Gippeswyk Hall, Ipswich (£968,300). The Hall is currently used as workshop, studio and exhibition space by The Red Rose Chain, a film and theatre company which bought it in May 2010. The grant will allow the present unsympathetic extension of the 1960s to be replaced and to further engage with local people in an area of social deprivation.

The Sacrewell Watermill, Peterborough (£935,500) to create a centre of excellence for training in the use of watermills at this Grade II* listed site at the Sacrewell Farm and Country Centre.

St Edmund's, Warkton, Northamptonshire (£458,100) to conserve the outstanding Montagu monuments, including this giant piece of frozen theatre erected to the memory of Mary, Duchess of Montagu, in 1775, designed by Robert Adam with sculpture by P.M. van Gelder.

Little Walsingham, Norfolk. St Seraphim's Chapel (£598,200) - an award to St Seraphim's Trust.

Bilborough, Nottingham, St Martin's Church. (£565,200) St Martin's which has been under the patronage of the Society for the Maintenance of the Faith since 1927, now lies in the middle of a substantial council estate. In 1946 two murals were painted on either side of the east window, the Angel Gabriel on the right, Mary to the left, against a local background featuring the church and the old Church Farm. Unfortunately in 1972 when a substantial new addition was added the

paintings were covered with emulsion. The church is inspired to see what it can uncover, not just for its own sake, but because "the whole work was originally commissioned to help build moral and community spirit after the Second World War and here at St Martin's we hope their rediscovery will once again bring hope to a deprived community". Good for them.

Orpington Priory, Kent (£1,980,400) An award to the London Borough of Bromley for a building which now houses its museum and library and where the initial application to HLF was rejected in September 2011.

Wiltons Music Hall, Tower Hamlets (£1,641,800) Again, persistence is rewarded. An earlier HLF application was rejected but now plans really can be advanced to conserve this faded mid-19th century music hall within a stone's throw of the Tower of London.

Civic Trust Awards Built Environment Network (£50,500) Although previous applications were rejected this third one to digitize the collection relating to the Civic Trust Awards (initially in the North-West) has finally been successful, clawing back something from the tragedy that was the bankruptcy of the Civic Trust.

Ditherington Flax Mill, Shrewsbury (£12,151,300) If any building deserves to be Grade I*, this must be it. This great flax mill was built by Charles Bage, friend of William Strutt of Belper in Derbyshire, in 1795. He had a great interest in the potential of cast iron and it is the frame which has led architectural historians to identify this as the beginning of the technology which led to the skyscraper - "the extra step in Chicago was to treat the enclosing walls as mere cladding and leave the steel frame to do all the structural work". This

huge grant will only realize Phase One which will conserve four of the main listed buildings and convert the site into a mixture of community, interpretation and education uses and trading and commercial enterprises.

Sunderland, The National Glass Centre Heritage Project (£295,000) - to include a new display gallery.

Prestwich, Cheshire, St Mary's Churchyard (£36,500) to improve access to, and to interpret, this historic churchyard.

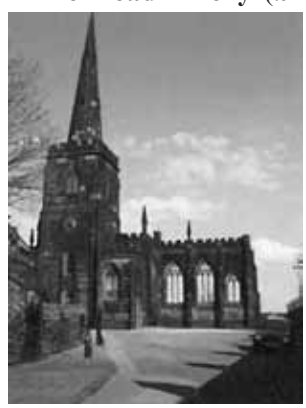
Unlocking the Heritage of the Maze/Longkesh, Northern Ireland (£6,460,700) HLF as part of the Peace Process. The grant will conserve the buildings on the site and create a new Peace Building and Conflict Resolution Centre.

The V and A at Dundee (£9,212,500) An award to Dundee City Council on behalf of Dundee Design Limited to create a Victoria and Albert Museum in the city celebrating Scotland's designed heritage and creative industries which will serve as a hub for the celebration of international design.

Winchester Cathedral (£10,453,600) to fund a five-year project of urgent conservation work for the presbytery roof and clerestory windows, to

better display the Winchester Bible, and to carry out an archaeological excavation of the unique Mortuary Chests placed rather perilously on the parclose screens within the Presbytery. Two are shown here. Winchester has been identified by English Heritage as one of six English cathedrals most in need of urgent repair in its 2009 Cathedral Fabric Condition Survey.

Birkenhead Priory (£400,300) The present



setting of the Priory founded c1150 is unpromising, cut off as it is by approach roads to the Mersey Tunnel. The site was chosen because of its strategic importance - in 1318 the monks were granted ferry rights by Edward II. The varied remains on the site include the

former Chapter House, now used as a church, a chapel dedicated to the training ship HMS Conway, a museum and part of the shell of Thomas Rickman's church of 1821 closed in 1974 and partly demolished (see photo page 25).

Knole House, Sevenoaks (£7,500,000) a grant to the National Trust for the conservation of the building and its contents. (see also photo page 44)

Pitshanger Manor, Ealing (£3,895,100), one of Sir John Soane's private houses, now a local museum.

The International Transport Museum, Coventry (£4,965,000) to conserve the Grade I listed Old Grammar School in use as an education and resource centre for the museum, home to the Jaguar archive and, during the evenings, the centre for the work carried out by the Old Grammar School Trust that works with disaffected youth.

HLF FUNDED SCHEMES COMPLETED

Sir John Soane Museum. This line drawing

shows what one has now come to recognize as the Sir John Soane Museum, the building in the centre with the grand frontispiece. In fact Soane first became a resident of Lincolns Inn Fields at No 12 which he rebuilt between 1792 and 1794. This is the building lying to the left of the drawing. He only moved in to No 13, which is now the main museum, in 1813. His plans for the site were finally finished in 1823 when he purchased No 14, on the right, which he rebuilt in 1826 and then leased out. Now, with the help of HLF, the museum has resumed possession and the occupation of all three buildings, No 12 being reopened in June.

Kensington Palace re-opened in April (architect John Simpson and Partners, landscape architect,Todd Longstaffe-Gowan). One of the boldest moves was to reinstate the east-west orientation. Simpson was responsible for the new entrance disguised as a Regency trellis verandah.

Springbank Arts Centre, New Mills, Derbyshire. The former Anglican church of St James the Less of 1881 with important wall paintings has reopened as an arts centre.

Astley Castle, Warwickshire (HLF Grant, £1.467 million). It is now possible to stay in the most architecturally adventurous of any of the English properties owned by the Landmark Trust. Astley Castle, once the property of Edward IV's Elizabeth Woodville, Henry VII's Elizabeth of York and Lady Jane Grey, beheaded in 1554, became an hotel in 1952 but was the subject of a disastrous fire in 1978. Since then it has been a ruin and a collapsing one. Now, to the casual observer, it is still a ruin but what the architects Witherford, Watson and Mann have inserted in part of the interior is a roofed new build of a smaller footprint which has stabilized the half demolished shell. Abundant use of glass gives a powerful sense of living half inside, half outside. In the words of the architects "We aim to add to the existing building with confidence in a contemporary architectural language that finds resonance with the existing fabric - as with Robert Adam's interventions at Osterley or Lutyens' work at Lindisfarne Castle. Like them, we see history as a living, evolving set of relationships, open to new interpretations carefully rooted in the building's history". It is so complicated it is pretty impossible to photograph. This shot gives some idea of the new soft brick infill to the left which provides the roofed area and consolidates the shell.

Boston Castle, Rotherham, South Yorkshire (HLF Grant £590,000) opened in March. It was originally built in 1776 by the Earl of Effingham as a shooting lodge, acquiring a radical edge when he named it after the Boston Tea Party. Like Astley, the building has been given a bold extension. The view from the top platform takes in the great Georgian sweep of Wentworth Woodhouse, Keppel's Column and the Hoober Stand, with broader views of the Rother and Don Valleys. Access is from Boston Park.

Sea City, Southampton. The city's new museum

to its own history and that of the Titanic opened in the Summer, hard on the heels of the Tudor House Museum, again an HLF funded scheme, which re-opened in 2011. In visual terms the Wilkinson Eyre design is rather a shocker, looking much like three huge vertebrae, or is it waves, divided by splayed buffers. It is a deliberate attempt to be memorable, even whacky, against the stuffed shirt that is Berry Webber's Beaux Arts complex to which it is abutted. Constructed in 1929-33, and now listed Grade II*, this was regarded as the first integrated civic complex. The building used to house the law courts and the idea was a conscious one to make the new build appear unthreatening, even cool, so that those who used to arrive to be sentenced will now come to be delighted. One of the law courts has been kept intact and reincarnated as the setting for the recreated inquiry into the sinking of the Titanic.

Forty Hall, Enfield, Middx reopened on 30 June (HLF Grant £1.9 million). The restoration of this Grade I listed house of 1629 has been bold, very bold. The decision was taken to remove the main staircase of 1895 and put back Paul Drury's approximation of what

used to exist. The story of Forty Hall in recent years has been dismal, culminating in plans in 1999 by Enfield Council to close it despite it being one of its principal museums. Now it has been transformed, literally so in the case of the original dining room to the left of the entrance screen which has been stripped of its emulsion paint to reveal the original louder colours underneath. The decorative ceiling has been attributed by Claire Gapper to Edward Stanyon (died 1631). Further information: www.fortyhallestate.com

William Morris Gallery, Walthamstow reopened in July. Within weeks of Forty Hall, another gallery with a very troubled recent past, also re-opened its doors after the completion of an HLF funded project which should, like Forty, guarantee its future indefinitely. Housed in Water House, Morris's early home, it was opened as a museum by Clement Attlee in 1950. The gallery, now with its redisplayed collections and new cafe, is a place once again to visit and savour the artistic work of the man who founded the Conservation Movement.

The Museum of Somerset, at Taunton Castle, (HLF grant, £4.8m) opened in October, partly in the new building, shown here. Admission is free.

Abbotsford, Walter Scott's home from 1811, will not reopen until 2013 but the new visitor centre was made available on 20 August. For the great Romantic, this late manifestation of Scottish Baronial was all important. In recent years there has been worrying talk of the finances being run down. Now the news is much better for the Abbotsford Trust which took over from Dame Jean Maxwell-Scott, the last descendant to live in the property who died in 2004 (see page 20). The illustration shows the letter of 1823 by Walter Scott to William Scrope owned by the National Library of Scotland with pen and wash

drawings of Abbotsford at the top and Melrose Abbey at the bottom by Hugh William-Williams. The house has several plaster casts taken from carvings at nearby Melrose.

And as if to remind people in these parsimonious times that the Government can spend large sums on Heritage, Eric Pickles, Secretary of State for the Department for Communities and Local Government, has allocated £12 million (exactly equal to the sum which English Heritage now has as a budget for grants to all listed buildings throughout the country) for the conservation of the World Heritage Site at **Ironbridge Gorge in Shropshire**. This embraces the world's first ever cast iron bridge, where cracks were first reported as early as 1784.

PLACES OF WORSHIP

Congratulations and thanks to Roy Tricker who was able to identify the mystery church on page 22 of the Summer Newsletter. It turns out to be St Nicholas, Wrentham in the north of Suffolk - although sadly the east end has been neutered since the 19th century photograph was taken.

(i) In the last Newsletter the news on **VAT** and Places of Worship was left as a cliff hanger. There was just time to include a Stop Press giving the good news that the Government had allocated some £30 million to top up the Listed Places of Worship Scheme (LPOW), the pot from which VAT incurred by listed churches and chapels is reimbursed. We tackle elsewhere (page 3) the imposition of VAT and alterations to secular listed buildings, which is frankly a disaster, but for places of worship the news is much better. The level of the top-up is such that HMG is confident that not only will historic churches be able to get all the VAT back which they incur on alterations which are now newly covered by the tax but the same 100% reimbursement will now apply to repairs as well. The earlier placing of a ceiling on the LPOW budget had meant that in the last quarter of 2011-2012 the proportion of reimbursement had barely hovered above 50%. Some alterations would of course be damaging to historic character and we may grumble at their freedom from VAT - even so, on balance the Government action is hugely welcome. Hard pressed parishioners will now know that they only have to raise the money directly needed for that round of repairs and the provision of a new loo and kitchen rather than also dip into the empty pocket for the extra 20% to go directly to the Treasury. There has however been no change of heart on the exclusion of architects' fees from the pay-back provisions, whilst the conservation of some items like organs also remain excluded. Where monuments are attached to the fabric they should qualify.

(ii) The Government's change of heart was opportune for the announcement of the winners in the competition organized by the Church Buildings Council for the design of bespoke **Church Chairs.** The AMS and the Friends will

of course need a lot of persuading that historic church pews should ever be thrown out, but where the argument is persuasive, the competition has been a useful way of channelling the skills of established designers and students towards the production of timber chairs and benches which show some design flair where the standard catalogue substitute does nothing of the sort. Further information: www.churchcare.co.uk. Above are some of the new benches produced by Luke Hughes.

(iii) High Summer brought some stiff reading in the form of the **Harries Report on the Future of the Church in Wales** (see www.churchinwales.org.uk). Richard Harries, former Bishop of Oxford and the man who famously sued the Church Commissioners over the, as he affirmed it, "unethical" basis to their investment policy, chaired a Commission which has come up with a report that really does deserve that adjectival tag "hard hitting". Although it does make reassuring references to the importance of historic churches for their sense of repose and continuity, it implies that there may well have to be further and maybe drastic closures if the Church is not to spiral into financial and pastoral oblivion. Some press reports referred to 65 specified closures but no figure itself

appears in the Report and it is a tally not recognized by the church authorities. Even so doors will most certainly be locked as a result, particularly as the Commission has suggested the end of parishes as the means of ecclesiastical organization and tied parsonages as the place where the rector or priest is housed. There is a welcome stress on multiple uses but for the remote rural church this can hardly be the way forward. Even before the Report was made public, some idea of the seriousness of the threat was made very real by the Sword of Damocles hanging over the head of St Thomas's Church at Haverfordwest

(shown here). As one of three medieval churches within the town, St Thomas's has been under more or less heightened threat for some 30 or 40 years but never so seriously as now, given that it was closed formally on 31 August 2012. The closure is concerning in its own right but doubly so because a group of local people challenged to raise money for its conservation had been successful in attracting some £100,000 in grant aid from the Heritage Lottery Fund. And the Church, almost absurdly underlisted at Grade II, is a building of multiple interest. The tall late medieval west tower (with jewellike crucifixion scene from a lost churchyard cross just visible on its main face) is a landmark given its hilltop position, a sentinel within a huge brooding churchyard. The single internal arcade dividing the nave from the north aisle is all of 1881 but the fittings are numerous and fascinating, including a carved reredos of c1920 by John Coates Carter, a late 13th century engraved slab, and many monuments, including a lifesize Neo-Classical female figure at prayer designed by Sanders of New Road, London which appears to be of 1872 but could be 40 or 50 years earlier. We are in active discussion with the church about the constructive way forward and have urged that renewed consideration go towards the re-opening at least of part of the building for worship (which could resuscitate the HLF grant which has now been declined). The local committee had always gone on the assumption that part conversion was the way forward.

(iv) **Scotland's Churches Trust** is the new name for the freshly merged Scotland's Churches Scheme and the Scottish Churches Architectural Heritage Trust.

(v) **The Heritage Lottery Fund** announced its new strategic plan in July (see page 19). This reaffirmed its commitment to taking over much greater responsibility for the grant aid of historic places of worship in use - 100% in England and alongside Historic Scotland, Cadw and the Department of Environment in Northern Ireland. Urgent and high-level fabric repairs would remain the priority but in an important extension beyond the earlier joint scheme operated with English Heritage east of Offa's Dyke some 15% of the (minimum) budget of £25 million a year would be allocated towards the funding of improvements that "encourage the sustainable use of the building" - kitchens, toilets, heating and lighting systems, even maintenance ladders. (The HLF budget for all the Home Countries is likely to be £30m). There will also be renewed focus on providing opportunities for those in the church community and beyond to participate and learn more about the building, both its history and conservation. At present the existing arrangements in England under the Joint Scheme with English Heritage persist, but the new programme will be open for applications from February 2013. From 2013-14 English Heritage will be providing expertise only and nothing in the way of direct grant aid - such is the effect of the 32% cuts it suffered in the Comprehensive Spending Review of October 2010. (The National Churches Trust remains determined to stay a key player and in July it announced grants of £546,000).

(vi) Standing on the shoulders of its highly successful **Faith in Maintenance Project,** which has now come to an end after 5 years, the Society for the Protection of Ancient Buildings (SPAB) is well advanced with plans to launch the replacement **Maintenance Cooperative Movement**. In those 5 years some 150 one-day FIM courses have been held giving practical expression to William Morris's famous dictum to "Stave off decay by daily care" to more than 5,000 volunteers caring

for historic places of worship around England and Wales. The award of a Round One Pass from HLF in January 2012 released money which allowed a Development Officer to be appointed. The Round Two application, which should release the substantive grant, will be submitted to HLF in December. The idea of the Movement is to create a series of local maintenance cooperatives across the country to bring together groups of churchwardens to allow them to share expertise and resources for maintaining and looking after their buildings. This will be done in partnership with key organizations including the National Churches Trust, the Churches Conservation Trust and English Heritage - in particular the existing network of Places of Worship Support Officers who are part funded by EH. "Further partnerships will be developed as the project progresses." Copies of all of the FIM evaluation reports can be found at www.spabfim.org.uk/pages/evaluation.html. Maybe we need to reinvent the Boon Days which were the norm within the Yorkshire Dales until the 19th century - during which local people turned up to tend the churchyard, clear out the gutters and clean the windows. Rather like a commutation of the annual tithe with payment to Mother Church in kind rather than cash.

(vii) **"Revealing Royal Arms"**, a new addition to the website of the Church Conservation Trust follows on from "Discovering Wall Paintings" launched in 2011. The website is interactive and will tell you much about the history and conservation of these often colourful reminders of the secular authority that persists within the Established Church. In fact they began to appear in churches after Henry VIII became Supreme Head of the Church of England in 1534. There are 80 examples in the care of the CCT itself and, quite understandably, these predominate. Log onto www.visitchurches.org.uk/royalarms/. If you would like information on related events or church tours please do email royalarms@tcct.org.uk.

(viii) **T**here is still only one **museum dedicated solely to the study and display of stained glass** - that within the triforium of Ely Cathedral. The two great centres for the production of medieval glass, York and Norwich, are well advanced on their own plans for regional exhibitions. York's ambition is in fact for a national centre, building on its claim that the city holds "some 60% of the country's surviving medieval stained glass" and is home to the country's major conservators and craftsmen. Temporary exhibitions have already been held in the redundant church of St Martin cum Gregory in Micklegate and there is an established website at www.stainedglasscentre.org.uk.

Norwich has pipped York at the post for an exhibition that is already open. This is **Hungate Medieval Art**, set up in the former church of St Peter Hungate in the city centre, which had served as a Museum of Ecclesiastical Art as early as 1930. Given the comparative dearth of the real thing within St Peter's and the exhibition where the images are backlit photographs, the Centre sees itself both as a place to instil interest through its hands-on activities for children held every Saturday from 10 to 4 and as a hub, to send visitors out in the broader county. Such pilgrims can be guided by the excellent Stained Glass Trails, now numbering 10, which show you where you can find medieval glass throughout Norfolk. And while you are in the Centre, take a look at the fine

run of 15th century pews on which you sit and watch the displays, which were saved by The Friends of Friendless Churches from Mickfield Church in Suffolk through the Cottam Will Trust and given to Hungate. Hungate Medieval Art, Princes Street, Norwich NR3 1AE is open Thursday to Saturday, 10 - 4. Admission Adults £3, concessions £2.50. Also available there and from its compiler, Norwich Heritage Projects (www.norwichheritage.co.uk) is a very useful 4-page overview of post-medieval glass within the county.

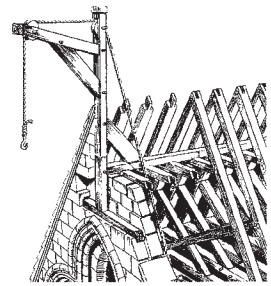
(ix) T**he National Memorial Arboretum** at Alrewas, near Burton-on-Trent, is fast achieving its stated ambition of becoming the nation's Pantheon for the recent war dead. Now planning permission has been granted for a £12 million project by Glen Howells Architects to replace the existing Visitor Centre with a Remembrance Centre and to alter the existing chapel. The intention is to deepen the sense of "dignity, longevity and gravitas". The idiom chosen is Classical formality stripped down to its essence, with a rotunda and a loggia facing onto Heroes Square and Millennium Avenue, the former intended for major set piece events. The project, which has received a substantial HLF grant, is due to be completed by the end of 2014.

(x) The website **www.discoverchristian england.org.uk** was launched at the end of May and offers detailed information on nearly 3,000 Christian sites within England. It was set up by Dr Hylson-Smith who welcomes comments at khylson-smith@waitrose.co.

