



Ancient Monuments Society
(AMS – defending historic buildings)
in association with
The Friends of Friendless Churches

Newsletter

*Winter
& Spring
2010*

(01/2010)



**ANCIENT MONUMENTS SOCIETY
(AMS - defending historic buildings)
THE FRIENDS OF FRIENDLESS CHURCHES**

**St. Ann's Vestry Hall,
No. 2 Church Entry,
London EC4V 5HB
Tel. 020 7236 3934**

E-mail: office@ancientmonumentsociety.org.uk
Websites: www.ancientmonumentsociety.org.uk
www.friendsoffriendlesschurches.org.uk

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Front cover: Generally speaking The Friends' churches came through the worst winter for however long it is, unscathed. As here, at St Andrew's Wood Walton, in Huntingdonshire, the snow seemed protective, rather than threatening. The danger period was the thaw when slowly released water tended to find its way through the tiniest of holes or imperfections. But there appears to have been nothing worse at the 40 churches for which The Friends are now responsible. This photo was taken by John Chance whose 13 year old grandson, Ben, captured the other Wood Walton image (on page 7).

Secretary's Report

ANNUAL GENERAL MEETINGS

There will be further mailings, which will supply details, but please do note now the dates of the two AGMs in 2010.

That for the AMS will be on **Thursday 1st July** at Royal Holloway College, in Surrey, with a chance to see some of the less visited spaces of this extraordinary architectural extravaganza.

That for The Friends will be on **Saturday 25th September** in the Priory Church of St Mary, Abergavenny, Monmouthshire, one of the greatest

churches in Wales, renowned for the magnificent array of monuments and, also now, for the facilities offered in the newly repaired Priory Barn

Remember if you are a member of one of the societies you are automatically a member of the other – so you can come to both AGMs.

Can I also take this opportunity to apologise that the sound reinforcement at St Bride's for the 2009 Friends AGM was not adequate for those sitting at the back of the church. We shall do our best to ensure that this problem does not recur in future years.

THE NATIONAL SCENE

In the run up to the General Election politicians make promises and, where these are fought in the wake of a gigantic deficit in the public finances, the competition to be more ruthless than your rivals in cutting public spending, can turn promises into threats. And this one is proving no different. We deal on page 15 with the suggestion from the Conservatives that they will look at a possible merger between English Heritage and the Heritage Lottery Fund although it is hard to believe that that will be pursued as the two are such ill-fitting bedfellows.

All 3 main parties have made noises about implementing **The Heritage Protection Review**, the radical reform of the system of designation and protection of historic buildings and sites, that is ready to go once any Whitehall trigger has been pressed, although we shall have to see whether the Tories live up to their pledge to find time in their first parliamentary session for the necessary bill. Is it any comfort that Ed Vaizey, the Shadow Arts Minister, is the son of the leading art historian, Marina, and is his own right a trustee of the Heritage of London Trust? Some of the changes proposed under HPR are coming in already – on 2nd November last year responsibility for compiling the Lists of listed buildings was passed, by Statutory Instrument, from the Secretary of State to English Heritage (although the former retains responsibility for approving the lists). At the same time the pursuit of greater transparency underlies a new commitment by EH to consult with local authorities and owners in all listing cases. Before the end of this year, EH is committed to introduce a **Unified Designation System** which will provide a definitive copy of the List, the Schedule of Ancient Monuments, the Register of Parks, Gardens, Battlefields and Wrecks and World Heritage Sites. This One Stop Shop will be electronic and signal the final end to the current paper based List.

Against the backcloth of deep cuts where lies the **Listed Places of Worship Grant Scheme**, under which the VAT paid out on repairs to historic churches is returned in its entirety? This comes up for review in March 2011 and if it falls, the work of The Friends will be badly hobbled. Since its inception some £98m has been paid back by HMG so it has proved, as we all said it would, to be a significant concession. We are lobbying through The Heritage Alliance (the new name for Heritage Link) to make sure that this real benefit does not die. The VAT reimbursement, and the need to keep it, is just one of the desiderata listed in the excellent manifesto of the Alliance, issued just before Christmas, on all our behalves, to an audience of politicians and decisionmakers. Copies are obtainable either printed or electronically from the Alliance at their new address, Clutha House, 10 Storey's Gate, London SW1P 3AY tel 020 7233 0500 www.heritagelink.org.uk (see also Gleanings page 21).

The prospect is inevitably one of cuts but there are three reasons to be cheerful.

Firstly, the AMS, and all the other National Amenity Societies, have been given increased powers under the listed building consent regime. It comes in the deathly prose of Communities and Local Government Circular 08/2009 where the proverbial wet towel is an essential standby. But boiled down into reasonable English it means that for applications for lbc lodged after 1st December 2009, where the application is agreed to by the planning authority but where one or more of the Societies has lodged an objection that still stands, the file has to go to the Secretary of State before a final consent can be issued. This applies only to lbc cases that embrace total or partial demolition, entailing "relevant works" but the definitions of these are broad. These are the

areas where the Societies presently enjoy consultee status (although we do see, at consultation stage, an even more comprehensive range of cases - any application that involves any degree of demolition). Referral to the Government Office means just that. There is nothing automatic about the consequence but it does allow the Secretary of State to prevent the local authority taking the decision and instead to "call-in" the application for determination after a public inquiry, at which our representations can be taken into account. A considered objection by the AMS, where we are not satisfied by argument or concession, now requires a higher authority than the local council to consider the matter. We hope that this vote of confidence augurs well for the future of the Society as a mandatory consultee in listed building consent cases.

Secondly, we have emerged smelling reasonably sweetly from a formal examination of our role as a consultee carried out by Dr Richard Brookes of the large planning consultancy, DPP, at the instigation of English Heritage. All of the Societies and EH itself were reviewed in what is likely to be the first of several complementary assessments. The study just completed was limited to how far we were listened to by local planning authorities. On the basis of a very select sampling, DPP found that just over half the applications were determined in accordance with the advice of the Societies- although coupled that with the more disturbing finding that a third of our observations were not reported accurately within the formal advice to planning committees (and officers where the decisions are delegated). No explanations as to what might lie behind the misreporting were volunteered. We and the other Societies will be pressing further on this matter.

And thirdly, where the occasional planning officer might be turning a blind or untutored eye to our words, the Government and EH have been listening. Either side of Christmas there have been substantial discussions with "stakeholders" over the revised text to Planning Policy Guidance 15 and the associated EH advice. This dull title should not fool. This in effect is the Bible and its Exegesis – formal Government policy on all matters to do with the Historic Environment and interpretation and elaboration by the Government's principal advisers on such matters. These documents will order our professional lives for a decade and therefore every word must be as supportable and unambiguous as possible. The Department for Communities and Local Government and EH have both been taking misgivings on board and most of the substantial concerns lodged after a lengthy debate at AMS Council have been met, at least in some measure.

TRANSACTIONS

For those entitled to receive them, this newsletter should be accompanied by the annual volume of AMS Transactions. We hope that you enjoy them. They take an enormous amount of time to get right and ,alongside the authors, we should like to thank the editor, Charlotte Bradbeer, and, very particularly Stephen Croad who has taken so much on his shoulders this year as last. This is the last year in post for both and we will be paying proper tribute in the next Newsletter. It remains a truism of course that without papers the Transactions would be pointless so if you have an article, a paper or a review in you do let us know.

AMS – PEOPLE

We are delighted to report that one of our longest serving AMS trustees, **Anthony Swaine FRIBA**, has accepted the invitation of Council to become a Vice President. I hope he doesn't mind our pointing out that given that he was born in 1913, and is still working from his office in Canterbury, he is Britain's oldest practicing architect. Anthony is one of the great conservation pioneers, championing the cause when to do so could invite not just opprobrium but ridicule. His studies of Faversham in 1970 and Margate in 1975 were among the first of their type whilst years before these ,he was among those salvaging something from the devastation of War. Even as the bombs and incendiaries still dropped, he was Clerk of Works at Canterbury Cathedral where he was among these exercising fire duty. Immediately thereafter he was appointed to the War Damage Commission and asked to compile the first statutory lists for Faversham, Canterbury, Whitstable, Sandwich and Tenterden. His love of beauty and history is founded in deep practical good sense. For 12 years he taught Building Construction and History at Canterbury School of Art where his pupils included the Miller and Tritton of the leading conservation practice of Purcell, Miller and Tritton. He has worked in Italy and France and was one of the professional arms of Sir Ashley Clarke at Venice in Peril. It is only appropriate that all he has done for the AMS, and The Friends, is recognised. The sketch above shows him in military khaki all those years ago.



Early in 2010 we had reason to thank another long-serving trustee who, having found the journey

to London for meetings increasingly trying, felt that he had to tender his resignation. **Brian Field FRIBA** has been on the Council for almost two decades and has, as the Chairman said, been “a generous, kind, measured and considerate contributor to discussions”. Brian’s career was as an architect with English Heritage and as such his wise counsel could be relied upon on the Casework Committee. He also took on the additional task of Honorary Librarian, which brought under his wing the collection of books now in the side galleries at the church of St Andrew by the Wardrobe, which are an invaluable resource for AMS and Friends’ casework. We know that he will keep up with our work from the comfort of his own home.

Shortly before Christmas we learned of the death of **Cecil Wright** from Chester. Cecil, for many years an architect in the North West, was determined that his rich and very eclectic collection of photos together with his own exquisite measured drawings should come to the AMS. The Vestry Hall is not perhaps the best longterm home but we shall do our best to



find appropriate permanent locations to ensure that his career and generosity is commemorated. This is his photo of “The Old Hutt” at Speke near Liverpool which was demolished to make way for the Ford factory at Halewood in the late 1950s. Already by the time this photo was taken in 1949 fire seems to have claimed much of the roof.

The Friends of Friendless Churches

The principal event of the Summer will be the launch of “**Saving Churches. The First Fifty Years of The Friends of Friendless Churches**”, a lavishly illustrated account of our first half century, to be published on our behalf by Frances Lincoln. All of the churches are included, brought to life by history, both architectural and social and the magnificent photos specially commissioned from some of the country’s leading architectural photographers. You will find a flyer with this mailing offering you copies at the bargain price of £10 for the first copy. It should prove the ideal gift for anyone interested in churches and maybe for that someone who might be tempted to join. We shall be sending complimentary copies to those who look after the buildings for us and the plan is to place copies in all of our churches for visitors to enjoy. Publication date is not till the 6th May but do place your orders now The books will be despatched by Frances Lincoln. Go on spoil yourself. (see flyer and back cover).

The period since the last newsletter, throwing the worst winter weather for decades at all of us, has not been an easy time for building work. Even so, The Friends have managed to finish off the works at **St Mary’s Penllech on the Lleyn Peninsula in Gwynedd**, our newest vesting shown right in these fresh photos by Alex Ramsay. The windows are all new, interpretations of the original by our architect, Graham Holland which we have put in to replace ugly postwar softwood substitutes that were rotting.