(xi) The re-dignified **Shrine of St David in St David's Cathedral, Pembrokeshire** was finished and dedicated earlier this year. The plans were explained in the AMS Transactions for 2010. The five new icons were painted by Sara Crisp, and the canopy, a replica of a 13th century original, designed by Peter Bird (and made by Friend Wood) It is decorated with stars to represent the heavens, roses to conjure up the beauty of the Gospels, and images associated with the life of the saints portrayed on the icons.

As if that was not enough, and also well advanced, is the creation of an outreach and education centre within a former derelict Grade II listed school within the town at Quickwell Hill. The architect is Mrs Jane Chamberlain of Caroe and Partners and the contractors, Carreg Constructions.

(xii) This drawing by Jill Atherton, reproduced by kind permission of "Country Life", articulates the result of a recent discovery made during repairs to **Salisbury Cathedral** in 2010-11. The discovery of channels trenched with the fugitive remains of timber suggests that these are indicators of a temporary 13th century builder's hoist, intended to raise the stone blocks and roof timbers of the gable wall of the north-east transept.



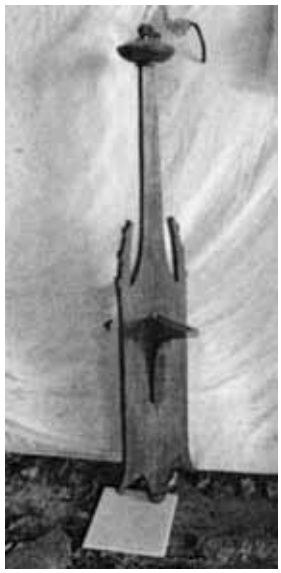
(xiii) The 10 limes planted to commemorate the Battle of Waterloo in 1815 within the churchyard of **St Peter's, Hedenham in Norfolk** seem unlikely to make their second centenary. The parish has declared their wish to infill the avenue with 12 new lime trees so that the visual effect will continue beyond the expected demise of the 1815 originals.

(xiv) It is perhaps inevitable that churches will close in all the countries of Europe and it is as well to gather together examples of **seemly and architecturally literature conversions** to form a dossier of exemplars. The photographer, Andrea D. Martino has been touring his native Italy. This is the former church of St Apparaiso in Milan built in 1694 in its new life as a multi-media library.

(xv) In the autumn of 2011 Cadw launched its **Heritage Tourism Project** with an impressive budget of £19 million (£8.5 million from Europe). The potential of churches is, more often than it

should be, not recognized by tourism professionals in Wales and it is a pleasure to record that one of the beneficiaries of the Project has been Treftadaeth Llandre Heritage (TLH), a local community based charity in North-West Ceredigion. Helped also by a grant from the Heritage Lottery Fund, 12 churches and chapels have so far been identified and the 3-year project began in the Spring.

(xvi) G**eorge Pace**, the most famous church architect operating in the North of England after the War, combined an often ruthless Modernism with a style in church fittings that echoed Gothic in pared down spiky form. His son, Peter Pace, formerly in practice with the late Ron Sims, and his father's biographer, continues the family's architectural tradition. This makes it easier to exercise filial loyalty. This is an oak pendant light designed by George for his church at Denaby in Manchester and, on the



right, its present dismantled form. Peter Pace is now proposing to re-erect it within the largely medieval church of St Nicholas at Thorne in the Diocese of Sheffield.

(xvii) T**he Clergy of the Church of England Database 1540-1835 (CCEd)** was launched in 1999. It offers a searchable record of clerical careers from the Reformation to the beginning of the Victorian period compiled from over 50 archives in England and Wales. It is funded by the Arts and Humanities Research Council and is a collaboration between historians at Kings College London, the Universities of Kent and Reading, and is supported by the Centre for Computing in the Humanities at Kings College London (accessible at http://www.theclergydatabase.org.uk). The Senior Research Officer, Mrs Mary Clayton, is available at m.e.clayton@reading.ac.uk. The database, which is continually being developed and has regular updates every two months, offers records relating to the major events of clerical careers - ordination, appointments as rectors, curates and lecturers; information about parishes, chapelries, institutions and persons with chaplains; patrons, many of them women; schools and school teachers; descriptions and maps of dioceses; lists of bishops and parishes; a glossary of terms and an on-line journal.

(xviii) The public school at **Haileybury College, Hertfordshire** has a boldly Romanesque chapel by Sir Arthur Blomfield that rather dominates the long but low original school buildings by William Wilkins, initially designed for the East India Company. The chapel is not only well cared for but undergoing a programme of continuous embellishment. Close on the heels of a substantial new organ introduced at the west end comes proposals for two new windows in the west transept designed to celebrate the school's sesquicentennial anniversary. They will flank a depiction

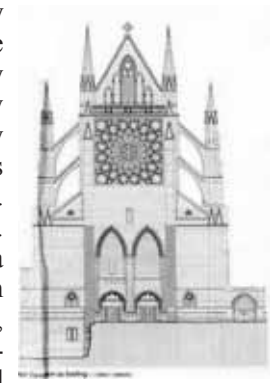
of the Ascension by Herbert Bryans dedicated to the memory of Major General Sir Thompson Capper who died of his wounds on 27 September 1915. The windows, designed by Attfield and Jones, architects (attfield-jones@btconnect.com) are to be traditional and formal (one is shown above). The roundels at the base show images of the first two pupils and Stephen Austin. The maquette depicts the heads of the angels as photographs of real life personalities associated with the school, but these will be replaced by drawn depictions in the final version.

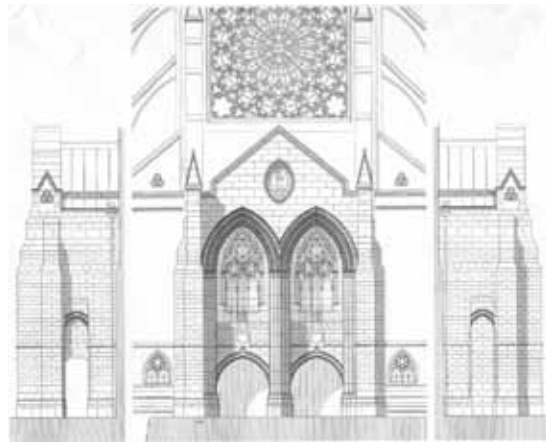
(xix) That most playful of Georgian Gothick churches, **St John the Evangelist at Shobdon in Herefordshire,** was reopened in June after the completion of a comprehensive round of extensive repairs, helped greatly by its adoption in 2010 by the World Monuments Fund as the local Preservation Trust faltered in its efforts to raise £1 million. Major works began in February 2011 and all that is left to do is the redecoration of the Gothick furniture and the repair of the boundary wall. Ivor Bulmer-Thomas's scheme to put back the original 18th century glass, of which about half has been rediscovered, will have to wait (and no doubt will be required to leap a number of philosophical hurdles as its reinstatement would involve the removal of the existing glass by Heaton, Butler and Bayne).

(xx) T**he Victoria and Albert Museum** has announced plans to conserve and reinstall the original stained glass on the landings of the Lydia and Manfred Gorvy Lecture Theatre - installed in 1870 and designed by William Bell Scott. The technique used created the effect of drawings or etchings of individual panels inspired by Classical mythology as well as the lives of Raphael and Giotto. The window survives despite having fallen victim to very early curatorial disfavour - taken out barely 40 years after being put in.

(xxi) B**ardney Abbey in Lincolnshire** is, what even the most enthusiastic guidebooks would say, little more than "vestigial". A local community based project "Bardney Abbey Revealed" feels that the site needs animating, particularly as a programme of excavation in 2011 has uncovered some decorative stonework. One of the means of animation is to be this life-sized wooden figure of a monk made by the sculptor Nigel Sardeson (who will also create an adjacent bench). The scheme, which has been given permission by English Heritage, will be largely financed by the Heritage Lottery Fund.

(xxii) It is possible to argue in a vigorous Balloon Debate that the greatest building of the Gothic Revival is one which, although commenced in 1854, is yet to be completed. This is the great chapel at **Lancing College in West Sussex** dominating its lofty windy eminence on the South Downs. Like many a cathedral in its slow gestation, it has had many architects. It was conceived by R.C. Carpenter (1812-1855). He was dead before a stone was laid. The baton was passed to his son, R.H. Carpenter (1841-1893) who worked alongside William Slater until 1872 and Benjamin Ingelow until 1893. In 1928 Sir George Oakley was commissioned to design a particularly imposing west end but neither he nor Stephen Dykes-Bower, who took over in the 1950s, were able to bring the design to full fruition. Dykes-Bower planned an ante-chapel at its base and its absence leaves an unattractive mixture of boarded up openings and exposed brickwork. Alan Rome,





who as it happens was a pupil of both Oakley and Dykes-Bower, designed a new west porch in 1996 and it is now to be worked up by his successor, Michael Drury. The first drawing shows the present bare state and the second, the current intentions. The stone will be Doulting which had been used by Dykes-Bower for the westernmost

bays he did finish. It has proved a plausible and more durable match to the Sussex sandstone initially employed by Carpenter. The client will be the Friends of Lancing College.

(xxiii) **The Europa Nostra Awards** included a number of projects with an ecclesiastical flavour. The most striking of all is the restoration of the Kunst Tempel, "a building dedicated to the appreciation of the arts and religious contemplation" erected between 1925 and 1929 by Johann and Jutta Bossard at Jesteburg in Germany. The conservation work here commended had concentrated on the plywood panels painted

in tempera and oil by Johann in 1928 which had to be taken down by the artist in 1943 after suffering from severe damp. Now they are reinstated in all their eccentric excess.

(xxiv) A neat little philosophical row has developed in Bristol. The present **Trinity Hospital,** the set of almshouses last rebuilt in 1881, has been sold by agreement of the Charity Commission with the intention of constructing a new almshouse of 31 units at Brentry (John Foster's Almshouse similarly was sold with a new almshouse opening in May 2009 at Henbury). Trinity Hospital was founded in December 1395 on the same site by John Bastaple, merchant, who was Bailiff in 1379, Sheriff in 1389 and Mayor in 1395-1401 and 1405. He seems to have made his fortune from the fishing trade with Iceland. The particulars of the foundation's original charter dating back to Richard II have been lost but the contents are referred to in a further charter granted by Henry IV in 1408. This authorized John Bastaple to found a house of hospitality or alms and a fraternity or guild. The two houses were separately incorporated and one priest was warden of the almshouse, whilst another served as warden of the guild. The guild probably maintained a "spittle" or lodging house for travellers who entered the city by means of Lawfords Gate. John died on 15 September 1411 and was buried on the left side of the High Altar of the chapel. His wife, Isabel, died a year later and was laid to rest on the right-hand side. Their burial places were marked by memorial brasses. After 300 years the old chapel fell into ruin and when it was rebuilt their remains were reinterred and the brasses resited in 1794. Less than 100 years later the chapel was rebuilt yet again and the bodies once more reinterred in a single polished oak coffin on 7 October 1881. When Bristol Charities decided to sell and move to Brentry they aimed to follow the earlier precedents and take both the bodily remains and the brasses with them, the former to be reinterred in the grounds of the John Foster's almshouse at its new site at Henbury and the latter to go into the foyer of the new Bastaple Almshouse at Brentry, set to be complete by 2013. They were motivated by a mixture of piety towards the founder(s) but also practical concern to prevent damage. At the time of sale the chapel had already been converted into a residents' lounge, the brasses covered for their own protection by carpet. And yet the moving of the brasses required listed building consent which was not applied for, and a subsequent application brought in retrospectively encountered objections and has been withdrawn.

(xxv) This is one of four medieval roundels

purchased in the summer by Norwich Castle Museum and just placed on display in the Great Hall. The four of them show the Labours of the Months (a King feasting - December or January, a man pruning a tree - March?, a man sheltering from the rain - April?, and a man picking grapes - September?). They had disappeared for 25 years following sale from their previous location at Brandeston Hall in Norfolk. They had been written up by Christopher Woodforde in the 1950 book on the Norwich School of Glass Painting of the 15th Century. They are regarded as the most complete series of Labours of the Month to survive in England. They seem to have been made for the house of Thomas Pykerell, three times Mayor of the city, in Rosemary Lane. There are four others in the set, two of which went to the Victoria and Albert Museum, the other pair to a private collector. We are grateful to "Vidimus", the online

newsletter on medieval stained glass for the information (photo, Matthew Saunders).

(xxvi) This knight has been through the wars!

These are the dismembered remains of the effigy of a knight in Beer stone found during an archaeological excavations of the church at **Torre Abbey at Torquay in Devon**. Philip Lankester has suggested that he could be a retrospective effigy of William Brewer, founder of Torre Abbey, who was later buried at Dunkeswell Abbey, or his son, William Brewer the Younger, who was buried at Torre in 1233. The Abbey is now one of South Devon's premier museums, and has just emerged from a £6.7 million programme of conservation. Another costing an additional £4.7 million (mostly financed by the HLF) looms. Phase Two will include an exhibition on the history of the Abbey in which it is hoped that the effigy will take pride of place. Philip Lankester thinks that the very distinctive pointed bascinet, or helmet, with its flutings, seems to have been taken by the sculptor from examples found in the 1340s. The moustache has the timeless dash of the roue.

(xxvii) **Holy Trinity, Boar Lane, Leeds** is a self-confident assertion of Georgian grandiloquence in the commercial heart of the city - a somewhat unexpected survivor as it was threatened with demolition in the 1920s. Plans are afoot to diversify its uses. Undoubtedly the boldest aspect is the proposed conversion of the roof space. This will be refurbished as a restaurant and an entertainment area with access to a new rooftop terrace providing a bird's eye view of the city below.

(xxviii) It is all change at the **Historic Chapels Trust** (HCT) where the outgoing and founding Director, Dr Jenny Freeman, has been the hugely deserving recipient of an OBE from the Queen. She was succeeding in June by Roland Jeffery who comes to the HCT from the Prince's Regeneration Trust and a background in the running of Housing Associations. He has played a leading role in major conservation projects ranging from Christchurch Spitalfields to the fun and fury of "Dreamland" at Margate and the low-key but internationally significant decoder's site at Bletchley Park near Buckingham.

(xxix) A professional team of **church thieves** appear to be operating in the Herefordshire/Welsh border. Coming soon after the major loss of a substantial section of the 14th century alabaster reredos at St Peter's Church at Drayton, near Abingdon, recent losses have included the 13th century effigy of the former Bishop of Hereford, shown here, taken from Dore Abbey.

It used to mark the spot where the heart of John de Breton (abbot from1269-1275) was buried. Other losses include the demi-figure of a carved knight which used to sit on a window sill at St Michael's, Castle Frome, near Ledbury; the head and shoulders of the effigy of Sir Robert de Wakering of All Saints, Newland (which he founded) and a 13th century carving of a Madonna and Child taken from St Nicholas, Grosmont in Monmouthshire.

(xxx) And that old enemy of the church, fire continues to strike. In February this year the chancel roof at St Mary's, Charlbury in Oxfordshire was lost - although repairs are now in hand - and as if to prove that recovery is possible, this photo (courtesy of Joe Clark) shows the reconstruction of St Nicholas, Peper Harow in Surrey that had been devastated by a fire on Christmas Eve 2007 which gutted the nave and left the chancel smoke damaged. The ceiling with painted panels is entirely new, as are the painted "Commandment Boards" over the chancel arch, whilst even the arcade had to be taken down and rebuilt. The architects were Purcell London Studio and the contractors Valley Builders Ltd. The reconstruction has allowed the building to double its use as a place of worship as one also for concerts, meetings and community events.

(xxxi) **Rural Churches for Rural Communities** is a three-year project halfway into its programme. Funded by English Heritage, it is operated by the Diocese of Ely and is intended to foster the long-term management of historic places of worship within the Diocese. More information: www.cambsacre.org.uk/rural-churches-for-rural-communities.php. Some churches clearly are now once again at the heart of their communities - the parish centre at Hemingford Grey, is the centre of the not for profit Community Interest Company, hosts the village Post Office and community coffee shop with free internet access, shelters the Sure Start Centre every Monday, the First Steps Toddler Group every Tuesday, and a weekly fish and chips lunch for older people (for that www.churchbytheriver.org.uk). Perhaps the most unexpected additional use is the fencing club which operates in the Palladian church at Ayot St Lawrence (which as it happens is in the Diocese of St Albans, not Ely).

(xxxii) **The Norwich Historic Churches Trust** has launched an appeal to raise £500,000 as part of its "Redundant Churches for Community Spaces" project. Norwich has the largest collection of medieval churches north of the Alps and the Trust has been responsible for 18 of them since 1973. Some of the uses endure more than others, the great survivors being the puppet theatre at St James and the Norwich Arts Centre at St Swithun's, but others less so – the Rumanian Orthodox have just moved out of St Clement's Colegate. This is the magnificent door to St Michael Coslany

(xxxiii) And, finally, news on a number redundant churches:

(a) There was a Stop Press in the Summer Newsletter on the decision by the Church Commissioners to vest the extraordinary Grade I listed church of **St Edmund, Falinge, Rochdale in the Diocese of Manchester** in the Churches Conservation Trust. It is one of the boldest vestings for many years as the church is proudly and roguishly High Victorian (1870-73 by James Medland and Henry Taylor for local industrialist, Albert Hudson Royd) and sits in a densely populated and deprived residential area close to the centre of a major northern town. It was upgraded from II* to Grade I in August 2010 given the painstaking deference by the designers to the mathematics of Masonic symbolism, the rich carving and elaborate hammerbeam chancel roof (shown here in the photograph by Andy Marshall) and

the complete stained glass scheme by Lavers Barraud and Westlake. English Heritage summed it up as "a tour de force". After a year's marketing, the most serious user who came forward was as a children's nursery. That has now fallen by the wayside and the Diocese has realized the potential for reuse is extremely limited given the lack of on-site parking and the varying internal floor levels. St Edmund's came formally to the Trust on 1 October.

(b) And it has now been formally agreed that another Victorian vesting with the CCT should be de-vested. This is **St John's, Blawith (**pronounced Blarth**) in the Diocese of Carlisle.** Built in 1862 to the designs of E.G.Paley, it is a simple single-cell structure of local stone in a Decorated style with contemporary fittings and stained glass, the latter mostly by Wailes. A report by The Council for the Care of Churches in 1986 considered St John's to be a competent work by one of the best architects practising in the North-West of England at the time and expressed the hope that the building would be retained through

an alternative use being found. However, no such use emerged and consequently in 1993 St John's was vested in the CCT for long-term preservation. As a Grade II listed building it stood uneasily in more illustrious company and a Scheme providing for its sale to become a single dwelling was confirmed by the Church Commissioners on 3 August. Devesting from the CCT is possible whereas de-accessioning from National Trust is in theory impossible, (the principle of inalienability at the NT has been established) but it is still and should be exceptionally rare.

(c) **Christ Church, Bacup in the Diocese of Manchester** has been declared redundant.

(d) **St Giles, Upper Gravenhurst in Bedfordshire,** listed Grade 11*, which had been looked at

with some interest by the Friends, is now to be sold for conversion to a house with a small extension onto the vestry facing north.

(e) **All Saints, North Benfleet, Basildon in Essex**, declared redundant in 1996 and now on the Buildings at Risk list of Essex County Council, is to be leased to the Orthodox Church for reuse as a place of worship. All Saints, which is Grade II* and lies adjacent to North Benfleet Hall, was largely rebuilt in the 17th century with a brick tower added in 1903 but incorporating a 15th century belfry. The chancel of 1870 is by G.E. Street.

(f) **St Luke, Withington in Cheshire**, described by Pevsner as "one of the most disappointing churches Pearson ever designed" is indeed unlisted. It closed in May 2012, and plans have been announced for a replacement church. The present building is simple, in brick and dates from 1896.

(g) **St John, Beachley in the Diocese of Gloucester** (1833 by Foster and Oakley and listed Grade II) has been closed since 1998 as a place of worship. Following the failure of a scheme by a local historical society to use it and brief occupation as a meeting room by the Beachley Old Boys Association, the building is now to be passed to a local craftsman for use as a furniture restoration workshop. The only changes will be the loss of the pews.

(h) **Barlow Chapel, Brayton in East Yorkshire**. This very simple chapel, 17th century in origin, has been formally declared redundant.

(i) **St Francis, Newall Green in Manchester**, one of several suburban churches designed by Sir Basil Spence, was declared redundant in 2011 and is to be sold to the Life Mission Christian Church which should be able to preserve it and its western tower with little or no alteration.