St Mary’s is never locked so visitors will be welcome. You will find a structure that has a high dateless simplicity, medieval in origin but now mostly a rebuild of 1840 by Samuel Jones. The fittings are all original and include two coffin biers placed like ladders against the wall at the



West End, a roughly hewn medieval font and open benches in the nave contrasting with 6 boxpews crowding the East End. As you go in, be sure to linger in the churchyard, full of headstones and chest tombs in slate, as one of the inscriptions in particular is worth tracking down. David Williams, who died in 1820, was not going to share even in death. He declares "This tomb is not to be opened".

Windows in timber are very vulnerable to the worst of Welsh weather and at our penultimate



vesting, little **Llanfigael** on Anglesey, the originals had also, as at Penllech, been lost and replaced with poor modern approximations. Here too we have introduced replacements, these ones designed by Tim Ratcliffe (see left), which better recapture the original form. This completes a trio of new wooden tracery. In the last newsletter we showed the replacements introduced into

Bayvil in Pembrokeshire, made by Sam Walker, in succession to softwood copies of the 1811 originals which were failing badly.

This photo indicates what could be an important discovery. Dr Madeleine Gray points out the seven sided font at our church at **Llanfaglan**, overlooking Carenarfon Bay, may be the only one of that shape in Wales. The Baptistaria Sacra database of fonts and baptisteries (<http://www.library.utoronto.ca/bsi/>) records heptagonal fonts at Killin/Loch Tay, in Perthshire, Elmswell in Suffolk, Chaddesden in Derbs and Great Bowden in Leics. Might the sides once have been painted, with the Seven Sacraments, as is the case with some East Anglian fonts?



This aerial photo (top right) shows our church at **Caldecote** in Hertfordshire when it was surrounded by barns, including one sitting between it and the Manor House. It comes from a major new work on the deserted medieval village of Caldecote by Guy Beresford (Society for Medieval Archaeology Monograph 28, obtainable for £43 with £5 p and p, from Maney and Co, Suite 1C, Joseph Well, Hanover Walk, Leeds LS3 1AB). For a book that runs to 260 pages, it doesn't tell us very much about the church that we didn't already know. Probably the most human insight is the extract from the will of Robert Lee, parson of Caldecote of 1536 (HCRO Wills Vol 5,51). He asked to be buried "in the qweyre (quire)



of the parish church of Caldecote before the image of Mary Magdalene" and left money for its repair and that of Lincoln Cathedral (as the home cathedral for the diocese in which Caldecote then found itself). He further ordained that 2 shillings should be paid yearly to keep an annual obit for himself and his friends and that his horse and harness should be left to Margaret Inglesbye, his housekeeper. Three years after that, in 1539, the continuous connection of the parish with the Benedictine abbey at St Albans that had begun in 1328, was broken by the Dissolution.

THE FRIENDS – PEOPLE

We are pleased to announce, with great pride, that we have a new President. **The Marquess of Salisbury** has agreed to take over from Dr R.W.Brunskill, who stood down after decades of distinguished service at the last AGM. We are immensely grateful as Lord Salisbury has long taken a keen interest in Conservation, His Hatfield Conferences on the Arts for those in the Historic Buildings world and others, have taken on the character of an institution. He has also had a distinguished political career initially as MP for Dorset South, subsequently as Lord Privy Seal and Leader of the House of Lords between 1994 and 1997. And given the strong Welsh associations of The Friends, it is relevant and reassuring that the Cecils have strong Welsh connections. We offer the warmest of welcomes.

Mrs Jenny Lloyd, such a key figure alongside her husband, Leslie, in the establishment of the local Friends at our church at Milland in Sussex passed away on 22nd December after a long period of ill-health. The abiding image of Milland (known locally as Tuxlith) is of heroic rescue by the local band, holding concerts in the church, raising money by ingenuity and fun ("Guess the Weight of the Chairman" competitions) writing guidebooks, putting up exhibitions, making the life of the Honorary Director measurably easier. And Jenny was deep in their midst, contributing ideas, elbow grease and hospitality in equal measure. We shall miss her enormously and our prayers are with Leslie and the family.

EVENTS IN FRIENDS CHURCHES

In September most of our churches will be open for Heritage Open Days and there will be more on that in the Summer Newsletter.

In the interim we know already of 3 events planned at specific churches.

- a) 10 – 11 July, Fuchsia Festival at Caldecote church, Hertfordshire, the third of its kind. 500 people visited last time.
- b) 19th August. A concert in Brithdir Church by “Exultemus”, the small chamber choir
- c) 4th September 2.30. The annual service at the Strict and Particular Baptist Chapel at Waddesdon Hill, Bucks.

Members would be very welcome at all 3 but do let the Vestry Hall know first so that we can keep you in touch in case plans change or develop.

The photos give a taster of the carol concert just passed – held on 12 December at our church in the Black Mountains, at Llanelieu. The vicar of Talgarth gave the opening and closing prayers and the whole evening was rounded off with mulled wine,



home-made mince pies and shortbread. The inquisitive sheep has found one of the flares that were used half an hour later to light

the concertgoers path to the church. Llanelieu will be the location too, over one of the days of the August Bank Holiday for a concert put on as part of the Talgarth



Festival. In the Summer of last year Llanelieu was chosen by the renowned gongmaster, Don Conreaux, as the venue for a workshop for 20 or so students. We have given permission for CDs of the occasion to be issued. It is likely that the music will also be downloadable from online services such as iTunes.



This is one of those moments when old and new are thrown into sudden contrast. Young Ben Chance had heard that the steam train “Tornado” would be running for one special occasion on the East Coast Main Line which sweeps thousands of people past our church at Wood Walton every week. He and his grandfather, John, took up their special position on the far side of the line and hey presto History was snapped. Thanks Ben for sharing the moment.

We send our deepest sympathy too to Mr R.G. Webster-Smith, the former organ tuner at Rhoscrowther, in Pembrokeshire, whose eldest son has been killed on active service in Afghanistan.

And after decades in the village, **Joyce and Harry Tranter**, are leaving Hardmead, to be nearer their daughter in Durham. Joyce, headmistress of the school at nearby Sherrington and Harry, former Personnel Director at the National Theatre, have held the key time out of mind, for our church with the most unusual dedication of the lot – The Church of the Annunciation of the Blessed Virgin Mary at Hardmead in Buckinghamshire. She was Secretary of its local Friends group and always seemed to have been there to help. The local group have given her a serving spoon of 1814 as a leaving present and we join in combining our thanks with theirs, our good wishes for the future with theirs.

And we welcome a new coopted trustee, **Howard Pool**. Howard brings impressive business experience, having been in charge of Electrolux for many years in Latin America.

And we warmly thank those who have been so generous in recent months, in particular, Lord Brooke (Peter Brooke) who regularly combines a donation with a cheery card, Ralph Aldwinckle who has given us £500, the J and M Britton Trust who have repeated their unwavering regularity of giving with a further £300, the Buckinghamshire Historic Churches Trust which has contributed £4,000 towards the cost of the conservation campaign at Boveney and the late Arthur Denys Gill who left us £2,000 in December (and STOP PRESS: £500 for the AMS from the CPF Trust).

And, finally The Friends of St Andrew’s Church, Wood Walton have set up a new Prayer Board in the church which captures beautifully what we and they are about :

“This ancient House of God was built and furnished by hands other than ours. Let not their work, nor the spirit that inspired them, decay. Give us gratitude for their example and help us to do all in our power to preserve this building for the glory and worship of God”.

Ancient Monuments Society: Casework

By Matthew Saunders and Frank Kelsall

This newsletter will be accompanied in most cases by the AMS Transactions for 2010. This contains a selection of interesting casework from the last year. In one case mentioned there, we have had a subsequent decision – consent to extend “The Wickets” at Boughton in Northamptonshire has been granted in accordance with our advice. And there is news too on a case publicised in the volume for 2008. The scheme to resite the Eastwick Park Dairy at Great Bookham in Surrey has fallen through after the withdrawal of the lead body, The Leatherhead Trust. This is almost certain to mean that the building will be left to collapse away to nothing in its present location (if you can help please contact Michael Staff at the Nye Saunders Partnership at Godalming info@nyesaunders.co.uk).

Undoubtedly the most gratifying decision is the refusal of consent for the damaging scheme of development at **Ruperra Castle, in Glamorgan** (shown on the front cover of the Summer Newsletter 2009). Frank Kelsall joined local people at a public inquiry convened to consider a proposal to compromise the setting by a highly intrusive new development. We are particularly grateful to Professor Malcolm Airs who served as our expert witness. We now have to keep the case on the boil so that the neglect of the building is arrested – and a realistic and civilised future is devised for it.

The close of a year allows a retrospect over the full 12 months. 2009 turns out to be one of the least alarming years for decades on one important yardstick. Each year since 1978 we have compiled an inventory of listed buildings in England and Wales threatened by applications for total demolition. There was a time thirty years ago when the total (of buildings that is, not applications, as some applications can involve multiple threats) was 693. That for 2009 is now a very modest 52 (3 in Wales). The number of part demolition cases referred to us has shown no decline with a constant figure of around 5,000. But clearly the message is getting through that applying to demolish completely, where the grounds are less than compelling, is a hiding to nothing. And the Recession is no doubt biting too.

ECCLESIASTICAL CASES

Bargoed, Caerphilly, Gwent, Hanbury Road Baptist Chapel. The AMS Casework Committee was much taken with this scheme. This chapel of 1906 was designed by James and Morgan of Cardiff and is listed Grade 11* because of its interior. However it is falling into disrepair and is far too

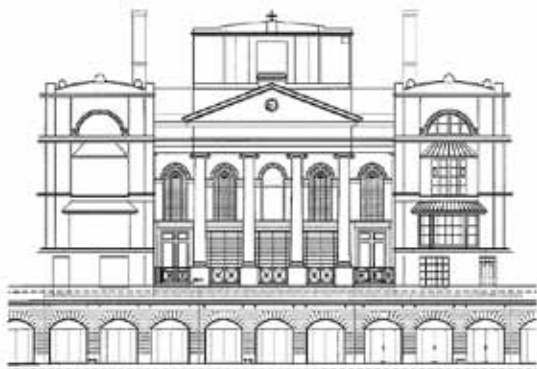


large for its congregation. Caerphilly Council are now proposing to resite the town's library into the main internal space shown here. The congregation would retreat to the Sunday School underneath the building taking the pulpit with them. The only other sacrifice would be the pews in the body of the chapel and in the galleries. They would be replaced by high quality timber presses for the books. The present front elevation would be retained virtually unaltered and a new entrance front would be created at the rear, replacing a utilitarian rendered wall exposed to view from the town's inner relief road. A further architectural bonus of the scheme is that the bunker-like post war library would be abandoned. An intact interior would suffer compromise but it has to be said that the future of some of the great chapels of Wales may well lie in this sort of use.

Clevedon, Somerset, St John's. This is a bird's eye view of William Butterfield's church of St John of 1878 by Caroe and Partners. In a scheme with which we were broadly content, Caroe plan to extend the Church Hall of the 1920s and create a new Gothic door, with shoulders, within the west elevation of the church.



Hastings, Sussex, St Mary in the Castle. St Mary's is of the great Sussex setpieces. It was designed in 1828 by Joseph Kay as the centrepiece to Pelham Crescent which, as Pevsner (and Nairn) affirm establishes it in a long continental tradition epitomised by marvels such as S Francesco di Paolo



in Naples of 1816-24. Long redundant as a church, St Mary's has been through a succession of new uses but now seems set fair for one with a sustainable future. The Hastings Trust has secured funding from the Dept for Children, Schools and Families (DCSF) under its MyPlace programme administered by the Big Lottery Fund to develop it as an arts and cultural centre for the young people of Hastings. The grant amounts to a very useful £4.24m. The semi circular auditorium inside with its great first floor columns is to be retained as are the rather battered remains of the High Victorian apsidal East End designed in 1893 by H. Weston and H. Tickner. We felt able to support the application in principle.

North Newbald, East Yorkshire, St Nicholas. We were pleased to be consulted by Matthew Thomas RIBA on his plans to instal new facilities, concealed behind matching screens at the west end of this very fine church. The screens which would shield the lavatory and the vestry would be sited either side of the font. We thought the scheme sensible and proportionate.



SECULAR CASES

Abergele, Clwyd, Bryngwenallt Hall, Llanfair



Road. As the photo shows, this building has suffered. It was designed in 1867 by the Liverpool Goth, Richard Owens, better known for his prolific practice in chapel building.

His client was John Roberts, father of the first Lord Clwyd. Shortly before listing in 1997 substantial elements were demolished and the rest was converted into flats. In 2000 it came into single occupation and the extension shown was added, using Haddonstone, in a minimalist and starved reading of the Gothic language. It is too late to stop that but we commented on a series of changes to the original consent which were for the most part benign, opening up previously covered features and reinstating lost cornices.

Aylsham, Norfolk, Hill House, Heydon Road.

We passed detailed comment on plans to repair and extend this late Georgian property. A large new asymmetrical wing did seem to unbalance a composition that was carefully composed. Not a matter for alarm but one for observations, particularly as the house has been on the Buildings at Risk register for several years.



Beverley, East Yorks, Norwood House. This has



been described as "arguably Beverley's best Georgian house". It was built c.1760 by Jonathan Midgley who was three times Mayor of the city. But it is also derelict and boarded up. We commented on the detail of a scheme to reoccupy it as rented office space.

Boston Castle, Rotherham, Yorkshire, is a former hunting lodge, listed Grade II, built by the Earl of Effingham who resigned his commission when ordered to serve in the American War of Independence. The name is said to commemorate either the Boston



Tea Party or the first British-American armed encounter at Bunker's Hill outside Boston. In 1876 the estate became a public park for Rotherham and the lodge, the park keeper's house. Since 1996 the lodge has been boarded up and vandalised so we were pleased to welcome proposals for rescue, with a modest extension, to bring it back into active use at the centre of the park.

Colchester, Essex, Jumbo Water Tower, is one of the finest buildings of its type and a notable landmark in the middle of Colchester. Designed for the municipal waterworks by the borough engineer Charles Clegg it was built in 1882-83, just at the time London Zoo sold the elephant Jumbo to Barnum's Circus; the tower has an elephant for its weathervane. It is listed Grade II* and has been disused and a building at risk for a number of years. The Society has in the past supported a residential conversion of the water tank, which would mean losing part of the sides but kept open the legs of the structure; this proposal was successful at public inquiry. However, this conversion scheme has not been implemented and the owners have applied for an office conversion which means building floors between the legs of the tower. We have objected and urged the council to seek a more sympathetic approach, perhaps through a local trust which wishes to acquire the tower and take advantage of its importance in the townscape for public presentation.



Easton Neston, Northamptonshire, First Lodge These very distinctive drawings in the trademark spidery hand of the architect, Ptolemy Dean, show the present form of the paired lodges of 1823 designed by John Raffield and built in finely cut



Helmdon stone. The sale of the house by Lord Hesketh to a private individual has released new energy and one positive result is the proposed enveloping of these long derelict lodges and the associated removal of the unimportant 19th century extensions. They will be repaired but left empty which may be no bad thing given the virtual impossibility of living in them without some form of addition.

Hebden Royd, West Yorkshire, Manor House.

This is a rather grand term for an extended cottage in the typical Yorkshire vernacular where the essayist, John Foster, was born in 1770. A third of it has collapsed and the proposal is now to rebuild and convert. The rebuilding embraces a Venetian Window, the stones of which now lie among the rubble. We felt able to support the principle but we had words of caution over some of the detailing.



Holywell, Flintshire, Bryn Awel, Pentre Halkyn.

We felt it hard to gainsay the view that this late



Georgian villa really has come to the end of its life. We reserved our substantive comments to the design of the approximate replica planned in its stead.

Ilmington, Warwickshire, York Farm Barn, is a fine 18th century 6-bay stone barn with queen post roof, listed Grade II. An agreed scheme of residential conversion has been implemented but contrary to the consent the tie beams were cut. Following the guidance on such applications in PPG15 we objected to a retrospective application and are pleased that Stratford on Avon Council agreed with us and refused consent. We have urged the council to do what it can to remedy the damage caused.

Midsomer Norton, Somerset, Island House (photo, page 11), is a Grade II house in an attractive setting in the middle of Midsomer Norton. Whilst we had no objections to the removal of some unattractive accretions we were concerned about over development in its setting and the partial loss of an attractive stone wall which separated the site from the river. We are pleased that Bath and North East Somerset Council shared our views and refused the application.



Newcastle upon Tyne, Clayton Street and Newgate Street.

Newcastle is one of the North's greatest Classical cities. It is gradually recovering from the hammering it took in the 1960s at the hands of the Leader of the Council and gaolbird, T. Dan Smith, who equated progress with demolition and redevelopment. His legacy has proved so unfit for purpose, as well as ugly and disfiguring, that the sites he tore apart are now being redeveloped again, barely a generation on. The latest casualty notified to us is the former Newgate Shopping Centre (and hotel) built in 1968 to the designs of Bernard Engle – a typical slab and podium block – that destroys the original building line, and required the destruction of Frank Matcham's Empire Theatre shown above. It is to be totally demolished and the site reoccupied by much lower blocks. We thought that there was a needless fussiness to their fenestration but at least they reinstate the continuity of the townscape and use natural stone.



Rhyll, Denbighshire, Grange Hotel, 41-42 East Parade. You may recall the first proposal to demolish one of this listed pair of villas and redevelop. We publicised the earlier scheme which proposed a substantial new block with an elevation of sweeping form. Now the applicants have come back with this alternative. We thought that the amount of glazing was disproportionate and although the gables echoed the retained villa that was about the only discernible reflection.



Tiptree, Colchester, Essex, Brook House, 84 Maldon Road. This meticulous drawing of an 18th century elevation doesn't reflect the alarming cracks and the depredations of the vandals which have



prompted an application for total demolition. A lot of the damage was down to a substantial tree allowed to grow and mature far too close to the house. We were unpersuaded that total loss was the only way forward and urged that the tree be removed to ascertain whether equilibrium in the ground conditions might be re-established.

Tottenham Hotspur Football Club, London Borough of Haringey,

Tottenham means the football club to many but the club's stadium is close to the main London-Cambridge road, the Roman Ermine Street, with historic ribbon development of the greatest interest. Tottenham High Road is a conservation area. We have been consulted about a major stadium redevelopment scheme which involves the total demolition of two Grade II buildings (Nos 744 and 774 High Road, both late



Georgian) and many locally listed buildings in the interests of opening up the new stadium to the High Road. It is claimed that this is necessary to lead urban regeneration in this part of north London. Following advice from our Casework Sub-committee we have objected to the proposals, partly because of the loss of buildings of special interest and partly because of the horrendous damage to the character and appearance of the conservation area. We have preferred to support a SAVE Britain's Heritage initiative which suggests that a stadium redevelopment can be more sensitively integrated into the streetscape of the High Road Conservation Area.

Assistant Secretary's Report

A Scottish Station Sampler

by Alison Du Cane

Not being a car driver has many benefits, of which the joys of rail travel and the opportunity to appreciate railway architecture are two. On our journeys to our Ayrshire home we travel via Glasgow Central and Wemyss Bay stations, while the West Highland Railway is our route to the holiday island of Colonsay.

Many of the stations on these routes were designed either wholly or partially by the prolific architect, James Miller (1860-1947). Miller was employed regularly by the Caledonian Railway, first creating the 'Swiss Chalet' stations seen on the West Highland Railway, often working with engineer Donald Matheson. His work ranges from the small, sleepy



stations situated in some of the most remote parts of Scotland, such as Garelochhead and Rannoch (1894), to the grandeur of Glasgow Central, Scotland's busiest station, in its biggest city.

The original 1879 station proved too small and was extended by Miller and colleagues from 1899 to 1907, creating the magnificent



A-listed structure visible today, including the Central Station Hotel, also designed by Miller, which is now undergoing major restoration. Sadly the splendid wooden manually operated departure boards have gone, but the station is still a hub of activity. Another nearby station building by Miller was St Enoch Underground Station



(1896), which has elements of Scots Baronial and Art Nouveau styles, as shown above.

Miller's designs also displayed the influences of Neo-Baroque, American architecture and the Arts and Crafts movement. He worked on a vast range of municipal and commercial buildings, hospitals, churches, banks, schools and private houses. Along with the stations, some of the most remarkable examples of his oeuvre include Glasgow Royal Infirmary (1900) and the Turnberry Hotel (1903), shown below. Miller dominated the architectural scene in and around Glasgow for decades. The excellent online Dictionary of Scottish Architects - www.scottisharchitects.org.uk - lists 311 of his architectural works!



Miller's masterpiece of railway architecture is generally agreed to be Wemyss Bay Station. Externally it is picturesque, with a fine Italianate clock tower, a half-timbered mock-Tudor frontage, and with the Isle of Bute, the Cowal Peninsula and the Firth of Clyde as its backdrop. The station's main attraction however



is its spectacular glass-roofed interior, with a concourse surrounding a semi-circular booking office, curving platforms, and a curving ramp leading to the Rothesay ferry run by CalMac; (see photo, below centre).



The railway first came to Wemyss Bay in 1865. In the 19th century many steamers sailing from Scottish islands like Bute and Cumbrae went all the way to Glasgow. But the Wemyss Bay Steamboat Company and Caledonian Railway hoped to outstrip competitors by providing a train service between Glasgow and Wemyss Bay, which made the total journey much quicker and the steamer crossings shorter. The service was poorly managed until the Caledonian Railway took over the Wemyss Bay Steamboat Company in 1893. In 1903 they commissioned Miller to re-design the station, which is A-listed and reckoned by many to be one of the finest stations in the world.