(j) The small historic town of **Honiton,** in Devon,

has two churches - St Paul's built in the centre in 1837-38 and the medieval predecessor of **St Michael** (shown here), first recorded in 1406 but now on the outskirts of the town and relegated to the role of chapel-of-ease. The parish are feeling the burden of running two buildings and there is pressure to declare St Michael's redundant. It is a fine building, listed Grade II* and although it suffered from a fire in 1911 the quality of the restoration and new fittings (by C.E. Ponting) is high. Offsetting its location, the absence of pews means that the building is suitable for conversion to community use, a new role which we hope will be pursued.

(k) The long ruined church at **All Saints, Panxworth in Norfolk** is to undergo emergency repairs by the parochial church council using the architects, Birdsall Swash and Blackman,

following spectacular failure at the top of the tower where it is hard to imagine the section of the parapet oversailing the hole above the belfry window will survive long. The parapet, with its blind arcading, infilled with flushwork, is one of the principal elements of the design and the PCC's initiative is to be applauded.

(l) **All Saints, Sturminster Newton in Dorset** was built probably some 10 or so years after the construction of the workhouse (1838) which it was designed to serve. Following some years functioning as the town's museum, this modest Early English chapel is now to be sold by the County Council for use as a private artist's studio and exhibition space - with a new independently supported gallery inside.

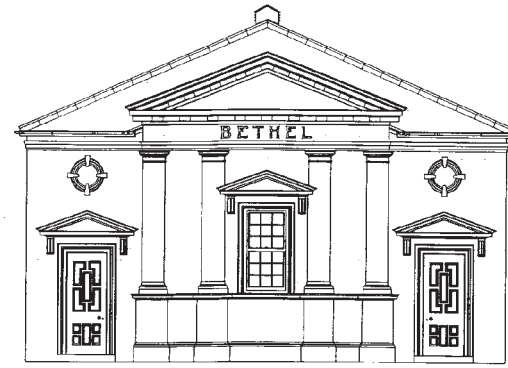
(m) The church of **St John at Hanley in Stoke-on-Trent** (built 1788-90 with a chancel of 1872) became a cause celebre when it was first proposed for closure and even more of a standing disgrace as year after year passed with no sign of a suitable new use. We reported in earlier Newsletters on the purchase by Church Converts Ltd which has now completed a holding operation supervised by Derek Latham at a cost of £393,000 – this taking in hand promised a minimum 25 year life and allows time for a concentrated search for what the owners feels is the most practical new use - as a restaurant.

(n) **St Mary, Nelson in Lancashire** was visited as part of the AMS AGM weekend at Stonyhurst. Declared redundant in 1999, it is now in the hands of the Civic Trust for the North-West which has given concrete expression to its plans to create a regional centre for traditional building skills inside, by holding a full-scale conference there on 18 September.

(o) **The Monkey Puzzle Chapel at Porkellis in Cornwall** (Grade II*, 1866) is one of the largest chapels in the county and set to be saved by a well conceived scheme for residential conversion. This limits the new work to a crosswing set above the gallery at the back leaving the bulk of the interior unaffected (except for the removal of the pews).

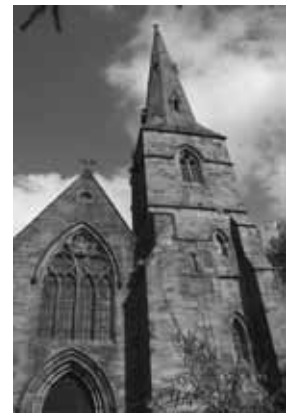
(p) **St Winifred, Gwytherin, near Conwy,** and particularly visited for its four standing ancient stones in the churchyard, is being converted into an artist's studio and cultural centre.

(q) **Little Bethel at Bethel at Bala in Gwynedd**,



is a serious essay in late Palladianism, now heavily derelict. It is to be converted to provide a sustainable energy sales and installation showroom. To show that "le patron mange ici" large solar panels are to be fixed to the side roofing. The overgrown churchyard will be tamed and the monuments and trees retained.

(r) The Archdiocese of Birmingham would welcome any expressions of sympathetic interest in **St Wilfred, Cotton in Staffordshire** designed by A.W. Pugin in 1848. It served the now derelict Cotton College next door. The building has been visited by the Friends and by the Historic Chapels Trust. It seemed too daunting a prospect for us, but any suggestions to the Vestry Hall will be passed on. Although feeling abandoned the church has not yet been formally declared redundant by the Archdiocese but this seems only a matter of time. It is safe from vandalism behind the security gates that guard the college but the church is looking increasingly forlorn. The fittings are for the most part not original although the font is by Pugin.



(s) Finally, **Astwood St Peter in Buckinghamshire,** which lies in the same combined parish, centred on Sherington, in which the Friends already own the redundant church at Hardmead. Now St Peter's itself is the subject of a Draft Pastoral Church Buildings Scheme for closure. It is a largely 14th century Grade II* building but suffered the singular ill luck, given its remote location, of being hit by a bomb in 1940. The nave was unroofed until 1963 when an unattractive concrete truss roof was put on - it keeps out the water but it does not delight the eye. Apart from that, the church has much of interest, including good monuments to the Lowndes family of Astwood Bury, two early 15th century bells cast by John Wargrave, an unusual William IV Royal Arms and a good run of unrestored 14th century windows, those to the south aisle indulging in a quirky aggrandisation the further east they go.

MISCELLANEOUS

1.a) For the last five years or so we have become used to a slight but meaningful change in title in the Annual **Heritage at Risk Reports** issued by English Heritage. It used to be plain "Buildings at Risk". Now the surveys embrace 3,286 scheduled ancient monuments, 483 places of worship, 524 (out of 9,770) conservation areas, 29 of the 1,617 registered parks and gardens, and 6 of the 43 registered battlefields. Now EH has decided to take the most spectacular leap forward in embracing Grade II listed buildings. Apart from London, which is still enjoying the posthumous benefit of the enthusiasm for the capital manifested by the GLC, the HAR lists at present only embrace listed buildings which are in the highest categories of Grade I and II*. The task is a daunting one - the number of entries on the National Heritage List entered at Grade II is 345,000. Some 50% of local authorities do have a register of some sort but the quality and frequency of updating is variable. Recognizing the groundswell of support that is available to tap, EH announced in October that it was prepared to offer up to £20,000 each for between 9 and 15 surveys of Grade II listed buildings in England. The partners might be civic societies or archaeological groups or other suitable local confraternities. The Heritage of Lincolnshire Trust has shown the way with its systematic and almost complete assessment of that county's stock of 5,000 buildings, using 300 volunteers. And once the information is known, EH has pledged to help in the follow-through - with grants to underpin the serving of Repairs Notices by local authorities, whilst each EH region is to have a dedicated HAR Officer. It is not good news at all that its grant budget for the whole country for individual sites and buildings has plummeted to £12.5 million (only last year it could tell the world it had £30 million in its pockets,). The greatest single depletion will be in grants for places of worship which are now to become the sole responsibility of the Heritage Lottery Fund (see pages page 19 & page 21). And this marked inability to help in all but a few cases comes at a time when, by its own calculation, the average "conservation deficit", the difference between capital injection and commercial output for properties on the HAR list has risen from £260,000 in 1999 to £370,000 in 2012. Only 13% of those capable of taking a new use would be economic to repair - they really are the casualties of a market economy.

But EH is able to point to successes - the first photo shows the Grand Hotel at Colmore Row in Birmingham, a High Victorian complex, listed Grade II*, which has been empty since 2000. Now it is to be brought back into use as a luxury hotel. The second shows Kirkleatham Hall

stables on the outskirts of Redcar which has been taken off the Register following EH funded repairs. Steeped in equestrian history, famous racehorses such as "The Flying Dutchman" were stabled there and the buildings were used as a stud farm for racehorses by Charles Turner (1726-1783), an early owner who co-founded the Jockey Club. An unusual circular tower in the courtyard with a cupola is thought to have been used for viewing the racing, breeding and stud horses as they were led around the yard.

The third photo shows Harvey's Foundry at Hayle in Cornwall, a key component within the Cornwall and West Devon Mining Landscape World Heritage Site where EH has offered a grant of £180,000 towards urgent repairs following the taking of the building under its wing by the Prince's Regeneration Trust. Further information: www.english-heritage.org.uk/risk.

b) The Biennial Conservation Report of the **Government Historic Estate 2009-2011**, compiled by the Government's Historic Estates Unit, came out shortly before the HAR Report and offers an overview of the condition of historic buildings and sites owned by public bodies. This comes at a critical time when many more are to be offloaded onto the private market where the recession is biting hardest or passed to local voluntary groups to see if they can make a better fist of maintaining the original function (available either in pdf form on www.english-heritage.org.uk or with hard copies available free of charge from GHEU (Tel 0207 973 3802. Product Code 51763(REA04/12) PAR500, April 2012).

c) Perhaps the prize scalp in the Ministry of Justice campaign of closure is the spectacular **Lancaster Castle** (photo copyright Alex Ramsay). where the site has now reverted to the Duchy of Lancaster on the surrender of the lease. The prison shut in February 2012. The site served as a county jail from the mid 17th century until 1916 with late 18th and early 19th century cell ranges grouped around the 12th century keep. The Shire Hall designed by Thomas Harrison and Joseph Gandy, added in 1798, continues in use as a court. Malcolm Reading Consultants (MRC) have been appointed by the Duchy to make proposals for the sustainable future of this supremely important site. And it seems impossible to imagine that the Heritage Lottery Fund will not be playing a key part in offering that guarantee. (see pages 4-5 for the Green Balance Report).

d) On a related matter, EH and the London School of Economics published on 7 July the findings of the first rigorous large scale analysis of the **Effects of Conservation Areas on House Prices in England**. (The plate below shows Margate). A statistical analysis of more than a million property transactions between 1995 and 2010 from the Nationwide Building Society and data on more than 8,000 English conservation areas found that properties therein sell for 23% more on average than houses outside conservation areas. Even when location, the kind of properties involved and other factors affecting house prices are adjusted, a premium of around 9% was still detected. This falls to 5% in those conservation areas that are classified by local authorities as being "at risk". Houses outside but close to the boundary of a conservation area, between 500 and 700 metres, sell for more than similar properties elsewhere. However CA's are not immune from the Recession - the Report found that prices in Conservation Areas have grown at a rate that exceeded comparable properties elsewhere by a negligible 0.2%. And when it comes to attitude, they found that home owners who had applied for permission were more likely to have positive attitudes towards planning controls than those who had not. It seems that the extra controls in CA's are not generally seen as an unwelcome burden. Identifying chickens and eggs

is notoriously problematic - is it the period property which attracts just as much or more than the controls which protect it? Did the popularity of historic centres to cities, towns and villages predate the introduction of CA's in 1968? Formal designations certainly helped to protect the external character of historic centres in economically less buoyant areas at times when living in such centres was unpopular.

e) This is the frothy exuberance that is once more the Grade II* listed **Tynemouth Railway Station**

in the North-East. For many mill girls it was their prelude to lazy days on the beach. It was designed in 1882 by the architect William Bell and the engineer Thomas Elliot Harrison and is the normal mixture of cast iron for the columns, spandrel brackets, gutters and valencing, and wrought iron for the lattice girders. The decline of Tynemouth as a seaside resort took its toll and increasing dilapidation led to the establishment in 1987 of The Friends of Tynemouth Station. Some repairs were put in hand in 1988 but an overwhelming sense of neglect soon returned and the present reinvigoration is the result of their placing on the "at risk" Register by EH and grant aid from EH, HLF and the DCMS's late lamented "Sea Change" grant stream. The total cost was £3.68 million. The Station was one of the winners at the 2012 English Heritage Angel Awards sponsored by Andrew Lloyd-Webber.

f) And in June English Heritage launched "**Britain from Above"** (www.britainfromabove.org.uk) It offers a sample from the Aerofilms Collection, amassed by the firm of that name between 1919 and 2006. The archive runs to over a million photographs and only 15,000 are presently available. Even so it is a brave start, including some of the more memorable depictions, taken before 1953. These two show Chatsworth House taken in 1927 and the Bryant and May Match Factory in Bow in London snapped in January

1920. This was the site of the Matchgirls Strike of 1888 that culminated in the establishment of the first British trade iunion for women. At its peak there were said to be more than 3,000 women and girls working on the site. It was converted into residential accommodation 20 years ago. Aero Films Limited was set up by the First World War veterans, F.W. Wills and C. Grahame-White, the first Englishman to qualify for an aviator's certificate from the Aero Club de Paris and famous in England 4 months later when he made the first night flight during the London to Manchester Air Race. Starting with just £3,000 in seed capital, the company grew from strength to strength. At first flying planes were borrowed from the London Aeroplane Club and glass plates were developed in the bathroom at the London Flying Hotel on the Hendon site where Aerofilms had set up office. (One of the largest hangars on the site, with substantial Belfast trusses, is named after Grahame-White and was the subject of several applications to demolish once it had become listed. The AMS and others opposed demolition and the hangar has now been reerected at the nearby RAF Museum.) Increasing demand meant that they needed to fly more regularly and so they started to rent planes and hire pilots such as Gerry Shaw, the first ever

pilot of an international commercial flight (1919 Netherlands to England, two passengers, landed at Croydon). In addition to Aerofilms own imagery, the firm expanded its holdings with the purchase of two smaller collections - AeroPictorial (1934-1960) and Airoviews (1947-1991). The Collection was acquired for the nation in 2007 when the company was facing financial difficulties, with the support of the Heritage Lottery Fund and the Foyle Foundation. The relevant plates were divided between EH and the Royal Commissions in Wales and Scotland. By the end of the project in 2014 some 95,000 images taken between 1919 and 1953 should be available on line showing the changing face of modern Britain.

Don't forget the 12 million items of archive material, including photographs, reports, drawings and plans available at www.englishheritagearchives.org.uk (a rechristening of what used to be known as the National Monuments Record).

g) A budget of £12.8 million may be peanuts compared with HLF's £375 million annual spend. Even so EH continues to employ these emasculated resources to best advantage. Recent grants have gone to:

The Muslim Burial Ground at Woking in Surrey (£126,000). This was established in 1915 at Horsell Common to take the graves of the Muslim dead, fighting on our side, in the Great War.

Wolfeton Riding House at Charminster in Dorset, built in the 16th century for Sir George Trenchard. The grant has gone to the Wolfeton Riding House Trust which hopes to bring the building into community use once the repairs are complete early in 2013.

Castle House, Taunton, Somerset - to the Somerset Building Preservation Trust - to bring this Grade I listed building into educational and holiday let purposes - alongside the new Museum of Somerset created in the Castle itself.

Buxton Crescent (£500,000), one of the largest of all EH grants, standing alongside that from HLF, to bring back into use the great set piece, designed by Carr of York, sitting at the heart of this fine town.

In the light of the Government's commitment to **Neighbourhood Planning**, EH has worked with Urban Design Skills to revise the on-line toolkit at www.placecheck.info/ to help groups identify what they like, dislike and want to change about their area. They are also producing advice for local groups on Neighbourhood Plans in particular, working alongside the Environment Agency, the Forestry Commission and Natural England. Soon they will be joined by "Heritage Help" compiled by the Joint Committee of the National Amenity Societies where the AMS, and in particular Lucie Carayon, is playing a key role. More anon (see also page 5).

h) As part of its effort to husband resources **EH has concentrated its archive of artefacts**, many from 17th, 18th and 19th century houses demolished in London, at its new flagship property at Wrest Park in Bedfordshire (in a refurbished post war building) - and at Fort Brockhurst at Gosport in Hampshire. The majority of the collection will be available online via the English Heritage website "Collectionsonline" page from October this year. The Wrest store will be open to physical visits by researchers, visitors and school groups from June 2013.

i) And EH has been able to open a new attraction: **The Wellington Arch** at London's Hyde Park, coinciding with the Government's almost simultaneous sale of **Admiralty Arch** (as a boutique hotel). The Wellington Arch now houses the Quadriga Gallery named after the wildly romantic chariot and charioteer placed on top of it in 1912 (to the designs of the artist Adrian Jones (1845-1938)). This had been preceded by a giant 28 foot high statue of the Duke of Wellington that was so opposed by the Arch's architect, Decimus Burton, that he left £2,000 in his will in 1881 to finance its removal. It did eventually come down in 1883 and the Arch itself was dismantled to allow traffic improvements. The photograph (courtesy English Heritage) shows the Duke on his way to eventual resiting at Aldershot, where he remains to this day. The new Gallery will house modest and touring exhibitions, and will offer visitors balconies from where to take in Knightsbridge, the Parks and the West End.

Further information: www.english-heritage.org.uk/wellingtonarch. The Arch also appears on www.english-heritage.org.uk/portico, a venture still in its early days but where it is intended to provide in-depth information on each of the 230 English Heritage properties.

2. Fire has utterly destroyed one of the most individual buildings in Suffolk - **Cupola House in the centre of Bury St Edmunds** built for a wealthy apothecary in 1693. Also lost to fire in recent weeks has been the listed group of **18th century barns at Chilford at Linton** in Cambridgeshire which had been converted into a wedding centre, and the **Norman King Public House at Dunstable in Bedfordshire**. In both the latter cases the fire was caused by an arsonist. The Norman King, named after the palace for King Henry I, supposedly on the site, ended its days as a public house but it had been variously used as a library and a stables.

3. This is the **White Rabbit Memorial on West Parade, Llandudno** unveiled by David Lloyd-George in September 1933 and listed as early as 1976. The family of Alice Liddell upon whom Lewis Carroll based "Alice in Wonderland" spent several summers in Llandudno before building a house on the West Shore, "Penmorfa" completed by August 1862. But the family sold up in 1873 and the house is now part of the Gogarth Abbey Hotel. The sculptor is unknown but it shows white rabbit complete with waistcoat, waistcoat pocket and watch, all on a pedestal of roughly hewn stone. Just visible at the top corner of the tablet is a squirrel, whilst a little frog or toad sits on the ledge further down. The great steel bubble is not original and was designed to protect the little creature from the souvenir hunter who had already claimed his left arm, ears and bobtail. In June the AMS was consulted on an application to move the statue to the centre of the adjacent boating pond such was the relentlessness of the continuing vandalism. That application has now been withdrawn and local people have embarked on a period of reflection.

4. English Heritage are halfway through a study of the **straw plaiting and hatting undustry around Luton** in Bedfordshire and St Albans in Hertfordshire, with a particular focus on the architectural legacy of the trade. If you know of the home of a straw plaiter, a workshop or a plait school, particularly one with notches in mantles over the fireplace, used by plaiters to measure their goods and therefore placed at regular intervals of a quarter, half and one yard, do make contact. English Heritage would like to hear from you via katie.carmichael@english-heritage.org.uk (Tel 01223 582 782) or by post to English Heritage, 24 Brooklands Avenue, Cambridge CB2 8BU.

5. This is a brand **new mosaic created by Gary Drostle** in the Roman Gardens in Chester. It celebrates "Gardening in Roman Britain" and is based, although not slavishly, on a Roman original. It was constructed in unglazed porcelain and was entirely hand cut and laid by Gary. Further information: www.drostle.com.

6. **The Construction Archive Survey** is a project between the Business Archive Council and the National Archives to identify and safeguard the key historical records documenting Britain's built environment over the centuries. The two partners have considerable experience in conducting the surveys of a range of industries including ship building, banking, brewing, pharmaceuticals, textiles and engineering, and hope to bring the same expertise to raise awareness of the architecture, building and construction sector, and in particular the importance of its documentary heritage. The survey is being conducted by Annabel Peacock who is based at

the National Archives at Kew. Please contact her at Annabel.peacock@nationalarchives.gsi.gov.uk or telephone 0208 392 5330, Ext. 2603. The project is expected to run until March 2013.

7. The classic area where conservation of landscape is in tension with that of historic buildings is in stone extraction. Just such a controversy has arisen in Kent where the Secretary of State has "called in" an application by Gallagher to extend the Hermitage Quarry near Maidstone. The trouble is that the area earmarked for extension is described technically as "ancient woodland" (although in reality most of it is non-native sweet chestnut coppice planted around the middle of the 19th century or later). Gallagher argue that without the extension, reserves of the ragstone quarried on the site would be exhausted in three to four years time, whereas with permission to extract further there is an additional guaranteed supply for a further 25. English Heritage has confirmed in its Strategic Stone Study, which tackled Kent in October 2011, that the Hermitage is the only working ragstone quarry in the county, Kent, which has leant the stone its name, This compares to 13 in operation in the county in 1942.

Kentish Rag is one of the most recogniseable of historic stones in the South-East. It has been quarried for over 2,000 years, first being exploited by the Romans. It has been used by a number of outstanding public buildings such as Westminster Abbey and the Tower of London and was the principal building material on hundreds of churches, both medieval and Gothic Revival, in Middlesex, Surrey and Kent. The photo shows it was used to provide the shell for Knole House at Sevenoaks c1456. It has received a mixed press. It is actually a very hardwearing limestone but

sometimes seems to bely that with what looks like a friable surface and a propensity to attract encrusted black "skins". It can be brought to a smooth ashlar but is mostly given a rubble finish. There are surviving Roman walls in ragstone at Dover, testimony to the rugged durability of the core in contrast with the more sacrificial appearance of the outer surface. Historic indigenous materials are under threat in all areas as plastic windows drive out those in timber, mild steel stands in for wrought iron, reed thatch, a lot of it from Eastern Europe, drives out long straw, cheaper characterless Iberian slate, let alone the factory made, threaten the market share of Burlington or Welsh slates, whilst Collyweston stone slates in Northamptonshire similarly struggle. European rules against restraint of market conditions means that specifiers may want to plump for the sympathetic and indigenous but find it hard to do so. They can only do so where abundance of supply allows ragstone to contend with cheaper rivals. The willingness of planning authorities to overrule the short termism of some specifiers and require the use of ragstone, becomes fatuous where there are no supplies of the material to be had. We pass no comment on the quality of the landscape under threat but we did inform the Inquiry that the closure of the Hermitage before it had been exhausted would be a tragedy.

8. In much the same spirit that persuaded the

National Trust to buy the "back-to-backs" that it owns and opens to the public in Birmingham, Cadw has dug not very deep into its pocket to buy this terraced property in Cwmdare in the heart of the South Wales Valleys. No 3 David Street was handed over on 24 July. Its virtue lies in the fact that it has been completely unaltered inside and out since it was first built in 1854. The decay will be arrested but not at the expense of its character - as an exemplar to the people of the Valleys to show how their parents, grandparents, and indeed great grandparents, lived.

9. This is "Night and Day" (the former has his eyes shut) - a carving just completed by **Charles Oldham** based in Frome

to replace delicate work from the Redland Chapel in Bristol that was stolen. Charles's workshop, lying east of, and downhill from, the parish church confirms a notable talent. Further information: 25 Vicarage Street, Frome BA11 1PU; email: charlie@charlesoldhamwoodcarving.co.uk.

10. The heroic campaign to restore **Stowe House in Buckinghamshire** is now virtually complete despite an occasionally bumpy ride with the funders. Now the Stowe House Preservation Trust is turning its energies to the undoing of the worst losses occasioned by the two major sales of the house in 1849 and particularly that of 1921. The purchaser in 1922 was a property developer with a conscious, Harry Shaw. He had intended to present the house to the nation but the National Trust was in no position to receive it and Shaw lacked the funds to endow it. Demolition appeared

to loom but fortunately he was able to sell the house to the founders of what became Stowe School. The SHPT intends to arrange an exhibition of the "virtual" collection of the paintings and works of art that once filled the principal rooms of display; having given up on the prospect of physical repatriation. Except that is, in particular instances. One of the items in the great sale were the "Medici Lions", so named because the design was based upon the lions created for the Villa Medici in Rome in 1600. They were very likely to be the work of the 18th century statuary, John Cleere (1709-1789) and are shown in an engraving of the South Prospect of 1773. That means they were almost certainly in position when the Marquess of Buckingham inherited Stowe, he being the patron who brought the house to its highest peak of splendour, completing the Large and the Gothic Libraries. During the proposed visit of King George III in 1799 the intention was that the Royal Family should dine in the South Portico that is approached by the steps lined by the spur walls, on the end of which the lions crouched. The nobility and gentry were to eat in the two little parterres, one either side. On Queen Adelaide's visit in August 1840 the great concourse of people in the garden had a good view as she sat in the south portico under many orange trees, breaking bread with the Archbishop of Canterbury and the rest of the house party. The lions were purchased by a Mr Magee who donated them to Stanley Park in Blackpool in 1926. Blackpool is now amenable to the lions going back provided they have securely placed replacements in their stead. This is for the very good reason that a shepherd and shepherdess, also from Stowe, were stolen in the 1970s and had to be replaced with copies - in August 2011 these copies were themselves sawn off at the ankles and stolen again. It seems a case of Come Back Peter, Fly away Paul at Stowe for in 1927 the School had commissioned the sculptor John Bickerdike to produce two lions for the south front to replace the originals. They are in cast concrete, originally painted a cream colour, and more conventionally posed as recumbent (see photo) than Cleere's more restless versions. Bickerdike, not to be confused with the renowned puppeteer who could be thrown up in a Google search, was an intriguing choice on the part of the school. He really did deserve the epithet "little known", even within his home county of Yorkshire. His early training between the ages of 16 and 20 was merely as an occasional art student at the School of Art in Bradford. He also carved the large coat of arms on the two extremities of the north front. The Bickerdike lions will be resited either side of the south steps leading to the chapel entrance. If you can help in the Stowe treasure hunt do email losttreasures@stowe.co.uk or visit www.stowetreasures.org.

11. Colin Arnott has compiled a website giving examples of the practice of **Galleting.** It is well known to the Friends for our church at Boveney on the banks of the Thames, recently repaired at enormous expense, shows precisely that. This is the east gable. Slivers of flint are applied to mortar when

wet, probably primarily for decorative effect, but also in the belief that they would diminish the effect of rain. It has been a practice throughout the country although there seem to be few examples in Wales. It was not just flint - there are

examples of the uses of broken stone, brick, glass or oyster shells, while as so often in vernacular practice the name varies greatly. Alternatives to "galleting" are "garneting", "pinning" and "cherrycocking". Further information on www.galleting.com or by email to colin.arnott@student.anglia.ac.uk or by writing to C.J. Arnott, 23 Vine Court Road, Sevenoaks, Kent TN13 3UY.

12. This is **Roehampton House** as splendidly recovered by St James, part of the huge Berkeley Group. The architect for the works of careful

repair was Giles Quarme, Chairman of the AMS (acting as an architect in private practice). The repair campaign was by no means straightforward for a steel frame inserted in 1993 in order to meet the then office loading standards had to be taken out. A substantial number of new dwellings have been provided in the grounds, partly to generate the funds necessary to meet the cost of an exemplary repair, although the new build was pulled much further away from the house than were the predecessor hospital buildings. The newly created gardens are open to the public. The centre of the house dates from 1712 and was designed for the city merchant, Thomas Cary by the Baroque gentleman architect, Thomas Archer, who had more than a touch of Borromini in his fondness for eccentric detailing. The 18th century residents included the Second Earl of Albemarle, whilst 19th century inhabitants included the Governor of the Bank of England, the Dowager Countess of Kingston, and the 11th, 13th and 14th Earls of Leven and Melville. In 1912 it was the Canadian financier, Arthur Grenville, who commissioned Edwin Lutyens initially to create a garden and ballroom but ultimately to provide the new north and south wings and pavilions. Grenville went bankrupt before Lutyens could tackle the interiors which were never therefore as splendid as intended. It did not help in terms of maintaining historic character that from 1915 for just short of a century the site served as a hospital.

13. This is not just any old workshop but a significant part of that established at Froxfield, near Petersfield, in Hampshire by Geoffrey

Lupton. His apprentice, Edward Barnsley took on the business in 1923 and lived and worked there until his death in 1987. Edward, born in 1900, was the son of the furniture maker, Sidney Barnsley, one of the key figures in the Arts and Crafts Movement that developed in the Cotswolds. Sidney had bought the Froxfield premises in 1925 and rented them to Edward. It was there Edward carved much of the furniture for the school at Bedales. There were periods of uncertainty, not least in the 1970s, when its future was placed in the hands of the **Edward Barnsley Educational Trust** established in 1980 by Edward and his architect son, Jon. The Trust has catalogued the Barnsley Archive and continues to make and sell furniture. Its direct employees are two craftsmen and four apprentices. Further information: www.barnsley-furniture.co.uk (Tel 01730 827 233). The showroom is open from Monday to Friday and there are two open days a year. An unexpected threat arose this year when a severe landslip threatened the future of that section of the workshop shown here. It is listed and the AMS did not oppose the scheme to move it and reerect it on the other side of the road, away from all geological perils.

14. **Cronkhill in Shropshire on the Attingham Estate** has become the archetype of the Romantic Georgian Italianate villa. It is the work of John Nash and was commissioned by the second Lord Berwick of Attingham Park for his agent and friend, Francis Walford. It is owned by the National Trust but presently tenanted by Rupert and Louise Acton as their private family home. It now seems clear that it is presently too starkly white. Careful research by Dr Emma Nock has uncovered the original softer ochre finish and it is

that the Trust intend to reinstate over the next few years.

15. **Museums come, museums go**. This Newsletter reports new HLF funded attractions on page page 22. In recent months resited or refurbished museums have been opened at Chichester and Cambridge. The former is in a building known as The Novium designed by Keith Williams on the site of the Roman Baths excavated in the 1970s and the latter, the Cambridge Museum of Archaeology and Anthropology, founded in 1884, which has reopened after the expenditure of £1.9 million. However the cuts in public expenditure are leading to real cuts. In Lincolnshire the previously threatened Church Farm Museum at Skegness and Grantham Museum have been reprieved with financial help from the University, but the Museum at Stamford, which cost a mere £107,000 a year to run, has shut its doors for good. So have the Botanic Gardens Museum at Southport, the Malton Museum at Ryedale in North Yorkshire, The Pump House Educational Museum at Southwark, and the Church Farm Museum at Hendon in the London Borough of Barnet. The Etruria Industrial Museum at Stoke-on-Trent is closed except for Steaming Days. The sparkling new Visual Arts Centre at Ulverston, The Lantern House, which only opened in 1999, ceased trading in April.

16. Probably from mid-November English Heritage will be changing the way it processes applications for **Listing.** At present only 1 in 3 applications for spot listing are successful and EH takes the view that processing the two thirds that constitute the salon des refusees is wasted effort. They feel the hit rate would be much greater if they were allowed time to concentrate on thematic listings, systematic research into a particular building type or period. Some of the latter priorities have already been announced in the National Heritage Protection Plan (NHPP) – such as libraries and the monuments of the Cold War. They are already underway with a comprehensive review of the Great Western Railway where there will be pressure for alterations, and maybe some demolition, as a result of Network Rail's proposed electrification of part of the historic Brunel line. The EH Survey of Schools put up between 1962 and 1988 is fast approaching completion, as its assessment of the motoring heritage, to be marked by the forthcoming publication of "Carscapes: The Motor Car, Architecture and Landscape in England" by Kathryn Morrison and John Minnis, to be published by Yale and to be reviewed in the next newsletter. Two research projects into England's historic ports and harbours have been commissioned with a particular focus on the historic ports of Cornwall and the 20th century naval dockyards at Portsmouth and Devonport.

Applications for spot listing, that is seeking protection for buildings and sites outside a thematic context, have already been systematized by the requirement to fill out a pro forma. Now EH will be tougher on places which clearly fall below the threshold for national listing and will turn them down more swiftly but politely – perhaps with a suggestion that they might be better candidates for inclusion within a conservation area or placing on the Local List. Those where initial examinations suggest that they might be a candidate for listing will still have to meet the following criteria.

(a) that the candidate is demonstrably under serious threat of demolition, neglect or major alteration;

(b) that the candidate falls within an area which is a strategic priority under the NHPP (see EH website).

(c) that the candidate possesses evident significance and is obviously worthy of inclusion on the National Heritage List for England - a building missed previously by a lack of documentation or the fact that that 14th century cruck blade upper floor had previously been obscured.

It would also help if one or more of the National Amenity Societies, such as the AMS, feels able to endorse the application. **So if you know of a building which is presently unprotected and which you think is a clear candidate for listing do send details and photographs to the Vestry Hall. As we have credibility to maintain with English Heritage we will be tough in saying "No" where we have to. But if we share your enthusiasm, then we shall act.**

Also take a look at the English Heritage **Good Practice Guide for Local Heritage Listing** which suggests criteria which might be plausibly employed and praises the preexisting work of some authorities like Watford. This was published in June and is available at www.english-heritage.org.uk/caring/listing/local/local-designations/local-list.

Some recent spot listings have included:

(a) **13A and 14 Stone Street, Brighton, Sussex**. The photo shows evident architectural modesty tipped into listability by construction in the early 19th century to serve as purpose-built "fly stables". "Fly" was the name of a light vehicle introduced in Brighton in 1816, originally drawn or pushed by men, although later horse powered. In 1818 the "Brighton Ambulator" referred to "a nouvelle kind of four wheeled vehicle, drawn by a man and an assistant, (which) are very accommodating to visitors... They are nominated flys". The buildings appear to be a unique survivors. They comprise a two-storey rear range with central coachhouse flanked by slightly projecting wings splayed at the inner corners with first-floor haylofts and ground-floor stabling, partially obscured by single-storey projecting coachhouses enclosing a yard.

(b) **The Studio, Ulting, Maldon, Essex** - built for the artist and photographer, Humphrey Spender (1910-2005) by (Lord) Richard Rogers with the engineer Anthony Hunt - it was in fact the first independent work by Richard and Su Rogers following the dissolution of the practice with (Lord) Norman Foster.

(c) **Bristol Homeopathic Hospital, Cotham Hill, Bristol,** one of the more noted works of Sir George Oakley who became something of a bete noir for the Modernists in his unblinking adoption of historicist styles, in this case Classical with Jacobethan Cotswold vernacular. The hospital closed in 1986 followed by a period as halls of residence for the University but returned to use as a health centre in 2004. The gardens have been attributed to James Pulham and Son (see page page 62).

And if you have a particular interest in the capital do take a look at **The London List**: a gazetteer of historic sites and gardens added to the National Heritage List in the course of 2011 (www.english-heritage.org.uk/publications/london-list-2011/).

For Your Bookshelf

Members may be interested in the following books and other publications. Please do mention that you spotted the book in the AMS/Friends Newsletter when placing orders as this allows publishers to test our effectiveness as a marketing vehicle.

PLACES OF WORSHIP

(i) **"The Archaeology of Churches"** by (Professor) Warwick Rodwell, published by Amberley Publishing, The Hill, Stroud GL5 4EP (www.amberleybooks.com. £25). Warwick Rodwell has been here before - in fact a book of identical title emerged in 2005 following on the "Archaeology of the English Church" in 1981. But Warwick is one of the two or three greatest church archaeologists practising today and in a fast-changing field updated revisits are not only justified, they are called for. Throughout the book is the dismay of the passionate expert at the inefficiency and occasionally outright Philistinism of the Church and the "petty bureaucrat". He particularly attacks the "gutting

and total refurbishing of the interior of Chelmsford Cathedral in 1983 and the wilful destruction of the characterful historic paving in the nave of Chester Cathedral in 1996" - "Some conversions involve destruction on a massive scale, as at All Saints, Oxford where the entire interior of the church was dug out in 1975 to a depth of more than 3 metres to construct a library basement". He recalls his shock at finding George Gilbert Scott's fine quire stalls supposedly in temporary storage from Ripon Cathedral for sale in an architectural salvage yard in Bristol. He pursued the fate of the 17th century Flemish altar rails removed from Chelmsford Cathedral in 1983 and eventually found that they had been burnt. It is quite a relief to find the Friends of Friendless Churches and for the most part, the Churches Conservation Trust, on the side of the angels. There is welcome praise too for the work of trusts set up to save single churches like that at Covenham St Bartholomew in Lincolnshire. I am nervous about letting on that one of the Essex churches that excited his interest as a boy, that at Sutton is closed and on the market. But it is not really the fulminations which make this book outstanding. It is crowded with fascinating insights coming from decades of excavations and examinations. All these facts come against the background of his confident but disheartening assertion that despite all the threat of demolition, alteration and conversion "no ancient church has been studied to exhaustion". In a book crammed with the rarefied facts, some favourites are

Those striations, or narrow grooves, on external stone can be caused by the sharpening of iron arrowheads (Barton-upon-Humber, Lincolnshire)

The Anglo-Saxon gridstone shaft at Alkburgh churchyard in Lincolnshire is dished on all four sides as a result of repeatedly being used for sharpening iron implements.

Other external scars are now proven to be for the playing of the handball game of "fives" in churchyards - a practice begun in the late Middle Ages but particularly popular in the 17th and 18th centuries. A survey in the West Country carried out by Gerry Sampsom has identified numerous scars resulting from the game which appear to be most commonly practised in the angle between the west tower and an aisle. Look out for telltale signs of shutters and lattices erected to protect glazing evidenced by surviving hooks and latches. Tally marks were simply to keep score.

"Quite often a south facing wall will not only lean outwards, but also exhibit a bowed plan; this is the result of centuries of expansion in the masonry caused by the sun's heat. If the extremities of a wall are well buttressed, it cannot expand in length and the only option is to bow laterally: masonry does not pull back to its original line when it cools".

Look out too for the evidence in masonry of an infilled "barrow door". These were meant to be temporary and designed to bring men and materials into the site of a new addition such as an aisle or side chapel to preclude the builders having to pass through the body of the church. It usually comprised a rough stone arch without mouldings with toothed masonry to either flank instead of dressed jambs.

Priests really did live in towers. There is recorded evidence at Upton in Nottinghamshire where a fireplace remains. In the south-west tower of Westminster Abbey in the 1650s the regicide judge, John Bradshaw, had his study. The composer, Martinu, was born in a church tower in Czechoslovakia in 1890 - his father being the sexton.

The splayed heads to small arched windows, particularly in very early buildings were formed or centred by the use of a circle or half circle of wattling like a basket. The basketwork was pegged into small holes drilled in the face of the window frame which itself might be of timber or stone. Where splays were both outwards and inwards two wattle heads were required. The basketwork was not removable but simply plastered over and concealed from view - until that is archaeologists like Warwick uncovered it.

As at Lichfield there may be evidence of "a dead man's gutter" later common in Georgian terraced houses where in order to preserve the front elevation from any downpipes, the rainwater was transferred by internal transverse gutters to the rear of the property - a clear case of aesthetics triumphing over functional logic.

Pink discolouration on stonework is a sign of fire damage but not necessarily the work of the arsonist. It could be a mason reuniting a fractured block of stone using hot resin mastic - the area to be joined together needed to be burnt to be effective.

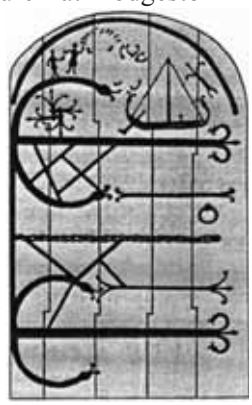
Water from piscinae had to drain to consecrated land via a channel passing through the core of an external wall or by creating a little soakaway in the floor of the church. Such a sacraria or ablution drain has been excavated at Raunds in Northamptonshire. Similarly, and logically when you think about it, fonts also had to have soakaways. The water flowed from the drain hole at the bottom of the lead lined bowl to a soakaway of rubble or gravel in the floor below. When excavations reveal more than one it is almost always indicative of the same font being moved around within the church. If you find a flue rather than an outflow this could be evidence of an oven for baking eucharistic wafers. Just such survives at Bristol Cathedral and Dorchester Abbey, with other examples at Otford in Kent, Felbrigg and Wilby in Norfolk. A tall vertical recess may point to where the processional banners were stored, behind a (lost) door. Others could be recepticles for relics.

If you find a letter "M" (for Maria) scratched onto doors and their jambs this would be an invocation to the Virgin Mary to ward off evil spirits.

Most churches in the Channel Islands had a galerie de fumieres, in other words galleries designed expressly for pipe smokers. On the pews at Bishops Cleeve in Gloucestershire, where the Friends have offered to find a new home, Warwick has found burn marks caused by the careful resting of tobacco pipes by the churchwardens - smoking in church does not seem to have been frowned upon.

One Post Medieval insight - Christ Church, Downside in Somerset was built in 1838 and is faced with fine ashlar, but cleaning has revealed that its external walls were once painted pink.

But occasionally even Warwick is defeated. He has found in our own church at Hodgeston in Pembrokeshire "a flight of now functionless stone steps surviving within the nave". If he is stumped what hope is there for others?



The illustration shows the carefully recorded Norman door at Stillingfleet in Yorkshire showing the incompletely surviving ferramenta.

(ii) **"Heritage Trees: Wales"** is a publication by the Tree Council and the photographer, Archie Miles, with pictures of some 70 ancient or veteran trees. One such is the Llangernyw Yew identified in 1995. With a girth of some 36 feet it has been estimated at between 3,000 and 5,000 years old. Further information from www.graffeg.com.