It was restored in 1993, though it has suffered some neglect since then. But the Friends of Wemyss Bay Station are trying to revitalise the station buildings and environs. The Royal Scotsman charter train is sometimes seen here, recalling the bygone age of elegant steam train travel, with passengers alighting to take the ferry over to the Isle of Bute, perhaps to visit the fantastic Gothic Revival house, Mount Stuart, or to sample delicious Italian ice cream at Zavaroni's in Rothesay. If you don't fancy a sea voyage but still want gelati, there is a station café – or go a few miles along the coast to the famous Nardini's in Largs. This ice cream parlour has recently been restored to its full Art Deco glory, providing both physical and aesthetic food!



REMINDER TO MEMBERS OF AMS AND THE FRIENDS:

SUBSCRIPTIONS NOW DUE

Subscriptions remain at these bargain prices for 2010 and renewals were due in January

Membership Type	Rate
Individual or Institutional Member	£24
Senior Member over 65, and Junior Member under 25	£16
Joint Member	£30
Life Member, below 65	£600
Life Member, above 65	£400
Joint Life Member	£800
OVERSEAS Individual or Institutional member	£28
OVERSEAS Senior/Junior Member	£20

Cheques to be made payable to "Ancient Monuments Society". Direct bank Transfer can be made to HSBC, Account no. 30116009 Sort Code 40 05 30

SUBSCRIPTIONS WERE DUE FOR 2010 IN JANUARY. Please would you all check (and if necessary revise) the amount of your Standing Order as there are still members who have not amended it to take account of the rates that came into effect in 2006. May we also encourage those who don't already have one to take out a Bankers Order. Copies of the form are available from the office.

Any queries - please telephone, write or email membership@ancientmonumentsociety.org.uk

I am usually in the office Monday-Thursday.

Alison Du Cane

*Assistant Secretary,
Ancient Monuments Society*

*Assistant Director,
Friends of Friendless Churches*

Gleanings

A miscellany of information, instructive and diverting.

1. NATIONAL HERITAGE MEMORIAL FUND AND HERITAGE LOTTERY FUND

(Matthew Saunders is a Trustee of the NHMF/HLF but all information given below is in the public domain. The grants are publicized in the Newsletter because those from the HLF remain the single greatest source of money for heritage causes, being more than the grant regimes of the State agencies put together.)

Under the new arrangements in force under HLF's 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 they have found favour and are invited to prepare further details. A firm decision to offer money or not will follow a "Second Round Pass". Two years are allowed to work up fully developed proposals.

NATIONAL HERITAGE MEMORIAL FUND

The National Heritage Memorial Fund (NHMF) was originally set up by Government after the War to protect the best of the nation's historic buildings, art and land in memory of the war dead. It thus distributes taxpayers' money whereas the Heritage Lottery Fund (HLF) is responsible for disbursing the proceeds of the National Lottery dedicated to the "Good Cause" of Heritage. They share a common set of Trustees. The first has £10 million a year to spend, the latter £180 million, although the NHMF can call on accumulated reserves if necessary.

The Annual Report and Accounts of the NHMF for the year ended 31 March 2009 (The Stationery



Office, £14.35) records the purchases made by Trustees in those 12 months. In architectural terms the most significant has to be the award of £2,221,239 for the purchase of the sketch by **Peter Paul Rubens** for his depiction of the **Apotheosis of James I** conceived as the centrepiece to the great ceiling of the **Banqueting House in**

Whitehall. The ceiling, created c1629-30, is the only painted ceiling by Rubens to have remained in place anywhere in the world. The large preliminary oil sketch on wooden panels, shown here, is the artist's earliest visualization of the design and is the only sketch for the whole ceiling to survive. Freely and beautifully drawn, it is wholly in Rubens' own hand - and now on permanent display in Tate Britain.

The second illustration is emblematic of the **Stoddard-Templeton Archive** preserved at the

University of Glasgow, Glasgow Museum and the Glasgow School of Art with an award of £171,905. Scotland's carpet industry was responsible for one third of the production in Britain at the peak



of the Industrial Revolution. Set up in the 19th century, Stoddard International and the Glasgow-based James Templeton and Company were the most successful of all, producing carpets for the Parliament buildings of London, Canberra, Wellington and Cape Town. Stoddards absorbed Templeton in the 1980s but went into liquidation in 2005. The collection comprises 3,800 design drawings and patterns, 2000 design sketches, a design library of 1500 titles, and complete carpets, including The Twelve Apostles made for the Paris Exhibition of 1867. The letter heading shows the festive exoticism of the, now converted, headquarters facing Glasgow Green.

Awards made in the last few months which will be summarized in the Annual Report in a year's time included £550,142 to allow the **Siegfried Sassoon Archive** to be preserved by Cambridge University. Sassoon was born in Kent in 1886. His father came from a wealthy Jewish Iraqi family and his mother from a family of artists, her brother, Hamo Thornycroft, being responsible for the statue of Oliver Cromwell that stands outside the Houses of Parliament. Of course the Archive concentrates on Sassoon the war poet but it includes letters to Hamo. The University has plans for a special Sassoon exhibition to be held later this year.

£200,000 allowed the British Library to purchase and conserve the journal and charts of the 17th century English naval explorer, **Sir John Narborough (1640-1688)**, and £335,000 has gone towards the campaign by the Landmark Trust to acquire **Llyn**

Celyn, a single-aisled medieval hall house believed to date from c1480 lying in the Llanthony Valley within the Brecon Beacons National Park. At present two brothers live there but have been unable to tackle the necessary repairs. They would use some of the proceeds from the sale to build another farmhouse to allow them to continue to farm the remaining land. In time Llyn Celyn will become a "Landmark" available for holiday lettings. It is listed Grade I because it is in effect two complete hall houses attached at right angles. Both halls were subdivided horizontally in the 17th century and the windows are 18th. Even so, much remains recognizable from the 15th century and even the lost table on the dais where the lord and his family would have eaten is now at Llanthony Abbey House, having been accepted in lieu of rent by the Llanthony Estates in 1906.

Sometimes the NHMF, a fund of last resort, need not be called upon. The National Trust has been able to seal the purchase of **Seaton Delaval Hall** in Northumberland, Vanbrugh's great masterpiece for Admiral Delaval, without NHMF assistance (see also page 27).

The **Staffordshire Hoard**, the most important Anglo-Saxon archaeological discovery in the UK, estimated by some to be even more important than that of Sutton Hoo with 1500 individual items, many in gold, comes to Trustees in February. If the application is successful the Hoard would be safeguarded in Birmingham.

HERITAGE LOTTERY FUND

The run-up to any General Election is a time for joshing between Parties and some thinking aloud to see whether ideas sink or swim. Just before Christmas, Jeremy Hunt, the Shadow Secretary of State for Culture, Media and Sport, floated the possibility that the Tories might amalgamate HLF and English Heritage. The unspoken corollary was that the corresponding powers in the other home countries would go to Cadw and Historic Scotland. There seemed to be little recognition of the fact that HLF deals with so much more than the repair of buildings. Would EH really want to be responsible for grants to museums and land, let alone the intangible like oral history? Neither was there much, if any, recognition of the fact that the NHMF is UK wide. And how could the precious concept of "additionality", (with Lottery money only being used in ways that are additional to funds raised from the tax payer) be respected if a body funded from general taxation were to become the distributor? If the idea was to test the waters then Mr Hunt found them bubbling like a cauldron. Noone appeared to be in favour of the shotgun marriage. He did, however, promise that a Conservative Government

would restore the Lottery to its original four Good Causes of Sport, Arts, Heritage and Charities with that child of New Labour, the Big Lottery Fund, only being allowed to finance projects in the voluntary and community sectors.

SKILLS FOR THE FUTURE

On 2 December HLF launched a new £5 million grant programme to deliver up to 1,000 paid training opportunities to people across the UK seeking a career in conservation. The grants, to be announced in May 2010, would go to organizations to enable them to establish traineeships over a period of up to 5 years with an emphasis on high quality work-based training. This programme complements an additional £2.85 million which will go on placements under the HLF Training Bursary Programme which is already delivering a wide range of skills in areas such as blacksmithing, botanic gardening, stone masonry, gold leafing and thatching.

FIRST ROUND PASSES

Awards in recent months have included:

Wentworth Castle, South Yorkshire (£2,719,400) to conserve the Grade II* listed conservatory built in the early 1880s by the firm of Crompton and Fawkes. The structure, you may remember, was showcased in the BBC2 "Restoration" series. The conservatory is intended to form the gateway to the pleasure ground that now surrounds the mansion (which houses the Northern College) with its ruined Gothic castle and extensive collection of rhododendrons.

Stonehenge, Wiltshire (£4.95 million) to "solve" the problem that is Stonehenge in time for the 2012 Olympic Games. For a total expense of £23 million, the landscape setting of the stones would be vastly improved through the removal of the A344, the demolition of the present visitor facilities and the construction of a new low-key centre at the Airman's Corner site. This scheme comes with the full blessing of English Heritage and the National Trust, where hitherto the two bodies had not been able to agree on a way forward.

The Woodlands and River Banks below Durham Cathedral (£300,000). Few cathedrals have been so appreciated, indeed painted, through the foreground of trees as Durham. The river bank below the Galilee Chapel which contains the Grade I listed Prebends Bridge, now on the Buildings at Risk Register, was landscaped in the 18th century but has been neglected since, the management being little more than basic "care and maintenance". The grant will allow a more coherent programme of conservation and open up to the public those areas of the river bank which so excited Turner and Girtin, with the great cathedral appearing to tower above.

The Charles Dickens Museum at 48 Doughty Street, Bloomsbury (£1,773,000).

Dickens lived in the house for 3 years during which time he published and completed some of his most famous works, including *Pickwick Papers*, *Oliver Twist* and *Nicholas Nickleby*.



With the bi-centenary of his birth looming in 2012 the Trust which runs the Museum (one of three dedicated to Dickens, the others being in Portsmouth and Rochester) hopes to deinstitutionalize the interior by decanting the education and learning facilities into the adjacent late Georgian townhouse at No 49.

Colchester Castle, Essex (£1,873,000). By common consent, Colchester Castle is the largest Norman keep in existence. It was built on the podium of the Roman Temple of Claudius which was burned by revengeful Boadicea in AD60. It was originally a royal residence and for several centuries a gaol. Since 1855 it has housed the collections of the Essex Archaeological Society and these were amalgamated in 1926 with those of the Corporation to form the present Museum. The British Museum regards the Roman collection as among the most important in Britain and Europe, and it has become more so following the recent discovery of a Roman Circus, the only one known in Britain. The grant will assist in a programme of repairs and new display of the exhibitions.

Heysham's Long House, Lancashire (£44,000) to allow the Heritage Trust for the North-West to extend the Heysham Heritage Centre into a restored cottage.

Kempley, Gloucestershire (£30,700) to interpret the two important churches at Kempley, St Mary's and St Edward's, through a website and exhibition. The information will be researched and collated by a team of 25 volunteers who will be trained by Gloucestershire Archives.

Penarth Pavilion, Glamorgan (£1,635,700). The Pier at Penarth, built in 1894, is one of only seven in Wales. The Pavilion, which has won the award of a grant for a community-led scheme for repair and conversion, is a ferro-concrete construction of 1929 built at the landward end in a distinctive Art Deco-cum- Moorish style. Over 10,000 local people

signed a petition in favour of keeping it and opening it up to the sort of uses which the applicant company envisages.

The Cardinal Newman Heritage Project, Birmingham (£32,400) to investigate, research and, inevitably, "celebrate" the life and work of the late Cardinal Newman and in particular the impact he had on the Ladywood area of Birmingham.

Wakefield Chantry Chapel, West Yorkshire (£50,000) to improve intellectual and physical access to the oldest and largest of the four medieval bridge chapels to survive. It is possible to be fooled by the authenticity of the present appearance. Gilbert Scott



virtually rebuilt the structure in 1847, the original west front being re-erected at Kettlethorpe Hall by the Hon G.C.Norton. And what is seen now is largely work of Sir Charles Nicholson who rebuilt the west front again, with simplified upper detailing, between 1939 and 1940.

West Littleton, Gloucestershire, St James's Church (£16,500) to restore a collection of 18th and 19th century memorials and tombs and interpret them for visitors.

St Mary of Charity, Faversham, Kent (£50,000) to allow the parish to employ an education officer to develop a programme of activities and events focussing on the history of the town's parish church.

Broadwater and Worthing Cemetery, Sussex (£31,300) to allow the Friends of the Cemetery to embark on works of repair and enhancement.

The Hittites Gallery, University of Liverpool (£49,900) to create an exhibition on the life and work of Liverpool archaeologist, John Garstang, looking in particular at the original Hittites Gallery that was destroyed in the Blitz. The digital archive of the photographs of his excavations at Hittite sites in Turkey would be the centrepiece.

Alford Manor House, Lincolnshire (£50,000) to restore the historic garden.

Cotesbach School House, Leicestershire (£249,900) to acquire, repair and convert a number of buildings, including the Grade II listed 18th century School House, to allow more suitable storage of, and access to, the Cotesbach Estate Archive. The Archive covers the period of the Enclosure Riots in the early 17th century when people descended on

the village to protest at the land being enclosed by the then Lord of the Manor. There will be associated space for educational groups and visits.

Torre Abbey, Torquay, Devon (£2,950,000) to carry on where an earlier HLF grant of £4.9 million had finished. The Abbey which has served as the town's museum since the 1930s was first founded in 1196 but like many became a fashionable house after the Dissolution, the home of the Cary family from 1662 until 1740.

Gartnavel Royal Hospital Chapel, Glasgow (£390,000) to create an exhibition area and library and meeting room within the chapel which is presently on the Buildings at Risk Register. The proposed end use for the building is Cancer Support for Scotland which would provide holistic therapy and counselling rooms within the basement in explicit recognition of the healing power of beautiful, traditional and numinous space.

Stoke Newington, Greater London, St Mary's Old Church (£314,000) to create a community centre within the diminutive and charming medieval building retained by the Victorians when they created a more splendid place of worship on the other side of the road, a proud Early English essay by Sir Gilbert Scott.

The Royal Festival Hall Organ (£950,000) to conserve the Harrison and Harrison organ of 1954 with its 7,710 pipes.

Kingsbury, London Borough of Brent, St Andrew's Church (£577,000) to permit the only Grade I listed church in Brent, now the property of the Churches Conservation Trust, to be repaired and softly adapted as a theatre by the body known as Drama Workhouse. St Andrew's, effectively redundant since 1934, has been through a series of unsatisfactory "solutions" and it is hoped that this really will be the sustainable option which secures the fund for repairs and sees off the vandals.

Truro Cathedral (£400,000) to conserve the central spire and create educational and meeting facilities within the Cathedral Green.

Tuckers Hall, Exeter (£100,000) to convert the former chapel and schoolroom of Tuckers Hall into an interpretation centre looking at the history of the building and the cloth trade which financed it.

St Ives, Cornwall. The Porthmeor Studios and Cellars (£534,300) to finance the second round of repairs to this Grade II* listed building, built originally for the pilchard industry but now with its upper floors converted into artists' studios.

Sandsfoot Castle, Weymouth, Dorset (£152,000) to allow Weymouth Borough Council to conserve the

Grade II* listed building which will come into its own during the sailing events to be held on the sea in front of it during the 2012 Olympics.

Painshill Park, Surrey (£780,500) to carry on the long standing programme of conservation of this spectacular site by tackling the most important of all the 18th century grottoes.

Faversham, Kent, 12 Preston Street (£151,200) to allow the Faversham Society to repair its highly successful Fleur-de-Lys Heritage Centre, the starting point for the July Open Days within the town which are not to be missed.

Arundel Museum, Sussex (£990,800) to allow the Arundel Museum Society to construct new buildings for itself on the site of the current St Nicholas Hall opposite Arundel Castle.

Preston, The Museum of Lancashire (£919,400) to refresh the collections and repair the building, originally a courthouse designed by Thomas Rickman.

Warrington Museum, Cheshire (£655,500) to refurbish gallery space popularly known as the Bird Room, a visual centrepiece in one of the first public museums to be established under the 1845 Museums Act.

Grappenhall Heys Walled Garden, Lancashire (£727,500) to restore two derelict and inaccessible Victorian glasshouses designed by Foster and Pearson and one of the few surviving features from the Parr Hall Estate.

Sewerby Hall, East Yorkshire (£990,900) to redisplay certain of the rooms as they would have looked c1900 with some items brought from the Victoria and Albert Museum.

Woodhall Spa Cottage Museum, Lincolnshire (£482,500). This is very much a local museum run



by local people. It is based in a corrugated iron building which was the former home of John Wield whose family provided donkey drawn bath chairs to carry people between the hotels and spa baths at Woodhall.

Ditchling Museum, West Sussex (£993,200) This is a particularly charming museum set in the village which became a magnet for artists like Eric Gill and Frank Brangwyn. Its collections include items of national significance particularly relevant to the Arts and Craft Movement. The Grade II listed cart lodge will be restored to create a new entrance and visitor space and there will be accompanying programmes of repair and education. Among Gill's works produced in his Ditchling workshop were these Stations of the Cross for Westminster Cathedral.



St Benet's Abbey, Norfolk (£578,700) to allow the Norfolk Archaeological Trust to conserve the 16 hectare site on the River Bure, near Horning on the Norfolk Broads. The Abbey remains a popular stop for boaters on the Broads although in recent years the site has become increasingly neglected.

PUBLIC PARKS

There have been two recent announcements of grants to a great range of public parks, many of them historic. These include:

(a) **Tower Hamlets, London Borough of, Victoria Park (£4,555,000).** Opened in 1845, the



Victoria was London's first public park and the largest green space in East London envisaged quite expressly as "the Regents Park of the East". Although Birkenhead Park on the Wirral lays justified claim to be the world's first park, the Victoria preceded it in terms of Act of Parliament and was the first specifically designed to meet the needs of an existing poor

community. 30,000 people from the East End petitioned the Queen to support the Park and lend it her name. Rallies there have been addressed by William Morris, George Bernard Shaw and Sylvia Pankhurst. It claims some 4 million visits a year and such is the degree of local support that the Council has pledged a notable £7.4 million. The architectural

content is high, as is evidenced by the Burdett Coutts Fountain shown here, one of many features to be conserved.

(b) **London Borough of Lewisham. The Horniman Gardens (£907,000)** where the works of rescue will embrace the bandstand designed by Charles Harrison Townsend who was responsible for the Horniman Museum which lies at the heart of the park.

(c) **Broxbourne, Hertfordshire. Cedars Park, Cheshunt (£1,746,000).** The site of Theobalds Palace built in 1560 and demolished in 1650, a favourite of Elizabeth I and James I. Archaeology and repair will be combined with playful new elements like a maze and a new dovecote.

(d) **Forest Recreation Ground, Nottingham (£3,198,000).** "The Forest" was set up in 1845 although part of the site was occupied in the 18th century by what was reputed to be the best racecourse in the country. The presently derelict Neo Classical lodge will be brought back into use by certain charities.

(e) **Haddo Country Park, Aberdeenshire (£993,500).** The character of Haddo is defined by Haddo House designed by William Adam in 1735 although the great park was laid out between 1805 and 1860 under the direction of George Gordon, the 4th Earl of Aberdeen and a former British Prime Minister. The 7th Earl constructed the entirely timber concert hall in 1891 which has over the years attracted Vaughan-Williams, Benjamin Britten and Sir Michael Tippett.

(f) **Cyfarthfa Castle, Merthyr Tydfil, Gwent (£1,939,100)** In 1824-25 William Crawshay

commissioned Robert Lugar to design a castellated mansion, the cost not to exceed £30,000, the view from which would be dominated by the huge ironworks, at



one stage the largest in the world, which made the family fortune. He was not the most popular of bosses. He built towers so that he could spy on his workers and on his own grave had inscribed "May God Forgive Me". The gardens themselves were built at roughly the same time but reached their zenith in the 1870s. They were purchased by the Merthyr Tydfil Corporation in 1902. The Castle is now the town's museum and attracts 200,000 visitors a year. The grant will reclaim some of the historic identity of the site although the original purpose-built Pine House where Crawshay was the first to cultivate pineapples in Wales seems to be irrecoverably lost.

(g) **Cwmdonkin Park, Swansea, Glamorgan (£715,600).** The park was opened in 1876 and was one of the direct products of the Open Parks Movement that campaigned for green spaces for deprived working class areas. It also has close associations with Dylan Thomas whose childhood home was in nearby Cwmdonkin Drive. He celebrates the Park in poems like “The Hunchback in the Park”. The 1905 drinking fountain immortalized in the latter will be among the features restored.

(h) **London Borough of Enfield, Forty Hall Park (£1,275,400)** The works of conservation will include greater interpretation of the buried remains of the Royal Palace of Elsyng demolished c1650. The grant also complements another from the HLF to conserve Forty Hall itself (see Winter and Spring Newsletter 2009, p17).

(i) **London Borough of Ealing, Walpole Park (£1,985,300).** Walpole Park forms the setting to Pitshanger Manor designed by Sir John Soane in 1800-1801. Soane indulged himself in the artifice of concocted Roman ruins and Classical objets trouves, remains of which can still be seen in what is now a public park. Soane employed John Haverfield of Kew to advise on the layout and was particularly interested in productive gardening. Records of the fruit and vegetable grown in the kitchen gardens survive. Soane advised on a book of recipes and was an accomplished cook. He was a keen fisherman, sharing his pastime with J.M.W. Turner, a frequent visitor to the Soane family at Pitshanger. This is the romanticised view of what Soane intended.