(iii) **"Techniques of Icon and Wall Painting. Egg Tempera, Fresco, Secco"** by Aidan Hart published by Gracewing (2 Southern Avenue Leominster HR6 0QF. 01568 616 835; email: gravewingx@aol.com. 480 pages hardback, £40). Aidan Hart has done more than any other in the English speaking world to revive the ancient art of the icon. He spent his early years in New Zealand but returned at the age of 25 to England after becoming a member of the Orthodox Church. He has produced over 700 works in over 15 countries and is the founder and tutor to the Diploma in Icon and Wall Paintings run by the Prince's School of Traditional Arts in London. The Friends are very proud that one of his most recent works has been the fresco in the Orthodox Church created within the former medieval Anglican church at Sutton in Shropshire. (See page 8), where we gave a grant of £3,000. He has completed a fresco for His Royal Highness The

Prince of Wales at Highgrove and his sculpture and carved work includes a portrait brass commissioned by His Royal Highness of Patrick Holden, Director of the Soil Association. Above are the frescoes and icon screen that he has already created for the chapel at the monastery of St Anthony and St Cuthbert in Shropshire. This book has a smattering of history and a deep understanding of theology but it is in essence a substantial and impressive work not on whether to make icons but how to do so. There are practical demonstrations on understanding proportion and geometry, how

to make the supporting wooden panel, the original meaning and function of gesso, traditional and modern use of colour, gilding, the use of the brush, varnishing and the differences between fresco and secco. He brings the insight of someone immersed in his faith and the techniques of painting to a brilliant chapter on the theology of the mural schema. As he says "Murals should create an atmosphere of beauty, compunction, in a silence and wonder that is conducive to attention, prayer, repentance and worship". In his hands it all seems so logical - events from the Old Testament are normally placed in the narthex, the New Testament in the nave. On the horizontal axis the progress of depictions from the west to the east relates to the stages in your spiritual life. The dormition, or repose of the Mother of God, is shown above the door in the west wall to remind the faithful as they depart of their own eventual death and the reception of their souls by Christ. As at Torcello in Venice the Last Judgement covers the whole wall. Evangelists are a frequent subject matter for the four pendentives of the dome. Given the womblike shape of an apse it is the expected location for an image of the Mother of God and Christ the Pantocrator. On the vertical axis rising into the dome the theme is the descent of God to man and the ascent of man to God. The writer clearly expects those using this book will primarily be practitioners but to the layman merely dipping in it brings a tingle to the spine - it is almost like reading the insights of the men who created Ravenna.

(iv) **"Creative Spirit"** written by David Hollingworth, Sarah Middleton, Elizabeth Moore and Neil Thorogood, published by the Trustees of the **Methodist Church Collection of Modern Christian Art** (ISBN 095381 3533. £9.99). For Aidan Hart religious belief is vitally dependent upon the art of the icon. I doubt that the average member of the Methodist Church puts the same store by the mural or the framed picture. Even so, soon after the Second World War the Methodist layman, Dr John Gibbs, suggested to the Reverend Douglas Wollen that the Church should bring together a collection of religious works of art by leading contemporary artists. And so began the Methodist Church Collection of Modern Christian Art which now includes work by Edward Burra, Eric Gill, Patrick Heron, Graham Sutherland and Elizabeth Frink. A full catalogue is available, as has from 2010 a more selective guide by Roger Wollen himself, available at £5 from www.methodistpublishing.org.uk. "Creative Spirit" is even more focussed, looking at just eight of the paintings on a DVD and booklet. Further information: www.methodist.org.uk/static/artcollection/info.htm (see also page 72).

(v) "**Capeli - Chapels" by Tim Rushton** published by E.Y. Lolfa (in association with the Royal Commission on the Ancient and Historical Monuments of Wales) £14.95. Further information:

www.ylolfa.com. Tim Rushton earns his living as an artist and designer but here makes his selection of 120 favourite Welsh chapels captured in his own photographs. His approach is primarily visual but there is a useful background essay by Susan Fielding of the Royal Commission and there is cross referencing from the photographs through to the Commission's on-line database at Coflein.

(vi) **"John Piper and the Church"** edited by Patricia Jordan-Evans and Joanna Cartwright, published by the Friends of Dorchester Abbey, the Abbey Church of St Peter and St Paul, High Street, Dorchester-on-Thames, Wallingford OX10 7HH (www.dorchester-abbey.org.uk). £15. The book is a permanent record, an expanded version of, the exhibition held in Dorchester in 2012. John Piper found seemingly limitless inspiration in the "unexpected and unlabelled beauty at almost every church in England". He visited practically every Surrey church when he was young, and drove with Mfanwy through the night in order to take a friend to see the primitively decorated font at Toller Fratrum in Dorset (shown above) which captured for him the direct unpretentious naivety that inspired his own art. This is the shot of it that he most favoured. His love affair with the Middle Ages turned him away from some subsequent endeavour - he was very much of his age in

declaring that "There has been very little stained glass of any significance since the 18th century". But in the renowned Shell Guides that he produced with Betjeman he was also one of the first to take seriously the bombastic but exquisitely carved 18th century monuments to aristocratic self esteem. Bishop David Stancliffe, (whose father commissioned the restless glass from Piper in St Margaret's Westminster), says in one of the chapters "Piper's faith was shakey" - and yet he loved the Church of England and served on the Oxford Diocesan Advisory Committee (DAC) for some 37 years. His particular sense of colour sometimes appeared to lead to the sense of the subject being drenched under turbulent skies - King George VI was commiserating rather than deploring, but still misunderstanding, with his delicious observation "You seem to have had very bad luck with your weather, Mr Piper". It was the sense of the underlit, even the ghostly, that persuaded him to bring his own Tilley Lamp in order to illuminate the carvings in dark corners in remote rural churches which might still be relying on the gas lamp. Piper knew and loved the simple Welsh church and the book contains an interesting page by David Fraser Jenkins on his longstanding friendship with Moelwyn Merchant (1913-1997) who asked him to make the drawings for his new edition of "Wordsworth's Guide to the Lakes" and for his book "Shakespeare and the Artist" and to prepare the poster for the festival he established in his church when he became vicar of Llanddewi Brefi, near Tregaron in West Wales, shown below. And he was a very good friend to the Friends - his stock of paintings of the churches includes our one at Llantrisant on Anglesey. The front cover shows the cartoon for the two-light window that he designed under a commission from The Friends

in memory of John Betjeman in 1986 for the village church at Farnborough in Berkshire where Ivor Bulmer-Thomas had his second home. In the centre is the Tree of Life with fishes to the left, symbolizing Christian belief, and butterflies to the right, emblematic of the resurrected soul. "This was Piper's last stained glass design and it demonstrates that his imaginative energy continued to grow into his eighties; his reputation as England's most outstanding stained glass designer remained unsurpassed in his lifetime".

(vii) **"The Present State of Ecclesiastical Architecture in England"** by A.W.N.Pugin, Introduction by Michael Fisher, a facsimile of Pugin's famous diatribe of 1843, now available, at £45 from Spire Books, PO Box 2336, Reading RG4 5WJ (Tel 0118 9471525; www.spirebooks.com).

(viii) **"Cistercian Art and Architecture in the British Isles"** edited by Christopher Norton and

David Park, 453 pp, 190 black and white illustrations, paperback Cambridge University Press, £29.99 - an expanded reprint of the 1986 classic. The Cistercians may have been the sternest of ecclesiastical patrons in theory, preferring simplicity of line to exuberance of decoration, but this comprehensive look at their role as patrons in architecture, stained glass, manuscripts, wall paintings, liturgy and music appears to confirm that the human urge to worship his God and to express artistic skill is never wholly satisfied by the pure and and restrained.

(ix) And finally some publications on **Stained Glass.**

a) **"Ecclesiastical Works by Tom Denny in Gloucester, Hereford and Worcester"** by David New, downloadable from www.tci-wh.org.uk.

b) **"Trena Cox. Emergence of a Stained Glass Artist"** by Peter Jones, article in "Historic Churches" published by Cathedral Communications, High Street, Tisbury SP3 6HA (Tel 01747 871 717. admin@buildingconservation.com). £5.95. Trena Cox seems to have spent all of her career based in Chester and most of her work

appears in Cheshire, Lancashire and North Wales, although Jones has tracked down work in Yorkshire, Sussex and Norfolk. This is her powerful Adoration of the Magi, part of the 1947 window as St Oswald, Bidston in the Wirral.

c) **"Burne -Jones, Special Issue Volume XXXV, the Journal of Stained Glass"** AMS members can order copies on line from www.bsmgp.org.uk and follow the link to Publications. £30 P&P included (inland only). Orders by post in the UK should send a cheque payable for £30 to the BSMGP Trust to the Secretary, PO Box 15, Minehead, Somerset TA24 8ZX. It includes a transcript of Burne-Jones' account books with Morris and Co and detailed examination of particular windows, as at Lyndhurst in Hampshire.

This is Frederick Hollyer's photograph of Burne-Jones' "Christ disputing with the Doctors" made for All Hallows, Allerton in Liverpool in 1886, a cartoon now in the Huntington Art Collections, San Merino, California. (For a fuller account of Burne Jones himself do consult Fiona McCarthy's biography reviewed in the Winter and Spring Newsletter, 2012, p.42).

d) **"Stained Glass Windows of Rosemary Rutherford"** by Anne Hayward, published by the author 2011, 37pp, 67 colour illustrations, available on disc from Anne Hayward, 12 Church Green, Broomfield, Essex CM1 7BD. £10 including P&P. The author comes to the subject through Broomfield Church where Rutherford's father was vicar and where some of her earliest windows can be found. Pevsner thought her glass here at St Paul's, Clacton-on-Sea of 1965-66 "wonderful".

e) **"Jewels of Somerset. Stained Glass in Parish Churches from 1830"** by Hugh Playfair, design and photography by Chris Akroyd, obtainable from the author (Chairman of Bath and Wells DAC until 2011), Blackford House, Blackford, Yeovil, Somerset BA22 7EE (email: bijpg@tiscali.co.uk. Tel 01963 440 611). £12.50 plus £5 P&P. £17.50 in total. Please make cheques payable to the Friends of Somerset Churches and Chapels. A really delightful book with the highest quality illustrations where the glass is made to speak through its own medium by the ghosting out of the tracery - the tracery heads are shown but not the stone mouldings that dictate them. Playfair is the counterpart to "Stained Glass in Somerset 1250-1830" by Christopher Woodforde although that was published as long ago as 1946 and its illustrations come, as it were, from another world in terms of visual appeal. There are many revelations, including a window designed by Henry Wilson and executed by Shrigley and Hunt at St Mary's, Norton-sub-Hamdon. And this exquisite two-light window of the

1870s at St Leonard's. Buckleigh, by Hardman and Company shows a playing with perspectives and intricacy of composition that outshines that company's original master, A.W.Pugin.

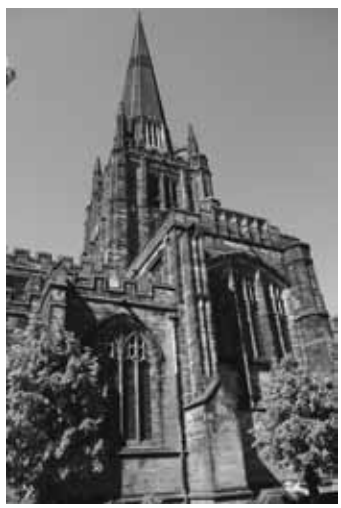
"The Medieval Churches of the City of Norwich" by Nicholas Groves, published by Norwich Heritage Economic and Regeneration Trust (HEART) and East Publishing Ltd, PO Box 3130, Norwich NR2 1XR (www.heritagecity.org). £12.95. This is an excellent and model account of both the history and the present circumstances of the 31 medieval churches, out of the original 63, which survive in the city to form "the largest collection of urban medieval churches north of the Alps". Only a minority remain in Anglican use, 18 now being run by the Norwich Historic Churches Trust, paid for largely by Norwich City Council, whilst three of the best are in the hands of the Churches Conservation Trust and one, St Mary the Less, is privately owned (as a Dutch and Flemish Study Centre). Some uses have taken root. The Norwich Arts Centre at St Swithun's has survived since 1980 but St John de Sepulchre and St Michael Coslany are both redundant following the departure of the Orthodox Community from the first in 2009 and, even more recently, that of the Discovery Centre at St Michael's. And how long will the Martial Arts Centre survive in St Peter Parmentergate - with the boxing ring in the sanctuary (shown in the photo)?

BIOGRAPHY

(i) **"The Architecture of Sharpe, Paley and Austin"** by Geoff Brandwood (with Tim Austin, John Hughes, James Price and photographs by Mark Watson) published by English Heritage, Product Code 51526, £50. This is the first serious account of one of the greatest of all Northern architectural practices. Known under a bewildering succession of titles interchanging the names of the partners like a Victorian parlour game. "Paley and Austin" is perhaps the most common useage. There were two principal peaks in the history of the practice - the terracotta or "pot" churches of Edmund Sharpe and the exceptional refinement achieved between 1870 and 1910 which Pevsner and Brandwood attribute chiefly to the constant inventiveness and occasional genius of Hubert Austin. It has not helped that all the business records of the practice in the 19th century have been lost and that hardly any works were produced in the South. (All Saints Church at Hertford looking for all the world like something the practice would have produced in Cheshire complete with the use of Runcorn sandstone almost seems to prove how uncomfortable the partners were in designing outside the North West.) Sharpe was interesting but not great. His espousal of terracotta for churches did not really catch on, particularly the sort of loyalty to materials which persuaded him to use terracotta for pews as well as structure. It is hard to resist the conclusion that Sharpe's enthusiasm must have had something to do with the fact that he married the sister of John Fletcher, a mass producer of fire clay. Brandwood is excellent in capturing the period detail. He has got under the skin of what was then professional practice – was it not a recipe for dispute that in Sharpe's day contracts were usually divided up into several trades with one man responsible for plumbing and glazing, another for carpentry, the last, say, for masonry? The evidence from the North is that the practice of devolving the legal burden onto a single main contractor seems to have been fairly unusual. Sharpe is certainly an intriguing figure - as architect, architectural writer, terracottist and, later, railway engineer, but the greatest highlights of the book are the works of Hubert James Austin (1841-1915). E.G. Paley (who incidentally married Sharpe's sister in 1851) knew his Gothic very well and was able to produce works of great nobility like Lancaster Roman Catholic Cathedral and, indeed, the spectacular like the Royal Albert Asylum at Lancaster, now a school for Muslim girls (shown here). But the real peak of achievement came with the arrival of Hubert Austin - it was Nikolaus Pevsner

who first recognized what he soon came to categorize as their European significance, but we had to wait until Brandwood to underpin that through insightful text and brilliant photographs. To bring home the fertility of invention and sheer beauty of execution. The firm did have characteristic leitmotifs - the strong central tower, the occasional very stout column dying into the neighbouring arch, the early espousal of Perpendicular architecture, so strangely despised by Ruskin, the complicated but sturdy roofs in oak or chestnut, and the supreme finishing of the stonework. At the risk of a cliche nearly all of them look as good as the day they were constructed. Their stained glass firm of choice, Burlison and Grylls, also based in Lancaster, brought the same sense of seriousness to their own task and a palette of colours which glowed but never screamed. One only has to juxtapose St Peter, Finsthwaite in Cumbria of

1873-74 (top photo) with St George's, Stockport (1892-97) (shown below) to show how Gothic in their hands produced a range of expression that seemed to suit all locations. Finsthwaite with its massive central tower grew out of a competition organized by Carlisle Diocese for a mountain church in 1872 and one can sense how it was meant to echo the ruggedness of the landscape, keeping the faithful inside warm and snug in the winter. Stockport, complete with schools opposite and (now derelict) vicarage behind, cost nearly £80,000. We can readily join in with Brandwood's panegyric - "It is as magnificent as anything the Gothic Revival ever achieved".



(ii) "**Uvedale Price (1747-1829.) Decoding the Picturesque"** by Charles Watkins and Ben Cowell published by Boydell Press, £25. Charles Watkins, Professor of Rural Geography at the University of Nottingham, and Ben Cowell, Assistant Director of External Affairs at the National Trust, have here written the first serious and quite outstanding biography of the man they claim was as much a "public intellectual" as, in his more famous guise, the apostle of the Picturesque. He propounded the natural glories of Herefordshire and the Wye Valley way before it became recognised internationally as a World Heritage Site. He had a strong Welsh ancestry, the family house, which he had to sell up, being at Giler in Denbighshire. Thence he moved to the estate at Foxley in Herefordshire, the county where he was able to work out his ideas. And it was really only at Foxley that he was able to get his own hands dirty - he is known to have advised some fellow members of the gentry, and aristocracy, but he was never a professional gardener. He was much more an exponent of the philosophy which lay behind the designs executed by others. His disciples would come to Foxley to see what he had created in the form of the "picture gallery" composed of a sequence of real landscapes viewed from "stations" on a carriage ride which followed the rim of the bowl shaped valley in which the house was situated. Views could be taken across to the Wye Valley and the Welsh hills or inwards over the estate, these being carefully framed by trees cut to the nearest twig. His language was that of a love affair with Nature only lightly tamed. He escoriated the rolling parkland and clumps of trees associated with Capability Brown. Rather he expressly urged the retention of ancient trees, even the rutted tracks which may annoy the farmer but inspire the poet. He spoke out for "old neglected bye roads", "old mossy rough hewn park pales", "rugged old oaks and rustic hovels, mills and cottages". In his favourite landscapes, ancient architecture had an important role - "Time converts a beautiful object into a picturesque one, first by means of weather stains, partial encrustations, mosses etc. It at the same time takes off the uniformity of the surface, and of its colour, that is gives it a degree of roughness and variety of tint". And one can hear Vaughan-Williams and the Sea Symphony ringing in the ears as he extolled "deep coves into which waves rush most magnificently, raising the spray above the top of the rocks, then roll around into the nearer coves, mount up the sides and tumble back in such an

endless variety of forms...". Here Price seems at his nearest to the third of the 18th century concepts in which Nature and Art can be appreciated - the "Sublime" in the phrase coined by Edmund Burke. It was Price and his long time friend, Richard Payne Knight with whom he eventually fell out, who gave to the world the concept of the "Picturesque" to stand alongside the more readily understandable concept of the "Beautiful". Given the literal meaning of "Picturesque" as being like a painting it is no surprise to learn that the family was a regular patron of Gainsborough (and a warm but not uncritical friend of Wordsworth). Music was another known passion - experienced at the Three Choirs Festival as well as London where he was a key member of society despite lacking a London house. Perhaps the annual income of £2,461 precluded such expense. It was not the capital which would see his second house or holiday home but Aberystwyth, which was becoming increasingly fashionable with the gentry and aristocracy of Wales and the Midlands. There from 1791 he began from the designs of the then little known John Nash, exiled to Wales after his bankruptcy, the very geometrical as well as picturesque, Castle House, tragically destroyed in 1897. As this early photo reproduced by courtesy of the RCAHMW suggests, the plan form was a three-sided block with corner towers which, in other hands like eccentric Sir Thomas Tresham of

Northamptonshire, came loaded with Catholic symbolism. Not so for Price for whom it was intended as a private home and a way to advertise his ideas on the Picturesque and his desired social status. He loved being in the house when it was being battered by the sea. For Pevsner Price was "the most brilliant of the theorists of the English Picturesque". The book is excellent in tabulating how his flame guttered in subsequent years, despite the fact that some architects and theorists like Ruskin absorbed his ideas, sometimes without crediting them. Price was no saint - he has been called though not by Watkins and Cowell a self publicist, a snob, a bore and a glutton, but as a champion of the soft edged time-worn British landscape he has received the outstanding biography which his influence has long demanded.

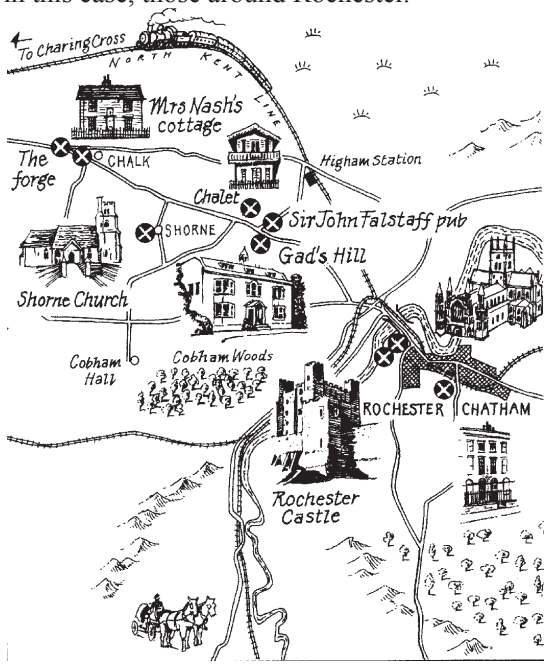
(iii) If you wish to learn more about how Price's ideas, even unconsciously worked on the ground, there is the excellent **"Picturesque Piercefield"** produced in 2012 by the Wye Valley Area of Outstanding Natural Beauty AONB Unit which describes the 5 hour or 6 mile walk near Chepstow within the grounds of the Neo-Classical mansion of that name which has been derelict since the 1920s. Here you can experience the echo of the grotto, the Druids Temple, Giants Cave, the cold bath, the 365 steps constructed by the Duke of Beaufort in the 1820s and the Eagle's Nest, the double-decker viewing platform on the edge of a cliff restored in 2010. It was Price's John the Baptist, William Gilpin, writing in 1782 in "Observations on the River Wye" who first made Piercefield famous.

(iv) And still in pursuit of further definition of the Picturesque comes a new biography of **"John Smith: A Cumbrian Artist Rediscovered"** by Cecilia Powell and Stephen Hebron (published by the Wordsworth Trust, 104 pp, paperback, £17). Obtainable from Dove Cottage Wordsworth Museum, Grasmere LA22 9SH Tel. 01539 435 544. John "Warwick" Smith (1749-1831), named as the result of the patronage enjoyed from the Second Earl of Warwick who paid for him to stay in Italy, painted a famous series of watercolours of the Lake District in 1789 and 1792, many of them pictured here. This was under commission from John Christian and Isabella Curwen of Workington Hall and Belle Isle.

(v) **"James Wyatt, Architect to George III"** by John Martin Robinson, published by Yale, £50. For a newsletter dedicated to the fascination of historic architecture, a more pious editor might have blackballed James Wyatt. So cavalier was he in the repair of five cathedrals for which he was responsible, particularly at Salisbury, that he became tagged after his death as "Wyatt the Destroyer". John Martin Robinson (JMR to friends) in a glittering book that will change perceptions of the man, does confirm other unattractive traits - administrative incompetence, womanizer; one of the most prolific architects of his generation who nevertheless managed to leave his wife penniless after his sudden death in a coach accident. But if he was no plaster saint he was able

to conjure with the language of Classicism (and on occasions Gothic) to produce works which demand admiration. This is his mausoleum for the Darnley family at Cobham Hall in Kent ravaged by the vandals but recently repaired under a substantial HLF funded scheme. JMR argues that his output was so prolific that it exceeded "the combined commissions of his contemporaries Henry Holland, George Dance, John Johnson, Nicholas Revett and James Stuart put together". And this for a man where the commission which made him famous, the Pantheon in Oxford Street, survived a mere 20 years before being burned down and his most hubristic work, the great tower at Fonthill Abbey for William Beckford, collapsed not once but twice.

(vi) **"Charles Dickens, A Life"** by Claire Tomalin, published by Penguin £9.99. Why include Dickens in the AMS Newsletter? Architecture as High Art had little interest to him (except in the lowlier manifestation of a rather fussy client at his own houses and, indeed, when he served as his own architect in designing the theatre he put up at one of his London residences, Tavistock House). Rather he is included here because few writers have had such a strong sense of Place. Dickensian description may be bottom heavy with pathos and an eye for the sinister, but he knew his country like few others. He walked for miles as a matter of routine and in his renowned and exhausting reading tours towards the end of his life there was hardly a city where he did not expound, (and weep on stage). He went to Yorkshire in person to research Dotheboys Hall for Nicholas Nickleby. And the places we know he visited are as various as Anglesey, Liverpool, Tintagel and an adjacent tin mine, Norwich and Rockingham Castle. He had a stroke at Chester and sent his wife for a water cure at Malvern. Historic churches only tend to feature as items in the landscape. He disliked organized religion (although when asked to state his religion identified himself as Unitarian), and we know little or nothing about whether religious architecture held anything that was numinous for him. His favoured part of the world from boyhood and from the purchase of Gads Hill was Kent. He regarded the walk from Margate to Rochester as the most beautiful in Britain. Many a visitor was treated to Charles conducting them round Rochester Castle in person. Direct connections interlace here in an increasingly complicated and tempestuous life. He was born in the same year as Pugin (1812) and both men bore sons, Edward Welby in Pugin's case, Charlie in Charles Dickens' whose financial incompetence undid the family fortunes. So bad was the debacle that each required the sale of respectively The Grange at Ramsgate and Gads Hill. His sister married Henry Austin, the architect, and he was sufficiently friendly with Joseph Paxton for the latter to give the tremendous sum of £25,000 towards "The Daily News", Dickens' ultimately unsuccessful plan for a new national paper. He got to know the Victorian house builder, Charles Freake, through his children's performances in amateur dramatics in Freake's Kensington house. It remains tempting to describe some of his more outlandish characters like Miss Haversham and Magwitch as little short of Gothic. Eccentricity could be expressed in more clearly architectural terms. In "Great Expectations" Wemmick invites Pip to visit him in his own tiny fortified and moated house that he has built for himself and his old deaf father (the aged P) in the southern London suburb of Walworth, complete with drawbridge. Claire Tomalin's book is introduced with delightful hand drawn maps which show the significant buildings in his life, in this case, those around Rochester.



(vii) **"Basil Spence: Buildings and Projects"** by Miles Glendinning, Jane Thomas and Louise Campbell, published March 2012 by RIBA Publishing, £45. Sir Basil Spence (1907-1976) has produced buildings which remain relentlessly unloved like the Knightsbridge Barracks and the rather gross accommodation for what is now the Home Office in Queen Anne's Gate. And yet the building which made his name, Coventry Cathedral, and his Corbusian Falmer Building at Sussex University have both received the highest possible accolades as Grade I listed buildings. Although born in Bombay he considered himself Scottish and this major work is centred upon the archive of nearly 40,000 items held in the Sir Basil Spence Archive Project maintained by the Royal Commission on the Ancient and Historical Monuments of Scotland (www.basilspence.org.uk). He began working in 1929-30 in the London office of Sir Edwin Lutyens, helping on the designs for the Viceroy's House in New Delhi.

Whilst in London he attended evening classes at the Bartlett School of Architecture under Sir Albert Richardson. His first practice, that of Kininmonth and Spence, took over the rump of the practice which did so much to embellish 19th century Edinburgh, that of Rowand Anderson. In a very varied output, Spence was responsible for Trawsfynydd Nuclear Power Station, near Snowdonia, of 1964, and a series of churches built on a low budget. Above is the east wall at his church at Chermiston in Edinburgh, softened, internally, by a creeper which it seems he had planted. He died in 1976 at his home at Yaxley in Suffolk and was buried at nearby Thornham Parva. His final practice was dissolved in 1992. A man supposedly with a thin skin, he could brush off criticism. When the Queen was visiting the Knightsbridge Barracks she asked him what he was going to do next. His apparently unrehearsed reply was "Duck and run for cover Ma'am" at which her Royal Highness laughed out loud.

(viii) **"A Dictionary of Scottish Architects"** (www.scottisharchitects.org.uk) includes Spence and all other architects working in Scotland, whether they be Scottish, English or foreign, between 1840 and 1940. The taking of this great project to 1980 has just finished. The website first went public in 2008 and is the brainchild of Professor David Walker who continues to update this magnificent and entirely free resource.

(ix) **"George Myers: Pugin's Builder"** by Patricia Spencer-Silver, Second Edition published by Gracewing 2010, £20. This is the second edition of an original biography of 1993. Myers, born in Hull in 1803, initially apprenticed to a master mason at Beverley Minster, went on to construct some 40 of Pugin's churches, both new build and repair. And to be the favoured builder of A.W. was not just to require the tenacity to brave his fiery temper but to have the visual imagination to interpret what were often imprecise sketches. There were rows but towards the end, when Pugin was becoming increasingly erratic, it was Myers who took him into his own home. Fate did not in the end reward him well. His sense of paranoia is passable when one learns that his workshops at Lambeth were gutted in three serious fires in 1850, 1862 and 1867.

(x) **"The Sculpture of John Skeaping"** by Jonathan Blackwood, published by Lund Humphries in association with the Henry Moore Foundation 2011, £45. John Skeaping tends to get a bit part in art history as husband for 6 years from 1926 until 1932 of Barbara Hepworth. This fine new biography shows a much more complex character, beginning as an ardent anti-Modernist. His relief panel of c1923-24 of the Good Samaritan (now lost), shown here, was clearly inspired by the direct Roman models he saw when he was a student in the Eternal City. He seemed at home with church commissions, accepting one from Louis Osman for a memorial to Arthur Chamberlain at Rackenford Church, near Tiverton in Devon - although one of the more shocking facts in the

book is the disappearance, maybe even the complete loss, of three statues he carved in 1955 for Kings College Chapel in Cambridge. At an unspecified point in the 1960s these were moved to make way for the new Rubens acquired by the University of Cambridge, and by 1967 the sculptures had been installed in Lincoln Cathedral. Correspondence with that Cathedral has revealed no insights as to where they now might exist. The Golden Cockerel, now at the Dutch Reformed Church at Austin Friars in central London is also his.

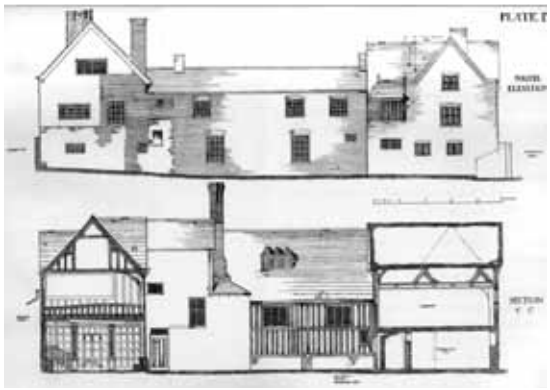
(xi) **"The Maps of MacDonald Gill".** MacDonald (1884-1947) was the brother of Eric. This project covers the "lustrous decorative pieces" that are his famous collection of maps, but he was also responsible for schemes of internal redecoration at Lincoln Cathedral and the House of Commons. Each map is available at £9.99 from "Old House", c/o Shire Publications on 01865 811332 or www.shirebooks.co.uk.

(xii) **"The Practice of Architecture. Eight Architects 1830-1930:** edited by Christopher Webster, published by Spire Books (PO Box 2336, Reading RG4 5WJ. www.spirebooks.com. 2012, £34.95). Spire have recently got into the welcome habit of publishing biographical compendia, including designers of a level of interest not perhaps such as to qualify for a complete book. Having said that the present mix includes Henry Roberts (1803-76) on which there is already a biography (by the author of the chapter, James Stevens Curl). Another, E.S.Prior (1852-1932), responsible for the electrifying church at Roker near Sunderland, certainly deserves one. Apart from Roberts (whose chief claim to fame remains his series of designs, some of them in collaboration with Prince Albert for model housing for the working classes), the others are William Culshaw (1807-74) and Henry Sumners (1825-95) who gave much of the character of 19th century mercantile Liverpool; William Hill (1827-89) a Nonconformist Leeds based architect, Enoch Bassett Keeling (1837-86) - James Stevens Curl again, one of the school of "rogue" architects; Harold Peto (1854-1933), architect, interior designer, collector, aesthete and architectural partner of Sir Ernest George, and Hugh Thackeray Turner (1853-1937), Arts and Crafts architect and Secretary of the SPAB. Stewart Abbott writing on E.S. Prior spends some of the time disconnecting him from the clearly mistaken label of "rogue" attached in 1949 by H.S. Goodhart-Rendel. What emerges is an architect of individuality rather than roguishness. His Dorset churches exhibit a quiet sense of repose apart from the very unexpected St Osmund, Parkstone of 1912-16 in the suburbs of Bournemouth (now in use as an Orthodox church). "Prior persuaded makers of a simple pottery by the shores of Poole Harbour to turn their clay to bricks of every colour from purple to vivid orange for his church at Parkstone" declared his earlier biographer, Lynn Walker. For William Hill, his trademark building type, apart from the Nonconformist chapel, was the Corn Exchange. He provided three at Devizes in Wiltshire,

Banbury in Oxfordshire (shown here) and Hertford, all floridly Classical with a considerable hint of the chapel but crowned not by a cross but by a huge statue of Ceres, the Roman goddess of agriculture. His Town Halls at Bolton of 1863-73 and Portsmouth (1886-90) speak of civic pride and the clear precedent of Cuthbert Brodrick's masterpiece at Leeds. Bassett Keeling, a rather funny looking man with wispy beard and wide forehead had his reputation tarnished by the bankruptcy of his great venture in backing and building the Strand Music Hall in London. Despite this excursion he was much more renowned for wildly Gothic churches, in some cases rendered almost Dali-esque by gallery

fronts that were not upright but leant inwards. The now demolished fantastical St Paul's, Anerley Road in Upper Norwood of 1864-66, shown on the previous page, hosts a spire where the first stage seems so out of scale as to approach the descriptions of perversity which the critics threw at him. He died at the age of 49 in 1886 leaving the practice to his son, Gilbert Thompson Keeling who also foundered in legal waters like his father and abandoned architecture to become a tram driver in Ramsgate.

(xiii) A recent edition of "Leicester Historian" contained an article on the architect **"Thomas Henry Fosbrooke 1862-1925" -** or, more narrowly, the book he presented to Leicester Free Library in 1916 which is now being indexed and revealed as an important resource both for the study of his work and of the historic buildings



within the county which he repaired. This is his sketch from the scrapbook showing the old Town Hall at Leicester. He also worked on the castles at Ashby-de-la-Zouch and Kirkby Muxloe. The whole issue costs £6. Further enquiries from the Hon Librarian, The Leicestershire Historian and Transactions, The Guildhall, Guildhall Lane, Leicester LE1 5FQ.

MISCELLANEOUS

(i) **"Tudoresque. In Pursuit of the Ideal Home"** by Andrew Ballantyne and Andrew Law, published by Reaktion Books, £25. As this is written for a Transatlantic market, they say "Tudoresque" where we might say Neo-Tudor, Pseudo-Tudor or Mock Tudor. But we know what they mean - the endless rows of semi-detached houses with applied timbers, the soft, the cosy, the homely, rather than the stark, flat roofed machinelike Modernism. This is an essay on architecture, less perverse or contrary than Jonathan Meades, less earnest than Pevsner - although it has to be said it reads much like Sir Nikolaus on "The Englishness of English Art" - There is much musing on nationhood, what makes the English, English, alongside the art historical meaning in the built fabric. Neo-Tudor was taken up between the Wars at a time when a third of the houses that we now live in were built - when even that much favoured car the Morris Minor had its own half timbering. Others have been snooty about this lack of architectural audacity but not so Ballantyne who expressly praises "the common sense citizens of Middle England" and pointedly contrasts the sales of 20,000 for the Architectural Review with those of one million for the Ideal Homes magazine published by the Daily Mail (the eponymous exhibition of the same title beginning in 1908). But of course the tradition of using what Loudon called "Olde English" began way back in the Georgian and Victorian periods. This looks like something from 1930s Pinner but is actually Gregynog Hall at Newtown in Powys as rebuilt

by Charles Hanbury-Tracy, Lord Sudeley, in 1840, the same man who commissioned that great essay in Tudor Gothic, at Toddington Hall in Gloucestershire in 1819. In a typically 19th century mixture of stylistic conservatism with technical innovation, Gregynog is clad entirely in (heavily disguised) concrete panels. In 1859 James Nasmyth, inventor of the steam hammer and as such a technological pioneer, purchased Hammerfield near Penshurst in Kent, designed by George Devey and set about adding Black and White work, brick, tile hanging, mullion and transom windows all inspired by a painting by his brother of "A Cottage in Kent" which he longed to recreate as his "place of refuge". Much the same search for refuge as well as status no doubt lay behind the decision, this time in the Hollywood Hills, by Fatty Arbuckle, Bette Davis, Carol Lombard, James Stewart, King Vidor to live in versions of 16th or 17th century English manor houses. The same spirit was used for the same reason at the English retreat in the Indian hills at Shimla. "Elizabethan" is a sub set of "Tudor" and

the authors find several references to connotations of that style - including a piece of juvenalia by John Ruskin written when he was just 18. This contains his assertion that "The only style of villa architecture which can be called English is the Elizabethan and its varieties, a style fantastic in its details and capable of being subjected to no rule....." "Elizabethan" came to connote hospitality and national independence although there is no mention of the fashion for a certain starved Elizabethan which became popular for 19th century workhouses and mental asylums. This is an interesting book, occasionally making heavy weather of the subject, and reading perhaps more like a high class Sunday supplement article, but it does help to explain sometimes subliminal ways in which we react to historic architecture.

(ii) And as if to address the counter trend comes **"Modernism on Sea. Art and Culture of the British Seaside"** edited by Lara Feigel and Alexandra Harris, published by Peter Lang Oxford, £25. 17 authors here consider how avant garde art, architecture, film, literature, music from the early 20th century to the present set Modernism against the background of the seaside tradition - not just the wellknown story of the artists' colonies at St Ives or the de la Warr Pavilion at Bexhill but the importance Brighton held for the Camden Town Group and the surrealist benches created by Paul Nash on the Promenade at Swanage.

(iii) **"Ex Libris. The Art of Book Plates"** by Martin Hopkinson, published by the British Museum, £9.99. In the Newsletter of Summer 2011 (pages 48-49) we reviewed Karen Livingston's book on "The Book Plates of C.F.A. Voysey" (Antique Collectors Club, £25). He makes a bit part appearance here as well alongside

such other famous names as Frank Brangwyn and Eric Gill. This is the book plate designed for the Architectural Association in 1889 by W.,R. Lethaby under a commission from the then President, Leonard Stokes. Less portentous and more practical is the depiction of Winchelsea by Edward Gordon Craig (1872-1966) for his mother, the actress Ellen Terry, who lived in the former Cinque Port. Leafing through these meticulous and often exquisite designs one can readily understand the fascination the subject has held - the Ex Libris Society was founded in Britain as early as 1891, followed in 1972 by the Book Plate Society in England and two publications, The Book Plate Journal in 1983 and Book Plate International in 1994.

(iv) **"British Architectural Books and Writers 1556-1783"** by Eileen Harris and Nick Savage, first published in 1990 (at £95) has now been reissued in paperback by Cambridge University Press at £20.

(v) **"The British as Collectors: From the Tudors to the Present"** by James Stourton and Charles Sebag-Montefiore published by Scala, £60. There is probably an instinctive higher regard for those with a good hand rather than a good eye, the artist able to produce the masterpiece rather than the collector with a nose for the fashionable or merely the wise investment. Even so, the country house without its works of art would not work - nor would the great museums function without the initial roving eye of figures like Charles I or the fantastically rich philanthropist who leaves what he collects to the nation - of which Anthony d'Offay is only a more recent example. This book helps to show too how the country house now open to the public was embellished throughout the 20th century despite the social, political and financial retreat of the aristocracy. There are particular accounts of Walter Samuel, the second Viscount Bearsted who made his fortune with Shell and bought the country house at Upton in Warwickshire in 1922 which be bequeathed with all its contents to the National Trust; Marcus Wickham-Boynton who embellished the walls at Burton Agnes, his house in East Yorkshire, Lord Rothschild at Waddesdon Manor in Buckinghamshire, the ongoing acquisitiveness and good eye of the Dukes of Devonshire, and collecting on a Titanic scale as exemplified in Sir Peter Moores at Compton Verney in Warwickshire. Moores, heir to the Littlewoods football pools fortune, saved the house (by Adam and Vanbrugh and a chapel by Capability Brown) from a state of dismal disrepair and has now filled it with works of art reflecting his own eclectic tastes.

(vi) **"A Legal History of the English Landscape"** by Christopher Jessel, published

by Wildy Simmonds and Hill, £19.99. How land is held and disposed underlines a lot of our architectural history but is an area fraught with confusion not assisted by a language which is archaic and obscure. Some may know what is meant by "amortization" but you can generally flummox by asking after "assarting" "virgate" or "termor". Jessel offers an introduction to the Roman beginnings of the present system and the definition and practice of feudalism which flourished alongside the early emergence of the concept of the "freehold" or the entail which came to England in 1285. Much of the appearance of Georgian England was due to the willingness of aristocratic owners to grant 99 year leases to the enterprising if ruthless developer like Nicholas Barbon. The comparative brevity of the lease could lead one to suppose that the rather poor quality of 18th century building was sometimes dictated by the knowledge that the property would revert after a century and last only up to that point. The Victorian stress on the 999 year lease, a de facto freehold, betrayed not just a greater confidence in the future but a pride in the capacity of their creations to endure.