(j) **Grosvenor Park, Chester (£2,266,300).** Located between the River Dee and the city centre, the site was originally gifted by Richard Grosvenor, the 2nd Marquess of Westminster in 1867. The plans include the conversion of the park lodge by John Douglas into a cafe and a base for the Park Ranger.

(k) **St Helens, Lancashire, Victoria Park (£2,790,600).** A very unusual combination of

applicants in that St Helens Metropolitan Borough Council is accompanied by Age Concern Mid-Mersey which owns and occupies the mansion that sits in the heart of the Park. An Italianate villa of 1850 designed by Charles Reed, it was the town’s museum until 1965. The programme of works will include the reconstruction of the early grotto where a tower with its grotesque gargoyles has recently collapsed.

HLF FUNDED SCHEMES STARTED, OPENED OR COMPLETED

Two great star performers in the new openings of recent months have been the **Medieval and Renaissance Galleries at London’s V & A and the Ashmolean Museum in Oxford**, launched within a few days of each other in December.

At the **V & A** the entire south-east wing of the Museum has been restructured to provide 10 new galleries over three floors for the fresh, imaginative,



indeed frequently exhilarating, display of 1800 objects. The story runs from AD300 to 1600 in the sequence known to insiders as “Med Ren”. The creators have taken advantage of the capacity of modern lighting to bathe rather than spotlight and nearly all the exhibits are seen to strikingly better advantage. If anything the excitement is greater than that occasioned by the opening of the British Galleries in 2001 for the new journey takes you through a series of spaces which sometimes have the crowded feel of a medieval or post medieval street, albeit minus the plumbing and the stench. One highlight is the 17th century facade of Sir Paul Pindar’s house suspended like a great bird cage (sadly minus its glazing).

At the Ashmolean Rick Mather Architects had a budget that was exactly twice as much (£61 million), very largely because the galleries are set in completely reconstructed spaces. Cockerell’s original entrances are opened up - no more slinking in by the side - although be careful, the swing doors have their own stately momentum and cannot be hurried. The



V & A has 10 new galleries, the Ashmolean has 20 including 4 for temporary exhibitions (and a rooftop restaurant). And the reopening has coincided with the display of much that has hitherto been in store and, as in the case of Titian's recently cleaned "The Triumph of Love", obscured by grime. There is particular exhilaration in the "Chantrey Wall", a 9 metre high space for the display of 16 busts by the great Neo Classical sculptor, Sir Francis Chantrey, the end result of the 3-year Chantrey Project building on the 170 original plaster models by Chantrey given to the Museum by his widow in 1842. The new focus makes some amends for the atrocious decision of the curators of 1939 who ordered the decapitation of 44 of the full-sized statues and the destruction of the bodies in order to create an air raid shelter in the basement.

The New People's History Museum in Manchester reopened early 2010 (further information: www.phm.org.uk. 0161 228 7212).

The Herbert Museum and Art Gallery, Coventry enters its first full year in its new premises in 2010, just across the square from the ruined Cathedral. The steps, centre left in this shot under the impressive new grid shell roof, lead down to the surviving 12th century crypt. The architects of the new extension were Pringle Richards Sharratt.



The New Bexhill Museum in Sussex (where HLF gave £0.9 million towards the total cost of £1.9 million) exhibits the original architect's model of the De La Warr Pavilion, the town's most visited building.

Cradley Heath Workers' Institute has been rebuilt at the Black Country Living Museum in Dudley.



Dilston Castle and Chapel, near Corbridge, Northumberland opened in July 2009.

Roundhay Mansion, Leeds reopened in August 2009.

Binham Priory, Norfolk opened 17th May with a striking vault without webbing, shown here.



Norwich Cathedral Hostry opened in November (For the new Refectory see page 34)

Eastbury Manor, London Borough of Barking and Dagenham has just been completed. (photo, Will Pryce). The architect, Richard Griffiths',

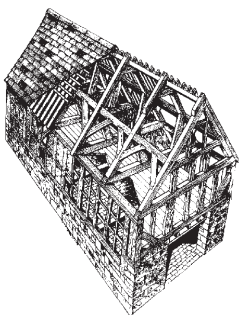


weatherboarded new work sits amid the eventfulness of an otherwise 16th century skyline.

Work started on **Farnham Castle** in November on a programme of repair and reinterpretation which will see the Castle and the Bishop of Winchester's Place, shown on page 21 as a bird would see them, brought under unified management.



The complicated conservation campaign at **Hereford Cathedral**, which includes work to the Close, is well underway, with important discoveries being made at “The Cathedral Barn”, captured here in a measured drawing incorporating some of the recent finds.



PLACES OF WORSHIP

Firstly, an update. On page 24 of the Newsletter, Autumn 2009, we drew attention to the ongoing survey of **Churches and Chapels constructed to serve Almshouses**. The address and the email by which to contact Dr Raymond Bayley have both changed. He can now be found at:

11 Maes Glanrafon,
Brook Street, Mold, Flintshire CH7 1RJ
email: raymond.bayley537@btinternet.com

He would very much like to hear from anybody who thinks he or she may have come across a place of worship attached to, or built for, an almshouse. He has so far tracked down 123 although some of these entries are no more than a single line.

(1) We also reported in the last Newsletter, this time on page 25, the potentially disastrous news that the great bellfounders of **Taylor's of Loughborough** had gone into administration on 18 September. Now, however, we have reports that a month later it was reborn as “**John Taylor and Company**” having



been bought for £100,000 by a consortium of ringers, members of the bell industry and other investors calling themselves UK Bellfounders Ltd. The new owners are showing a restlessness with the present listed premises but it does now appear that the continuum begun by the Taylor family in 1784 is to carry on, virtually unbroken.

(2) Although it may be dangerous to say so in the run up to a General Election, the Society has reason to be grateful to Gordon Brown. In 2001 when he was Chancellor the Government introduced the euphemistically termed **Listed Places of Worship Scheme** - by which the 17.5% VAT payable on works of repair and on employing conservation architects could be reclaimed in full. So as not to infringe European law it was described as a grant rather than a reclaim. Even so the effect was the same. Following a number of renewals the Scheme comes up for a major review in March 2011 which the gloomier voices are predicting it will not survive. Some £98 million has so far been paid back by Government to places of worship under the Scheme so it is crystal clear that the benefit to historic churches is overwhelming. We shall need to argue passionately with whoever is Chancellor of the Exchequer after the Election as failure to renew the Scheme will not only leave many churches in disrepair and tip some into redundancy, it would also strangle the fillip to the economy which the Scheme presently entails. The Friends are closely involved with the newly launched organization, Places of Worship (POW) at Heritage Link, which is beginning to campaign hard on the issue.

(3) The magpie tendency at the **Weald and Downland Open Air Museum in Sussex** continues with its recent acquisition of a set of early 19th



century wooden grave markers from Shipley parish churchyard in Sussex, shown here before resiting. They look much like four bedposts in search of a bed. In fact they only make sense if you imagine in place the two planks which would have run on the long axis between the pairs of supports. They go under the rather natty name of “leaping boards”. The Friends own two such examples in the burial ground

of the Strict and Particular Baptist Chapel at Waddesdon Hill of 1792 in Buckinghamshire, one of which we recently reconstructed after it had collapsed. It is good to hear that one of the volunteers at the Museum has produced a replica marker for Shipley Church in order that the grave can be appropriately re-marked.

(4) This rather heroic figure of St John the Evangelist is planned for the forecourt of **Portsmouth Roman Catholic Cathedral**, which is dedicated to that particular saint. The work is by Philip Jackson who responds to the client brief to dispense with the usual long hair and flowing robes and depicts instead “a young vibrant athletic fisherman”. The image is of the wax maquette but the finished piece will be cast in bronze, set on a plinth of Portland stone. The height of the figure at 8 feet 9 inches is described as “lifesize and a half”.



(5) We have reported in previous Newsletters on the various efforts by dioceses like London and Gloucester to encourage, and perhaps to centralize, the clearing out of gutters, a task which can bore and exhaust parishes in equal measure. Now the **Diocese of St Edmundsbury and Ipswich**, supported by the MY Group and the Suffolk Historic Churches Trust, have launched what they call **Elix**. For the sum of £260, fixed for the next 3 years, participating Christian churches and chapels will be able to buy in the services of a contractor who will carry out a regular programme of maintenance on the gutters, rainwater goods and drains, advise on defects and offer discounts on the servicing of boilers and the replacement of light bulbs. More information on www.stedmundsbury.anglican.org and then scroll down to Elix.



(6) One of the most satisfying of all medieval tombs, that to King Edward II in **Gloucester Cathedral**, has emerged from a major conservation

campaign carried out by the Bristol firm of Hayles and Howe. The effigy of 1330-35 is in alabaster, the earliest significant English example using that material, although the canopy is in Cotswold Oolitic limestone, probably from Painswick. It is known that the capitals to the canopy were painted red with a motif of white harts to commemorate the visit of Richard II, another unhappy king, in 1378. The tomb was repaired three times in the 18th century by Oriel College, Oxford and once more before the present round in 1876.

(7) Yet more outreach **Post Offices have opened in churches** in recent months, thus once again making a place of worship also the centre of the community. Recent examples include St Leonard's, Yarpole in Herefordshire, St Stephen's, Basildon in the Diocese of Oxford, and St Mary's, Cloughton in Yorkshire. I suppose that the sub-editor of the “Yorkshire Post” can be forgiven for his headline over the article explaining the new arrangement: “Let Us Pay”.

(8) Our “big sister”, the **Churches Conservation Trust**, with 342 churches and 52 members of staff, has launched its own Regeneration Taskforce. Headed by Peter Airs, its aim is to foster and channel enthusiasm offering sustainable futures for churches owned by the CCT and, indeed, for those that are not. One building presently in its sights is All Saints, Benington in Lincolnshire which very soon after redundancy offered one of those rare but still shocking events - a medieval church with boarded up windows. It hopes to build on the success of the circus training school created within the CCT's own St Paul's, Bristol, the Asian Community Centre within All Souls, Bolton and its even more recent success in securing a grant for low-key theatrical use at St Andrew's, Kingsbury (see page 17). But these more intensive “interventions” will affect only about 20 of the 342 where the overlay of new functions will be gentle, reversible and irregular. Christ Church, Macclesfield, shown here in an engraving of 1783, shows what

can be done where there is an active local group organising events, welcoming visitors and offering a watchful eye. With some of the 20 the ultimate aim is to return the building to worship, as has just happened with St James, Toxteth which went back to the Diocese of Liverpool in October. This is only the second time in the 40 years of the CCT that a church has been “devested”, the last example being the Old Church at Didmorton in Gloucestershire. Further information: www.visitchurches.org.uk.



(9) Our smaller sister - **The Historic Chapels Trust**, smaller only in the number of holdings, not in its abundant enthusiasm, has begun work on urgent and essential repairs to Longworth Chapel at Bartestree in Herefordshire and is well on the way to taking a new vesting - The Grittleton Strict Baptist Chapel 7 miles north-west of Chippenham in Wiltshire. Longworth Chapel, listed Grade II*, has been disused since Bartestree Convent was vacated and sold for conversion to apartments, now renamed Froome Court. It stood originally at Old Longworth where it was the private chapel to the manor house. By the 17th century it had been handed over to farm animals but it survived relatively intact until the mid-19th century. The owner at the time, Robert Biddulph Phillips, combined his conversion to Catholicism with an urge to restore the chapel. His will provided for it to be moved 3 miles away to serve the new convent at Bartestree and this was carried out in 1869-70 under the supervision of Edward Welby Pugin. The chancel retains a three-bay early 15th century oak roof with two tiers of cusped wind braces. The north, or liturgical west side, has a plainer, probably 16th century, roof of 14 close set arched brace collar trusses. The altar and reredos are almost certainly the work of Pugin executed by Hardman of Birmingham. The chapel will be open for community activities and made available for use in connection with the nearby St Michael's Hospice.



The conservation architect for the Phase I repairs is John Goom with I.J. Preece as his contractor. Grant aid has come from English Heritage. The chapel at Grittleton, shown above in a photograph from the National Monuments Record dates from c1720. Having been closed in 1980 it passed in 1986 to an independent congregation which now feels unable to carry on the burden of ownership.

(10) On particular churches we now understand formally from the Church Commissioners that plans to close **St Mary's, Devizes in Wiltshire**, one of the town's two medieval buildings, has, for the time being, been withdrawn. The Bishop of Salisbury and his Diocesan Mission and Pastoral Committee are now to reconsider what should be done.

(11) The former church of **St Mary, Fornsett St Mary in Norfolk** is described in Pevsner as "redundant and forlorn" and it has had a shaky future ever since it was closed in 1985 (despite a Grade I listing). At one stage the Vivat Trust proposed to use it for holiday accommodation, then in 2005 it was sold to a local resident full of good intentions but insufficient money. The latest scheme, which seemed on surer foundations, published in October is to pass it to the Fornsett St Mary Church Trust for use as a conservation workshop, for cultural and community purposes, and for occasional acts of Christian worship. Rather handily, the same conservation workshop will undertake the repairs to the building which will subsequently be open as a visitor centre.

(12) **St Michael-on-the-Mount-Without in Bristol** stands, as the name implies, just outside the boundary of the city walls, a Georgian rebuild by Thomas Paty of between 1775 and 1777, incorporating the residual medieval tower. As the photo shows it has an almost Doric solidity: a late 19th century restoration campaign swept away the original fittings except for the font, but there remains much of interest including many monuments, a 1685 Holy Table in the south chapel, the 18th century "carrying



benches", a 1776 turret clock and a sword rest and Royal Arms. The church was closed on 1 June 1999. A proposal for adaptation as a

sports assessment and treatment centre was not sustained and the Church Commissioners are now proposing to grant the freehold to The City Church of Bristol, a member of the Evangelical Alliance which would resume use as a place of worship with related social and community purposes. Provided they agree to keep the fittings of importance we felt this was promising, but we were concerned that the disposal was to be by freehold rather than lease. Some 40% of "new uses" for redundant Anglican churches fail and we welcome the assurance that when and if that happens the building would land back in the lap of a responsible body like the Church Commissioners rather than anybody who takes a fancy to a building with a modest price tag in a city centre.

(13) The recent listing of **St George's Church at Hurstpierpoint in Sussex**, declared redundant in 2009, should prevent any kneejerk resort to demolition. It was built in 1852 by Colonel Charles

Smith-Hannington as a private chapel following a disagreement with the then rector, who was too High Church for his persuasion. Between 1852 and 1867 several notable Baptist pastors were invited to preach there but thereafter the rift was healed and the chapel became licensed for public worship by the Church of England. It was made over to the Diocese of Chichester in 1892. It remains a rare example of a building constructed for nonconformity now in Anglican use, but there is a poignancy too in the many memorials to the Hannington family. The most notable was James, the first Bishop of East Equatorial Africa, who was murdered by natives in Uganda in 1885 (and remains a very well known figure in Africa).

(14) And from Suffolk comes the welcome news that **St Peter's, Culford Heath** has been adapted as a house having been virtually derelict since redundancy in 1976. Built in 1865 by A.W. Blomfield for the Revd. E.R. Benyon, it was only ever intended for occasional use. The occasions soon became negligible. Following redundancy it passed to the Suffolk Architectural Heritage Trust who in turn sold it on to an individual who has made it into a house.



(15) We learn that a long standing derelict Catholic chapel, the former **St Mary's in High Church Street, Barnstaple in North Devon** may be facing a brighter future. Once erroneously and very optimistically credited to Pugin but now known to have been built between 1844 and 1855 by Gideon Boyce of Tiverton, St Mary's was supplanted by a new church constructed cheek by jowl in 1885. The AMS contested two applications to demolish but the building has languished in an increasingly dilapidated state ever since. Active interest is now being shown by the Barnstaple Building Preservation Trust

(16) And at **Thatcham in Berkshire, the Old Bluecoat School or Chapel of St Thomas**, last used as an antique shop in the late 1990s, has been leased to a specially established trust which hopes to use it for a range of community activities. The photo shows



its semi-island site which brings the disfigurement of two unflattering signs and a traffic light. It lies directly adjacent to the main A4 London to Bath road and was built in 1304 as a

chapel. In 1707 it had become a school for poor boys of the parish and became known as the Bluecoat. This in turn came to its conclusion in the 1960s.

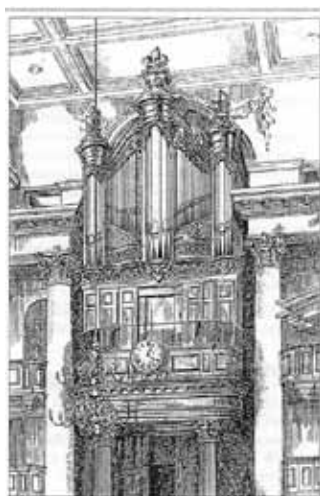
(17) At **Braemar** in Aberdeenshire The Prince's Regeneration Trust has taken a close interest in the future of **St Margaret's Church** following an invitation from the Right Reverend Robert Gillies, Bishop of Aberdeen and Orkney. The building is Category A listed and a work of great character by Sir Ninian Comper. However its condition is poor and services have not



been held in the church since 1997. The drawing is by Simpson and Brown. If you think the building looks English then it was deliberately so. Comper replaced a timber church of 1880 in 1899-1907 for a congregation that relied heavily on English tourists. Four folders of correspondence about the embellishment of the church which continued until 1933 survive in Comper's professional papers held in the RIBA Drawings Collection at the Victoria & Albert Museum. As a result we know of all the artists involved: the general contractor, George Duguid, John Ewan for the carpentry and joinery, Gordon and Watts as painters and glaziers, and Sellar and Company of Aberdeen as plasterers. The late Donald Finlay wrote a very informative guide to the church, particularly on the interaction between the principal founder, J. Wickham Legg, and Comper himself who wrote "The Laird of Invercauld offered the cold grey granite of his quarries but we asked leave to collect warmer weathered stones lying in the glens which match the colour of the granite of which the Cathedral in old Aberdeen is built. Moreover, having tried in vain to get the stone slate quarries reopened, we asked leave to cart away the old slates which the Duke of Fife was removing from Mar Lodge and replacing with ordinary red tiles. And so the church with its low central tower, awaiting a lead or shingle spire, unwittingly poses as the centre around which Braemar was built; so that when we were finishing the nave in 1907 visitors said in indignation "What are they doing to the old church?". St Margaret's also serves to emphasize Comper's Scottish roots, his father, the Revd. John Comper, being one of the leading Anglo-Catholic priests in the Scottish Episcopal Church.

(18) The coup de grace in one of the greatest Post War conservation campaigns in London is about to be delivered with the signing of a contract for the

repair of the great organ of 1735 at **Christ Church, Spitalfields** shown here in a 19th century engraving. The organ builder was Richard Bridge and contemporary vestry accounts remark “by the most competent judges, the tone is pronounced to be unexcelled, combining sweetness and great dignity,



breadth and power”. It is one of the few large English organs to survive from the age of Handel. The empty case is finest walnut, but devoid of its pipes currently in store, it presents a very sad spectacle in the context of an otherwise conserved interior. The work will be carried out by William Drake, one of the most renowned organ restorers in Europe

who operates from a complex of buildings in Buckfastleigh in Devon, including a redundant chapel. If you would like to know more about the Appeal please consult www.christchurchspitalfields.org. You may also like to know that the opening times of Christ Church have been extended, the best day now being Tuesday when it is open 11 - 4. Further information: 0207 426 5360.

(19) For the last 5 years South Somerset District Council has run its **Churchyard Monument Grant Scheme** which has helped meet the cost of repairs of 22 headstones, chest tombs and ancient crosses. Now the Scheme has been rolled out across the whole county as part of a new three-year programme being supported by St Andrew’s Conservation Trust, Somerset County Council and South Somerset and Mendip District Councils. As Alison Henry, Conservation Officer for South Somerset states, “It is estimated that as many as half the thousand churchyard monuments in the county that are listed are in desperate need of repair. Each time a chest tomb collapses or a headstone is pushed over in pursuit of Health and Safety, one of the greatest repositories of English vernacular artistic expression is depleted.” Grants cover up to 75% of essential conservation project costs although the monuments concerned do have to be listed. There is also provision to record the carved inscriptions and deposit the results at the County Record Office and with the Somerset and Dorset Family History Society. Further information from the Churchyard Monuments Section on www.southsomerset.gov.uk.

(20) You might perhaps be forgiven for confusing it with a conservatory but this is a new cathedral - the



Coptic Orthodox Cathedral of St George built in the grounds of Shephalbury Manor at Stevenage in Hertfordshire which has been adapted as the Coptic Church Centre. The architect was Sam Molina.

(21) Hayes and Finch are a long established firm of church furnishers set up in Liverpool in 1882. At the end of last year they launched “Project Restore” to pick three items in need of TLC which they might conserve. The overall winner was **St Peter and St Paul Catholic Church at Ilford in Essex** which submitted its Victorian Paschal candlestand, one of the few items to survive from the church when it was opened by Cardinal Vaughan in 1899. The two runners up which received £750 each (half that of the winner) were a hanging sanctuary lamp from All Saints, Barton-upon-Irwell in Greater Manchester, the masterpiece of Edward Welby Pugin, and the processional cross from All Saints Parish Church at Edmonton in North London given by a mother in memory of her son killed in the First World War.