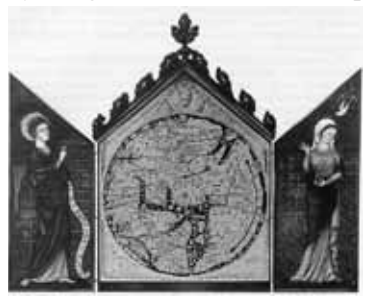
(vii) **"Rock Landscapes. The Pulham Legacy. Rock Gardens, Grottoes, Ferneries, Follies, Fountains and Garden Ornaments"** by Claude Hitching published by the Antique Collectors Club, £35. Writing this book has been an extension of genealogical history - Claude comes from a family that worked for several generations for the Pulham family as "rock builders". The style is therefore discursive and personal with quite a lot of what exam markers would call "workings". Some pinches of salt would be a useful condiment but the author has done a good job considering the company archives were totally destroyed in 1939 and only one of their buildings (the Cemetery Chapel in Ware in Hertfordshire of 1854) is obligingly embossed "Pulham" And it is quite a story. There were four working generations of the `Pulham family, all headed by a "James" who are therefore crowned in the course of the book in order to differentiate them as James 1, 2, 3 and 4, albeit in English numerals rather than Roman. What the family is best known for is "Pulhamite" - by which is meant a lime or cement render applied normally over a brick core to create artificial rockeries, some as in the "Matterhorn" at Priory Park in Berkshire purchased by the Beatle, George Harrison, in 1971, and still owned by Olivia, his widow, definitely more mountain than rockery. But the term is also used to refer to a stone colour terracotta or scagliola used between the 1840s and the 1880s to provide cast ornaments in gardens and buildings. From 1845 James 2 concentrated the firm at a manufactory (and family house) near Broxbourne Station in Hertfordshire, shown here, tragically demolished in 1967 with little in the way of record. From there they became as famous as Mrs Coade, Blashfield or Doulton in the manufacture of artificial stone, whether in the form of statues, fountains and urns or for the repair and embellishment of buildings. James 1, who tragically committed suicide, was taken under the wing of the Hertfordshire architect, Thomas Smith, who used him most triumphantly for the great "Norman" gatehouse at Benington Lordship in the northern part of the county between 1835 and 1838. Pulham's Portland stone cement was used to provide some of the external fitting of the Hertfordshire church at Westhyde, whilst the angel staring down from the roof which one would expect to be in timber is entirely in the family's artificial stone. It is in some of the most prominent gardens of the 19th century that Pulhamite came into his own - the book has useful chapters on the highest expressions at Highnam Court in Gloucestershire; Dunorlan Park in Tunbridge Wells recently repaired with HLF help; Battersea Park; the grounds at Audley End; St Fagans; The Swiss Garden at Old Warden in Bedfordshire; Madresfield in Worcestershire; Waddesdon; Sheffield Park, Uckfield; The Dell at Englefield Green, near Egham in Surrey; Bawdsey Manor, Suffolk; Belle Vue Park, Newport, Gwent; the Madeira Walk and other atttractions at Ramsgate; the Dewstow Gardens, Caerwent in Monmouthshire, now open to the public; the work of the 1920s at the Leas at Folkestone, and, the greatest coup of the lot, Buckingham Palace and Sandringham. And yet perhaps the most interesting surprise of the book is the number of buildings with which they were concerned. The repair of the north doorway at St Mary Redcliffe in Bristol is very much a mixed blessing from the point of view of the archaeologist, but it is their "terracotta" with which the famous tomb to the Irish painter,

William Mulready, in Kensal Green Cemetery designed by Geoffrey Sykes was constructed (and exhibited at the Exposition Universelle de Paris in 1867). They are known to have done considerable remodelling internally to the late Georgian mansion at Kilnwick Percy in Yorkshire (although their work has been largely lost through fire). It was the working partnership with Thomas Smith which brought Obadiah Pulham to the Continent to play a key role in the execution of several Anglican churches, in particular Holy Trinity, Nice of 1859-62, the Anglican Church in Naples of 1862-65 and St Catherine's Church at Stuttgart in Germany of 1865-66 (later rebuilt after Allied bombing). Claude has started a process of discovery which will no doubt prove endless - hence his establishment of a new website at www.pulham.org.uk where he will announce discoveries additional to the impressive catalogue raisonee with which the book ends. The most recent addition there is Lockinge at Wantage of 1864-71. If you happen to be near Broxbourne that town's local museum, the Lowewood, is offering an exhibition on the Pulhams of Broxbourne (admission free), Wednesday, Thursday, Friday, 10 - 4 and Saturday 10 - 5, 27 October 2012 - 2 February 2013.

And on a related topic comes **"Fern Fever"** by Sarah Whittingham, published by Frances Lincoln, £35. In 2009 Sarah wrote a small book called "The Victorian Fern Craze". Three years on this has become a handsome book of 250 pages with many fine illustrations. In 1855 the fascination and obsession with ferns was such that the special term, pteridiomania, was coined for this unalarming form of madness. A so-called tall and thin "Wardian case" meant that many a fern ended up on the drawing room mantelpiece. Pulhamite was so important to pteridiomania that Sarah has a whole chapter devoted to it, amplifying the story laid out by Claude Hitching. Ferns grew well among the shelter and nourishment of Pulhamite and the family in its advertisements made it expressly clear that their product was not injurious to plant life.

(viii) **"The English Medieval Roof. Crown Post to King Post"** edited by John Walker, 164pp, 240 line drawings, 91 colour pictures, £15 + £2.75 P&P obtainable from John Walker, Marks Cottage, Stoke Road, Layham, Ipswich IP7 5RB. Cheques payable to Essex Historic Buildings Group. An intensive study concentrating on East Anglia, the North, West Midlands, Hampshire and Devon. It was Alec Clifton-Taylor who once wistfully compared the terminology of the medieval roof with that of the haberdasher - the collar, the stud and blade. But you also get a sense that whoever coined the various terms had an acquaintance with chess - the king post rises higher than the crown post. There may have been no Bishop but there was a "mitre joint". The roof also happens to be the part of the building which is most difficult to view when mounting demands for comfort led to the introduction of the suspended floor into the open hall and a ceiling above the first floor. But then by the same token it is often, like the cellar, the least altered - it was the living spaces between which suffered the depredations of fashion.

(ix) **"Maps of Medieval Thought. The Hereford Paradigm"** by Naomi Reed Kline, Boydell Press, £19.99. First published 2001, transferred to digital printing in 2012. The Mappa Mundi in Hereford Cathedral with its elaborate text and images and fusion of past, present and future, is one of the most famous of all treasures belonging to an English cathedral. It was, however, far from unique and Kline here studies it in depth in order to put it into context. Much has been discovered about it in recent years, in particular the uncovering in 1989 of the wooden frame which once held it. This is a reconstruction by Hargrave Hands of 1990 reproduced by kind



permission of the Dean and Chapter and the Hereford Mappa Mundi Trust. The two sides of the triptych showing the Angel of the Annunciation on the left and the Virgin on the right still wait to be discovered - they seem to have been dismantled, possibly as a result of the collapse of the West Tower in 1786 and finally lost during the rebuilding and reconstruction by James Wyatt. In the 19th century new wings were substituted. The map, made of either calf skin or deer skin, appears to have been begun in Lincoln but was brought to Hereford for finishing c1300. The "donor" inscribed on the map itself is Richard of Haldingham or Lafford and this refers to the Prebendary of the Parish of Lafford, later known as Sleaford which contained the hamlet of

Fordingham, later known at Haldingham. All this seems to point to one of two Richard de Bello's, the first Treasurer at Lincoln Cathedral 1267-1278 and the second Richard de Bello who passed away in 1326. The second Richard de Bello came to Hereford and appears to have brought the exemplar from Lincoln in the form of a roll or schedulae. The fact that Lincoln is more prominently displayed on the map than Hereford appears to suggest that the provenance was indeed Lincolnshire rather than Herefordshire.

(x) **"Raising the Bar. An Introduction to Scotland's Historic Pubs"** Available by free download at www.historic-scotland.gov.uk/historicandlistedbuildings-publications. At first

sight many a Scottish pub seems interchangeable with its counterparts south of the Border. This is Leslie's Bar in Ratcliffe Terrace, Edinburgh of the late 19th century where the two sections of the bar were divided by a central island counter, one side shown here with timber screens with numbered hatches, providing privacy for clients who wished to drink anonymously. But there were subtle differences. Scottish licensing magistrates encouraged open planning with most bars after the 1880s consisting of one large room, even if the centre would be occupied by an island or oval or U-shaped counter, the better for the barman to see what was going on. The smaller room, or "snug", was a particular victim. The second difference was that most pubs were not in freestanding premises but located on the ground floors of tenements and often indistinguishable from shops. The magistrates did not like landlords living on the premises as they often did in England - if the landlord had to lock up in order to go home it was considered that respect for the licensing hours would be more acute. Thirdly, most pubs in the late 19th century were commissioned by individual publicans rather than brewery companies, whilst the Scottish preference for spirits led to a slight difference in the appearance of the bar back with the more likelihood of barrels standing either upright or on their sides.

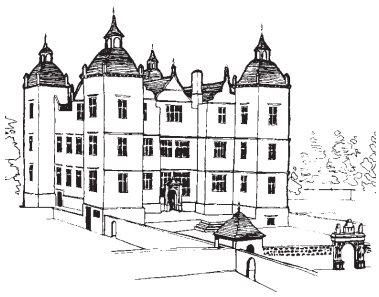
HS makes no attempt to match the exemplary **"Licence to Sell. The History and Heritage of the Public House"** by Geoff Brandwood, Andrew Davison, Michael Slaughter published by English Heritage in 2011 in association with CAMRA - a book to dip and savour to understand the full richness of a great British institution. The photograph shows the famous example of a pub as a cabinet of curiosities. Charlie Brown built up his "world treasury" at the Railway Tavern, just

outside London's West India Dock gates. Exhibits included Ming vases, stuffed snakes, human skulls and opium pipes. This "uncrowned King of Limehouse" was an unofficial banker to dock workers and sailors who were no doubt the source of most acquisitions. Many pubs today have horse brasses, myriad leather tankards and reproduced photographs of the area. But in 1866 the Globe Tavern in Highbury Vale in North London was reported as having an upstairs museum with stuffed birds and strange Chinese paintings. The Hole in the Wall in Borough High Street held a collection of skulls whilst at the Edinburgh Castle in Camden Town you could down a pint and enjoy 80,000 butterflies and moths, the spear that killed General Gordon, the bugle that sounded the Charge of the Light Brigade, two pictures supposedly signed by John Ruskin, and three Great Auk's eggs. The EH book, which we have reviewed before, is £17.99.

(xi) **"Temple Beauties. The Entrance Portico in the Architecture of Great Britain 1630-1850"** by Richard Riddell, paperback £35. Obtainable from Archaeopress, 276 Banbury Road, Oxford OX2 7ED (01865 311 914) or order online at www.archaeopress.com. Please make cheques payable to Archaeopress Ltd. £4.50 P&P for the

UK. Gothic architecture has the spire; with Classicism it is the portico - grand, solemn, grandiloquent in its announcement of status and the entrance for one's social equals and superiors. Riddell takes the story from Inigo Jones through to the purest Greek Revival at The Grange in Alresford in Hampshire, shown on page 64, but then stops in 1850. The Tate on Millbank, the Harris Museum at Preston are thus excluded.

(xii) **"The Mirror of Great Britain. National Identity in 17th Century British Architecture"** edited by Olivia Horsfall-Turner, 238 pp, 108 black and white illustrations, published by Spire Books, PO Box 2336, Reading RG4 5WJ (Tel 0118 947 1525). £34.95. www.spirebooks.com. Ten essays take the reader from Sir James Murray, the King's Master of Works in Scotland to the Fortifications of Bermuda, Plantation Architecture in Ireland, the Architectural Lessons of the Levant, a Gentleman's House on the Other Side of the Atlantic, and Country House Design in Wales. Starring roles in that chapter by Mark Baker are taken by Ruperra (recently defended at Public Inquiry by Frank Kelsall on behalf of the AMS) and Plas Teg (shown here in a drawing prepared by RCAHMW). Both houses share four corner towers with those at Ruperra round and castellated, those at Plas Teg square and capped with cupolas - both in echo of earlier castellated forms and prefiguring the Palladianism of Houghton which was to become so fashionable in the 18th century. Both the clients, Sir John Trevor at Plas Teg and Sir Thomas Morgan at Ruperra, had the same problem in that they were not first born which meant that their wives, as heiresses, retained precedence. Mansions in Wales were known as Plas or Llys or "court" in English, stressing their importance as centres for cultural activity, including art and bardic poetry. Itinerant poets compiled the family pedigrees and praised their patrons' hospitality. Both seemed to have been designed by metropolitans - John Thorpe and John Webb had contacts with the Trevor family, whilst at Ruperra a strong candidate for mason architect is William Arnold who worked at Wadham College, Oxford, Montacute House in Somerset and Cranborne Manor in Dorset, the summer residence of the Cecils. He had a particular penchant for the shell heads which are such a distinctive part of the decoration.



(xiii) **"The Festival of Britain. A Land and its People"** by Harriet Atkinson, published by I.B. Tauris, 288pp, £17.99. Further information: www.ibtauris.com. The Festival of Britain in 1951 transformed the way that people saw their war-ravaged nation. Drawing on previously unseen sketches, plans, photographs and interviews, Harriet Atkinson travels beyond the Festival's centrepiece at London's South Bank to show how the Festival enthused the whole country. She explores the exhibitions in Poplar, Battersea and South Kensington, Belfast, Glasgow and Wales; a touring show carried on four lorries and another aboard an ex-aircraft carrier.

(xiv) **"Matrix. A Collection of British Seals"** by David Morris, published by Whyteleaf Press 2012 but obtainable at £95 + P&P within the UK of £3.95, from Oxbow Books to whom cheques should be made payable, at 10 Hythe Bridge Street, Oxford OX1 2EW (Tel. 01865 241 249; www.oxbowbooks.com). This volume marks the first public appearance of The Matrix Collection, the hitherto undocumented private collection of historic hand and desk seals drawn mainly from Great Britain and the English speaking world. There are 145 examples ranging from the Middle Ages to the 20th century. They include the 14th century silver "screw out" seal of William de Lawgrave and include seals for sovereigns, aristocrats and church dignitaries, for central and local government, for military use, trade and commerce, banks and railways, taxes and subsidies.

(xv) **"The Day Parliament Burnt Down"** by Caroline Shenton, published by Oxford University Press, £20. www.oup.co.uk or email Bookorders.uk@oup.com (Tel 01536 452 640). The fire on 16 October 1834 which swept away the old Houses of Parliament destroyed one of the capital's greatest medieval buildings and also the public records housed in it. If it had not been redeemed by the construction instead of the spellbinding replacement by Charles Barry and Pugin it would constitute an irredeemed cultural loss. Shenton goes beyond the events of the day itself, to cover everything from the slums of Westminster, child labour, sinecures and corruption in high places, to fire fighting techniques and floating fire engines, the parlous state of the protection of

public records in the Georgian period, and above all, the catastrophic impact on the old Palace of Westminster itself.

LOCAL AND REGIONAL

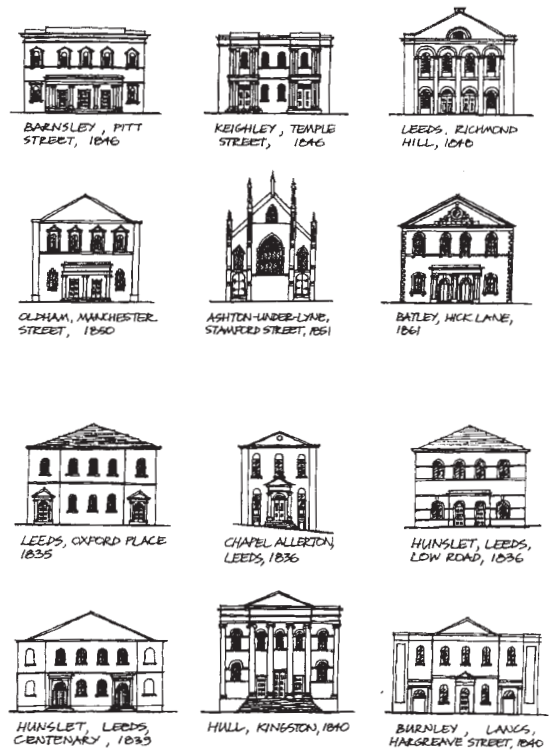
(i) The Vestry Hall copies of the two Pevsner volumes on Kent, published in 1969, are looking their age. Now there is a handsome successor, glistening in its colour cover, more than twice the size of the original – **"Kent. The West and the Weald"** in Pesvner's **"The Buildings of England"**, by John Newman, the first of two revised volumes ("East Kent" will emerge in 2013). Here the sweep is from the deep woods of the Weald and the shingles of Dungeness to the cathedral city of Rochester with its Norman Castle and the largely 18th century military dockyard at Chatham. There are many new insights particularly at Igtham Mote, Sissinghurst and Hever Castle whilst post war experiments such as the village of New Ash Green near Sevenoaks receive the sort of understanding that comes from daily acquaintance (John Newman was a pioneer resident). Published by Yale University Press, £35. The coat of arms is from St Mary, West Malling.

And Pevsner's **"Buildings of Scotland"** has taken two giant leaps forward – with Volumes 11 **"Dundee and Angus"** by John Gifford, published in May and **"Ayrshire and Arran"** by Rob Close and Anne Riches, published in October. And both of these are first not revised editions.

(ii) **"A Tour of the English Lakes with Thomas Gray and Joseph Farington"** by John Murray, published by Frances Lincoln, £25. This richly rewarding account juxtaposes Gray's Journal of his visit to the Lake District in 1769, recently unearthed in the archives of the author's own, renowned, publishing house, with the Farington watercolours prepared for his engravings of the same scenes which Gray evoked by word. These are now in the Mellon Collection at the Centre for British Art at Yale University. William Gilpin, no less, described Farington's prints as "by far, in the author's opinion, the most accurate and beautiful views of that Romantic country which he has seen". Perhaps the most satisfying reflection at the end of the read is that so little has been spoilt in the intervening 250 years.

(iii) **"Building a Great Victorian City. Leeds Architects and Architecture 1790-1914"** edited by Christopher Webster, published by Northern Heritage Publications in association with the Victorian Society, West Yorkshire Group (available, at £25, from Jeremy Mills Publishing, 113 Lidget Street, Lindley, Huddersfield HD3 3JR or ring 01484 463340 or email sales@jeremymillspublishing.co.uk). Leeds has major work by Scott, Bodley and Waterhouse but it also gave a living, often a handsome one, to the 21 home-grown architects written up here. Although "home-grown" is a word that we must use carefully – Cuthbert Brodrick, architect to the Town Hall, Corn Exchange and Mechanics Institute (now the new Leeds Museum) originated from Hull.

One among the 21, James Simpson (1791-1864), whose biographer here is Ian Serjeant, came to dominate the construction of Nonconformist chapels throughout the North of England. Serjeant's account is particularly telling in the transition be paints in Simpson's career – from humble birth in Aberford, 10 miles east of Leeds,



Chapels by John Simpson

to trained joiner to "architect", a common journey in the 18th century but less so to the giddy heights that Simpson attained. His first chapel at Harrogate cost a modest £900 but it proved the platform for a career that produced scores of mostly Classical designs – the sampler on page 66 in pen and ink is by Ian Serjeant.

And there is no mistaking the Victorian spirit in Thomas Ambler (1838-1920) who made his name with the self-confident mercantile architecture which is still intact in streets like Boar Lane and Park Row. For John Barran, in 1878, he produced what is now known as St Paul's House in Park Square in the "Venetian-Saracen" style, almost certainly prompted by Owen Jones' measured drawings of the Alhambra, published in 1842-46.

George Corson (1829-1910) moved backwards and forwards between Gothic and Classical with an ease that later generations interpreted as cynicism. Above is the auction house and offices for Hepper and Sons in East Parade which he designed in 1863. Ruskin would have applauded.

And generally Leeds architects went to their graves with social and financial success assured. Thomas Ambler enjoyed a long retirement in Continental trips interchanged with the golf course. Brodrick spent his last decades in France, even braving the German siege of Paris in 1870 and the 30,000 fatalities of the Commune of 1871 before settling near St Germain en Laye in 1876.

This is the second such exercise for the Vic Soc, this homage to Leeds coming hard on the heels of that which put the architects of Birmingham on the map in 2009.

And on an associated theme, comes **"Turner and Leeds. Image of Industry"** by David Hill, also published by Jeremy Mills (see above for address) but this time in conjunction with Leeds Museums and Galleries, £30 including free p and p in U.K. Leeds served as Turner's base, palette in hand, for his painting expeditions in Yorkshire and the North. From there he produced his famous depictions of Kirkstall Abbey and those inspired by his long stays as guest at Harewood and Farnley. In 1816 he painted a panoramic view of the city that is claimed to be the first industrial cityscape by any nationally-recognised artist.

(iv) **"Birmingham Town Hall. An Architectural History"** by Anthony Peers (Deputy Chairman of the AMS), published by Lund Humphries, £30. This must be among the most impressive architectural, social and cultural histories of a Town Hall ever published. The writing is elegant, the text, authoritative and the production values, first rate. The building is in fact not a Town Hall in the sense that that at Leeds is – rather the Great Hall, which makes up virtually the whole of the interior, built to seat 3,000, was where the city came together for the great events that have made Brum, right up to the departure of the Birmingham Symphony Orchestra in 1991. It has just been rescued from the resultant period of uncertainty with some £35m having been spent on repair and updating (Anthony Peers being the then architectural historian to the conservation practice involved, Rodney Melville and Partners of Leamington Spa). The most visible change was the removal of the second tier of gallery, inserted in 1926-27. The design, one of the purest Neo Classical designs in England, was based on The Temple of Castor and Pollux in the Forum at Rome. For the architects, Joseph Hansom and Edward Welch, the contract turned into a nightmare. Builders' strikes and the slow arrival of the stone from Penmon on Anglesey (by sea to Runcorn,

thence 100 miles by canal) led eventually to the ignominy of bankruptcy. It sits there now, proud, stern and mute, with no indication in its form or fabric of all that heartache. It must have buoyed Hansom and Welch when the people of Birmingham took the building to their hearts, not least because it allowed the city to take centre stage. It was here that Mendelssohn premiered "Elijah" and Elgar conducted the first performance of "The Dream of

Gerontius" in 1900. Peers is outstanding in understanding the processes of construction, sieving these insights through what light the documentation sheds. We know that the stone was dressed and carved into finished form on Anglesey, except for the capitals, which arrived rough-hewn, to be brought to their finished form in Birmingham.

The 2013 AMS AGM will be in Birmingham with a chance to take in this masterpiece.

(v) The capital city has been well-served in recent publications

a) **"The London Square. Gardens in the Midst of Town"** by Todd Longstaffe-Gowan, Yale University Press. £30. Todd Longstaffe-Gowan tackled London Town Gardens in 2001 and here takes on the much broader theme of the square. This is the sort of publication from Yale where we have come to expect readable authority brought alive with a glorious range of illustrations that would have exhausted the most enterprising of picture researchers. London is known throughout the world for its squares and here we can understand why. Islington alone had 56. These myriad touches of rus in urbe are very often the creation of aristocratic speculation but whereas on the Continent the grandest of displays were often intended to glorify the power of an absolute monarch, in London they have come to symbolize "green lungs" open to all. The key (or nowadays smartcard) to the private square is still highly prized but only a minority remain inaccessible to all. One particularly interesting chapter deals with the tearing down of the railings in the War. Some of this was motivated by a spurious nod towards the war effort as they were supposedly to be transmogrified into tanks but apparently there was more than a whiff of egalitarianism too. There were express campaigns to get rid of them as symbols of exclusivity and in 1944 George Orwell railed against their return. Even in the crowded lanes around St Paul's if one didn't have one's own open space it was possible to pretend – this is the mural recently found over the fireplace in the Georgian terrace at Wardrobe Place EC4 – in fact it probably doesn't show a square – it looks more like a royal palace in the Low Countries but the value attached to Nature overlooked by buildings that it portrays is as telling as that inherent in a London square.

b) The website at **www.londongardensonline.org.uk** was launched on May 8th

c) "**London: A History in Maps"** by Peter Barber, published by British Library Publishing and London Topographical Society. £30. www.bl.uk/shop. 400 pages taking the reader from the first known depiction of London on a coin of 297AD to the present

d) **"The Bloomsbury Doors Project" –** a written and photographic internet survey of the historic front doors of Bloomsbury, by Tony Tugnutt and Anthony Jennings – a London version of the award-winning "Doors of Dublin" posters and an adjunct to the "Bloomsbury Project" (www.ucl.ac.uk/bloomsburyproject) which we reviewed in the Winter and Spring Newsletter 2012. Obtainable either by Googling the title or going onto www.camden.gov.uk

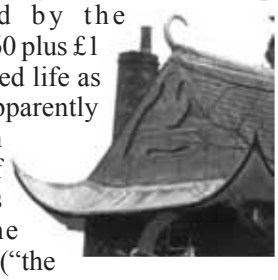
e) **"Stepney Gasworks: the Archaeology and History of the Commercial Gaslight and Coke Company's Works at Harford Street, London E1 1837-1946"** by Anthony Francis, published by Museum of London, Archaeology, December 2010. £10. 101pp. The making of Town Gas, by heating coal led to the revolution in streetlighting from the early 19th century and the lighting of the Houses of Parliament from 1859. Thereafter it became the energy source of choice in all Victorian middle class homes.

f) **"The Paragon and South Row, Blackheath"** by Neil Rhind, published for the Blackheath Society by The Bookshop on the Heath, 74 Tranquil Vale, London SE3 OBW 020 8852 4786 340pp with over 400 images. £35 p and p £5.50.

The Paragon, shown here, is a Crescent of 14 houses linked by colonnades, the whole lot now listed Grade 1. It was conceived by the Greenwich-based architect and surveyor, Michael Searles (1751 – 1813) in 1793-4. Until 1941, the 7 houses

in South Row were part of that same vision but war damage led to the loss of Nos 2-6 to be replaced in 1962-63 by an unflinching modern development by Eric Lyons (1912 – 1980), a site that earned itself one of the first post-war listings, at Grade 11. Rhind's impressively comprehensive account (he includes a house-by-house schedule of the known residents from 1793 until 1941) recounts the challenges faced by Searles, including bankruptcy and an elongated construction process that consumed a whole decade. One of the heroes of the story is the architect, Charles Bernard Brown (1910 -1990) who was determined that the bomb-damaged Crescent should be restored to its original appearance. Between 1947-58 Nos 1-14 The Paragon, Paragon House at No 1 South Row and Colonnade House at No 7 were fully restored by Brown, if necessary in replica. Nos 1-2 and 9-10 had been a total loss by 1945. The battle for South Row, in 1961, saw traditionalists arguing for replicas ranged against SPAN Developments who favoured a contemporary approach – and won.

(vi) Neil Rhind is also the author of **"Montague House and the Pagoda"** (joint author – Philip Cooper), published by the Blackheath Society, £9.60 plus £1 p and p. Montague started life as a Chinese Teahouse, apparently designed by Sir William Chambers for the Earl of Montague. It then seems to have passed to the Society of Toxophilites ("the elegant and beauteous assemblage of lady archers"). It ended as a house and was rescued by the architect and author, Philip Cooper some twenty years ago. It is now on the market for a cool £3.85m.



(vii) **"Theatres and Performance Buildings of South Wales"** by Rob Firman, self-published by Author House at £71.99, paperback, 458 pp. Firman, now an architect with Austin Smith Lord, has tracked down 111 surviving buildings in South and West Wales, 69 of which are still in use – and 47 more which have gone. The 69 could seat between them 57,000 punters. Some of the very best, like the Palace Theatre in Swansea, shown here, built in 1888 at the initiative of the Swansea Tramway Company, remain forlorn and abandoned.

(viii) **"Wonderful to Behold. Centenary History of the Lincoln Record Society 1910-2010"** by Nicholas Bennett, Boydell Press. £30 hardback

(ix) **"Victoria County History volumes"** are now available for **Newent and May Hill** in Glos, **Clacton, Walton and Frinton** in Essex, **Broadwell, Langford and Kelmscott** in Oxon and **Harthill, Wapentake, Bainton, Beacon Division, Great Driffield** in East Yorks. All, £95 hardback. To download VCH brochure visit www.boydellandbrewer.com and click on to Imprints and Partners.

For Your Diary

Anyone wishing to include events in this Section should make contact with the Secretary as soon as possible. There is no charge for inclusion. It is anticipated that the copy dates for the next two Newsletters will be 25th January and 1st May 2013. The Newsletter goes to 2,200 members, at home and abroad, including 90 libraries.

For further information on each of these events, please approach the organizations listed and **NOT THE SOCIETY'S OFFICE**. We advertise these events without in any sense being responsible, either for their going ahead or for their being a success. With these important provisos, we hope that members will participate in them and enjoy them.

For a full panorama of possibilities, the Summer Newsletter 2012 should also be consulted.

The best guide to historic sites open to the public remains **Hudsons Historic Houses and Gardens, Castle and Heritage Sites 2012** available from good bookshops. Also consult www.hudsonsheritage.com (01603 216 460).

We can also recommend **www.culture24.org.uk**. This gives a great deal of information on local museums and galleries in England and Wales.

CAMBRIDGE UNIVERSITY MADINGLEY HALL

Madingley Hall is offering the following courses in 2013

15 – 17 March **Chapel: In Search of a Lost Culture,** led by Dr Jonathan Rodell. Looking at Nonconformity and its effects on education, politics, entertainment, music, art and architecture

12 – 14 April **Medieval villages, pastures and fields,** led by Dr Susan Oosthuizen. How to identify lost villages through fieldwork, documentation and maps

19 – 21 April **Churches and Chapels of Cambridge,** led by Dr Andrew Lacey, an investigation of college chapels and town churches.

31 May – 2 June **The Early Modern Garden: from Beaux Arts to Modernism,** led by Clare Padfield. From the gardens of Peto to Crowe, Italianate to Modern

Further information Madingley Hall, Madingley Cambridge CB23 8AQ 01223 746262 www.ice.cam.ac.uk

ESSEX COUNTY COUNCIL

The County Council is offering events in 2013 at Cressing Temple Barns

24-25 January **"Lime Plaster, Run Mouldings and Pargetting"** Two day course on the art and craft of limeplastering – for professionals and amateurs. Cost, £210

7 February **"Heritage Statements and Impact Assessments"** Cost, £55

21 February **"Retrofitting historic and traditional buildings for improved energy performance"** Cost, £55

7 March **"Build Your Own Bread Oven".** Cost, £110

21 March **"Tour of a traditional brick and tile works (Bulmer) and a guided walk around Bury St Edmunds".** Cost, £95

Please send cheques, payable to Essex County Council, to Katie Seabright, Historic Buildings & Conservation, Essex County Council, County Hall, Chelmsford, Essex, CM1 1QH tel 01245 437672 Traditional.buildingskills@essex.gov.uk

MIKE HIGGINBOTTOM INTERESTING TOURS

Once again we are pleased to draw attention to the 2013 tours organised by Like Higginbottom.

10 – 15 July **Lancashire's Seaside Heritage,** £935 – with visits to Blackpool, Morecambe, Lytham St Annes and Southport

13 – 17 September **Birmingham's Heritage,** £715 Further information from Mike at 63 Vivian Road, Sheffield S5 6WJ www.interestingtimestours.co.uk

TYWI CENTRE, LLANDEILO CARMARTHENSHIRE

The Traditional Skills Training and Information Project, run from the Tywi Centre offers short courses (open only to residents of Carmarthenshire) on matters ranging from lime to historic stained glass, thatching, hedgelaying, cob, carpentry, apples and trees. They cost between £25 and £75. Further information from Tom Duxbury on tduxbury@carmarthenshire.gov.uk tel 01558 824271

EVENTS BY DATE

23 February 2012 - 30 January 2013 **"1212. The Making of a City"** Exhibition on 800 years of York to be held at the Yorkshire Museum with many treasures, including the coffin lid and episcopal ring of Walter de Gray.

6 April 2012 – March 2013. "**The Great Bed of Ware"** is repatriated for a year to the town where it was made in 1590 and where it was located for some 300 years (It is normally at the V and A). It is on display at the Ware Museum. It was commissioned by Jonas Fosbrooke apparently as a "gimmick" to offset the loss in trade from Catholics going to Walsingham. Until it was sold in 1870 it was moved around between 5 Ware inns. Further information www.greatbedofware.org.uk

10 May 2012 – 28 February 2013 **"Breaking Ground: 75 Years of Pioneering Archaeology"** exhibition at the Institute of Archaeology, Gordon Square celebrating its 75th birthday

6 September 2012 – 1 January 2013 **"Cecil Beaton: Theatre of War",** exhibition at the Imperial War Museum, London SE1 (020 7416 5320; www.iwm.org.uk

12 September 2012 – 13 January 2013 **"Pre-Raphaelities: Victorian Avant-Garde"** block-buster exhibition at Tate Britain. www.tate.org.uk

15 September 2012 – 9 December 2012 **"Bronze"** major exhibition at Royal Academy on works of art made in the alloy from the Ancient World through the Middle Ages and the Renaissance to Rodin and Moore. Exhibits include the Sanctuary Knocker from Durham Cathedral. Open 10-6 (10pm on Fridays) 020 7300 8000 www.royalacademy.org.uk

22 September 2012 – 27 January 2013 **"From Eros to the Ritz. 100 Years of Street Architecture"**,curated by Professor Alan Powers, inspired by the 1933 lecture on Piccadilly by architect and writer H.S. Goodhart Rendel. To be held at The Royal Academy, Burlington House, Piccadilly www.royalacademy.org.uk 020 7300 8000. Open 10-6 every day except Friday when it is open until 10pm.

10 October 2012 – 7 April 2013 **"Constable: 200 Years in Hampstead"** exhibition at Burgh House, New End Square, London NW3 (www.burghhouse.org.uk) on the artists intimate connection with the area of North London where he lived in a number of houses, where he was inspired to produce some of his more memorable paintings and where he was buried – in the churchyard of the parish church of St John's.

10 October 2012 – 13 January 2013 **"Cotman in Normandy"** exhibition on the inspiration that John Sell Cotman (1782-1842) found in the historic buildings and landscape of Northern France, held at the Dulwich Picture Gallery London SE21 020 8693 5254 www.dulwichpicturegallery.org.uk. There is an accompanying catalogue by Timothy Wilcox.

18 October – 13 January **"The Lost Prince: The Life and Death of Henry Stuart"** exhibition at National Portrait Gallery on the eldest son of James 1 whose death at the age of 18 in 1612 paved the way for the succession of his brother, as Charles 1, and the Civil War. The exhibits will include Henry's funeral effigy from Westminster Abbey, which has not been seen in public for 200 years.

20 October – 31 December **"Cedric Morris and Christopher Wood: A Forgotten Friendship"** Exhibition on these two painters, the first of whom founded the short-lived East Anglian School of Painting and Drawing at Dedham 1937-39 and the second of whom, among many other accomplishments, made a series of paintings at Broadchalke in Wiltshire, the village where he lies buried under a headstone by Eric Gill. Held at Norwich Castle Museum 01603 493625 www.museums.norfolk.gov.uk (to move to Mascalls Gallery, Paddock Wood, Kent 01892 839039 16 January – 13 April)

20 October – 16 December **"Tapestry: Weaving the Century at Dovecot Studios 1912-2012"** exhibition at Compton Verney House, Warks on the Dovecot Studios of Edinburgh, founded by 4th Marquess of Bute, with work by Graham Sutherland, David Hockney, Gauguin and Peter Blake. Open Tues – Sun 11-5. www.comptonverney.org.uk 01926 645500. There is an associated book by Elizabeth Cumming

24 October 2012 – 13 January 2013 **"Peter Lely: A Lyrical Vision"** exhibition on Sir Peter Lely, Dutch Principal Painter to Charles 11, at The Courtauld Institute, Somerset House, The Strand, London WC2. 020 7848 2526; www.courtauld.ac.uk

25 October 2012 – 26 January 2013 **"Giving Our Past A Future: The Work of the World Monuments Fund Britain"**. Exhibition at Sir John Soane's Museum, 13 Lincoln's Inn Fields London WC2 www.soane.org.uk

6 November 2012 – 27 January 2013 **"William and Evelyn de Morgan"** exhibition at the Watts Gallery, Compton in Surrey. www.wattsgallery.org.uk

12 November – 28 November 2012 **"Church365"** exhibition of large black and white photos showing the restoration of several endangered churches in the Czech Republic in "Sacred Space", the gallery in the north transept of St John's church, Lansdowne Crescent London W11. Open Mon-Fri 10am-1pm. www.sacredspacegallery.com

13 November – 9 December 2012 **"Landscapes of Faith: Images of Durham and North-East England"** exhibition of photographs taken by Very Rev'd Michael Sadgrove, Dean of Durham, who is an accomplished amateur photographer, exploring how landscapes have shaped Christian history. Held in the Galilee Chapel of the Cathedral. The Dean will also be displaying his photos combining images of Durham and Vezelay in the World Heritage Site Visitor Centre, Oxengate.

24 November 2012 – mid April 2013 **"Archaeology at Fulham Palace"** exhibition of recent finds, ranging from animal skulls to musket balls, to be held at Fulham Palace. Museum is open Sat-Wed 1-4, tel 020 7736 3233.

6 December 2012 **"Dreaming of a new Dreamland"**, lecture by Jan Leandro of The Dreamland Trust on the plan to save the Grade 11* listed amusement park at Margate. Organised by SPAB. To be held at St Botolph's Hall, Bishopsgate, London EC2M. 6.15 for 6.30 start. Cost for non-SPAB members, £8. Please send cheques payable to SPAB to Society for the Protection of Ancient Buildings 37 Spital Square, London E1 6DY. 020 7377 1644 www.spab.org.uk

6 December 2012 **"The Grange, Hampshire"** The Annual Soane Lecture by Richard Osborne, 7.30 at The Royal College of Surgeons, 35-43 Lincoln's Inn Fields, London WC2A 3PE. Drinks in the Hunterian Museum from 6.30. Tickets, £20 (£10, students) on www.SoaneAnnualLecture.eventbrite.co.uk or ring Claire Lucky on 020 7440 4263.

8 December 2012 **Carol Singing at Caldecote Church, Herts** also owned by The Friends. With mulled wine and Christmas Fayre, all by candlelight. Tickets £10 from Elizabeth@EBuxton.wanadoo.co.uk

15 December 2012 **Carol Singing and Arias from The Messiah** sung by students at the Royal College of Music at **Long Crichel church, Dorset**, owned by The Friends. Tickets, at £10 from lizvyvyan@richborne.co.uk

9 January 2013 **"Carscapes; the English Heritage Motoring Project"** talk by key figure in EH's recent assessment of the architecture left behind by the motor car. Organised by ASCHB. Meetings held at The Gallery, 70-77 Cowcross Street London EC1. Nearest tube, Farringdon. 6.30pm. Charge for non members of ASCHB is £5, payable at the door

19 January 2013 **"New insights into 16th and 17th-century British architecture"**. Claire Gapper and Paula Henderson are again organising a one-day conference, to be held at the Society of Antiquaries in London. A series of presentations on new research particularly on the decorative arts, monuments and gardens. Further information claire.gapper@btinternet.com.

13 February 2013 **"Recent work by the Churches Conservation Trust"** talk by Peter Aiers of the CCT. Organised by ASCHB. Meetings held at The Gallery, 70-77 Cowcross Street London EC1. Nearest tube, Farringdon. 6.30pm. Charge for non-members of ASCHB is £5, payable on the door.

1 March 2013 **"Conservation and Colonialism"**, conference at the Museum of London, Docklands at Canary Wharf London E14. Organised by ASCHB. Further information – www.aschb.org.uk

2 March 2013 **"Nicholas Hawksmoor's London Churches. All Day Bus tour"** Now a regular and very popular event offered by The Friends of Christ Church, Spitalfields. Led by Andrew Martindale. Includes lunch in Spitalfields. £70 or £60 for a pre-existing Supporter. Please make out cheque to "The Friends of Christ Church, Spitalfields" and send to Christ Church, Fournier Street, London E1 6QE. 020 7859 3035

12 March 2013 **"Invisible Damage; understanding and controlling environmental deterioration in historic buildings"** talk by Tobit Curteis. Organised by ASCHB. Meetings held at The Gallery, 70-77 Cowcross Street London EC1. Nearest tube, Farringdon, 6.30pm. Charge for non-members ofASCHB is £5, payable at the door

23 March – 23 June 2013 **"The Splendour of Italian Art"** exhibition of 40 great Italian paintings from City of Glasgow's collection held at Compton Verney House, Warks www.comptonverney.org.uk

28 March – 29 September 2013 **a major exhibition on Pompeii** is planned at the British Museum.

11 April 2013 **"Historic Window Glass: the use of chemical analysis to date manufacture"** talk to ASCHB by David Dungworth of English Heritage. Meetings held at The Gallery, 70-77 Cowcross Street, London EC1. Nearest tube, Farringdon. 6.30pm. Charge for non-members of ASCHB is £5, payable at the door

27 May – 22 June 2013. **"Methodist Church Collection of Modern Christian Art"** highlights will be exhibited at Peterborough Cathedral. Contact Ian Cornall on iancornall@sky.com

8 – 9 June 2013 **Open Squares Weekend, London.** More anon

18 July – 13 October 2013. **"Richard Rogers RA: Ideas in Progress"** Exhibition at the Royal Academy timed to coincide with Lord Rogers' 80th birthday.