(22) A new website, concentrating on Welsh medieval monasteries and nunneries has been launched by the University of Wales, Lampeter and Aberystwyth. www.monasticwales.org gives details of 51 monasteries and canonries and the intention is to extend later into friaries. For each site there is a short summary, a small Google Maps image with OS reference and a hyperlink to the site’s entry in the RCAHMW database. Bibliographical and archival sources are listed with hyperlinks to online resources. The site is an excellent example of how a subject can be made more accessible to a wider community without academic compromise. It is well designed, extensive and easy to use. The database’s open structure will allow for new categories. How about more on Cistercian granges? Similar online resources are needed for monastic sites in England and Scotland – watch this space (thanks to LJDC)

And related to it is the **Strata Florida Project** (www.lamp.ac.uk/strata-florida) which outlines the research and education project attached to one of the great Cistercian sites of Wales. It also explains associated plans for the sustainable development of the historic farm complex of Mynachlog Fawr which lies immediately to the south of the church and cloisters intending that it should serve as “a gateway to the Cambrian Mountains”. It also aims to draw artists to the site both that they might be inspired and use it as venue for presentation.

(23) At present a visit to the **chapel at Fulham Palace** is a disappointing affair. The walls have been whitewashed and cleansed of the High Victorian punch which its architect, William Butterfield, intended. Now an early photograph of the interior of 1879 has been uncovered which might yet prove a model for reestablishing the original forcefulness of the architecture.



(24) This very refined brass of the Blessed Virgin Mary and Child of 1476, stolen at Christmas in 1983 from **Brampton-by-Dingley in Northamptonshire**, was recovered this Christmas just gone (Photo, courtesy H. Martin Stuchfield).

(25) This brass is unmistakably Victorian, probably the product of John Hardman & Company of Birmingham. It dates from 1855 and commemorates Father George Gradwell. It used to be in the former church of St Augustine in Preston which was demolished in 2004 except for the western elevation which now serves as a frontispiece to the Sports, Business and Conference Centre behind, now called the New Avenham Centre. The brass, discovered by Peter Hacker and Patrick Farman in the garage of the local priest, is now, following repair, to be resited within the new complex. The Revd. George Gradwell died at the age of 28 and was buried amid much pomp. “The church was densely crowded during the whole of the ceremonial which lasted about three hours.... A



dole of 150 loaves was distributed to the poor on the occasion” (Photo, courtesy H. Martin Stuchfield)

(26) There is a building in **Tintagel** in Cornwall which only a very small minority of the 180,000 visitors to the Castle seem to discover. It lies behind Trevena House on Fore Street. This dates from the 1860s but the building to be sought behind it, **King Arthur’s Hall**, was the brainchild of Frederick Thomas Glasscock (pronounced Glassock), a retired London businessman, who was captivated by the story of King Arthur and Holy Grail.



He set up the Fellowship of the Knights of the Round Table of King Arthur in 1927 and by the early 1930s membership had reached 17,000. He decided to give architectural expression to his passion with these extraordinary Halls completely omitted from Pevsner and indeed most other serious studies of the county. He seems to have designed them himself although commissioning a series of romantic paintings from William Hatherell, then in his 76th year, and turning to the great Veronica Whall for the 72 stained glass windows. These dominate the main hall inside, which has since 1952 been owned by the Freemasons. The one above shows Merlin, the epitome of Wisdom, presiding over the Lady of the Lake, symbol of Good, and Morgawse, Arthur’s half sister with her child Mordred, the byword for Evil. The centre is now leased to Mike Godwin whose visitors are declining and there must be a risk of closure. For further information either contact the Vestry Hall or King Arthur’s Great Hall direct at Fore Street, Tintagel PL34 0DA (Tel 01840 770 526). If you are tempted to be a Fellow of the Knights of the Round Table of King Arthur, the cost is £40.

(27) The destruction by fire of the 17th century interior of **St Brandon’s Church at Brancepeth in County Durham**



in 1998 was an unequivocal cultural disaster. The intensity of the dark intricate woodwork put in by Cosins had few parallels. If we allow ourselves to

think in terms of silver linings then they would have to be in the form of the collection of tombstones dating from between 1100 and 1300 which were previously hidden in the walls, much of them behind the lost 17th century work. Now 20 have gone on display in the church and 40 more at nearby Brancepeth Castle. They have been interpreted by the greatest of all Northern archeologists, Peter Ryder, shown on page 26. His book on "The Cross Slabs of Brancepeth" is being sold in the church at £5.

(28) We are pleased to publicize the excellent website compiled by John Allen on the **parish churches of Sussex** (www.sussexparishchurches.org). Each church is assessed in some detail and the associated section on "Architects and Artists" is of use beyond the county. There are little bursts of humanity - Sir Arthur Blomfield's career was concluded by "his sudden death playing billiards at his club".

(29) Plans have been announced to remove the liturgical furniture designed by George Pace at **St Alban's Abbey in Hertfordshire** and rehouse it in St George's Roman Catholic Cathedral in Southwark. Replacement nave furniture in European oak will be introduced into the Abbey.

(30) This bizarre building is one of the few architectural expressions of the legalization of civil as opposed to Christian weddings. It is described as



"The Civil Wedding Ceremony Venue" and is to be built near the Tower at Blackpool. The architects are de Rijke Marsh Morgan and much of the cost is to be met by the North-West Regional Development Agency which has put forward £2.7 million. The building should be open by Spring 2011.

(31) **The Ancient Yew Group** was set up in 2003 by retired Deputy Head Teacher, Tim Hill, to record and defend that most ancient of trees. Further information from Tim at Vine Cottage, 3 Ham Green, Pill, Bristol BS20 0EY or email: tim@ancient-yew.org. He finds one of the main dangers is overenthusiastic pruning but perhaps the least expected is damage

by fire, the fate of the ancient yews at Linton, Yazor, Eaton Bishop and Little Hereford, all in Herefordshire.

MISCELLANEOUS

(a) **Seaton Delaval Hall** is safe. The deal was sealed just before Christmas when it was acquired through the Acceptance in Lieu Scheme administered by the Government and introduced in the Finance Act of 1909-10 - a very appropriate way to celebrate a centenary. The latest report on the Scheme, published by its operators, the Museums, Libraries and Archives Council (MLA), covering 2008-2009, shows that paintings for the combined value of £20 million



were saved in that 12-month period, including works by Titian, Millais, David Hockney, and Van Dyck's "Princess Mary". The Scheme allows those liable for Inheritance Tax to offer cultural objects of national significance in lieu. The tax payer is given full open market value of the item which is then allocated to a public museum, archive or library on the advice of the MLA. Some £11 million of tax was written off in this way in 2008-9. But Seaton Delaval is the first country house to be saved for the nation through the AIL procedures in 25 years, that last one being Calke Abbey in Derbyshire. In satisfaction of a tax bill of £4.9 million (£1.7 million for the Hall and land and £3.2 million for the contents of the east wing and statues in the garden) the agreement ensures that Vanbrugh's mansion, most of its contents and more than 80 acres of land will go to the Government. The Hall has in turn been gifted by HMG to the National Trust which has already pledged £6.9 million to create an endowment fund. Seaton Delaval opens to the public this Spring.

(b) And a bit of good news to partner that on **Taylors of Loughborough** (see page 21). It has emerged that one of the last manufacturers of terracotta, **Hathernware**, which we reported in earlier newsletters as having closed, is now apparently safe. It has been acquired by Charnwood Forest Brick Ltd, part of the Michelmersham Brick Group plc. Moreover, this happened before the long established team of designers, mould makers, glaziers, pressers and a sculptor had been dispersed.

(c) Shurland Hall at Eastchurch on the Isle of Sheppey. Following the completion of the basic



enveloping repairs by the Spitalfields Historic Buildings Trust, the Trust is now seeking a purchaser willing to carry the conservation campaign through to completion. The Hall was built by Sir Thomas Cheyne, stepson of Isabella, aunt to Anne Boleyn. It was a visit by Henry VIII and Anne in October 1532 which prompted Cheyne to add a substantial new extension. In the early 17th century it passed to the Herbert family, Philip Herbert, second son of the Earl of Pembroke of Wilton House, being created Baron Herbert of Shurland. Many of the buildings were destroyed during the Commonwealth and the principal survivor on the site is the gatehouse range, shown here. Just a few years ago however, before the Spitalfields Trust stepped in, the building was abandoned, partially collapsed and held up by scaffolding paid for by English Heritage. But for the bravery of the Trust in taking on the task and, indeed, English Heritage in offering a grant of £300,000, and the Architectural Heritage Fund which has given a substantial loan, the building would no doubt have disappeared. The architect for the repairs was Morris Higham. The reconstruction of the brick chimneys was carried out by Emma Simpson.

(d) “Carpenters from Europe and Beyond” is the name of an English (and French) speaking website launched late in 2009 by the French Ministry of Culture and Communication. France has long been proud of its *compagnonnage* and it is keen here to explain that the tradition of French carpentry has a noble history but also a great future. The compiler, Francois Calame, has filmed and photographed carpenters at work in France, Sweden, Rumania, the Czech Republic, Turkey and Japan, dealing not just in the practicalities of felling and construction, but the intricacies of the Scribe System and “topping off rituals”. Another section displays and compares



some 20 timber-framed French constructions from the 15th to the 18th centuries. Log onto www.en.charpentiers.culture.fr/.

(e) Mark Girouard has written with great power on the rediscovery of Medievalism and Chivalry in the 19th century. One of the most famous symbols of that was the **Eglinton Tournament** staged in 1839



at the Earl of Eglinton’s estate in north Ayrshire. The most significant record of the event was the series of watercolours painted by James Henry Nixon, of which this is one. The watercolours and associated shields have now been acquired by East Ayrshire Council with grants from the Art Fund, the Heritage Lottery Fund, the Barcapel Foundation and the National Acquisition Fund. They will be displayed at Dean Castle in Kilmarnock which is open free 7 days a week, 11-5.

(f) Garrick’s Villa at East Moseley, LB of Richmond, one of the most notable of all 18th century Thameside villas, is to be reconstructed after virtual gutting of the interior by fire.

(g) The York Foundation for Conservation and Craftsmanship is offering bursaries to assist in the training of craftsmen and conservators. Some awards are restricted to people with links to York and Yorkshire. The closing date for receipt of applications is 27 March 2010. The Trustees are particularly keen to facilitate the taking on of new trainees and apprentices. Applications for such bursaries would normally be expected from the potential employer. Application forms can be downloaded from www.conservationyork.org.uk, The consortium’s new directory is also available from the Secretary at Conservationyork@hotmail.com.

(h) These are “**The Three Printers**” commissioned from the sculptor **Wilfred Dudeney** in the mid-1950s by the Westminster Press for its new offices just off Fleet Street. Unfortunately when



the Press left the site a couple of years ago the sculpture was not taken with them. It has now been resited following the initiative of the former Times journalist, Christopher Wilson, in the garden of the Goldsmiths Company in the City of London. Despite the title it is understood that the depiction is of a newsboy, a printer and an editor.

(i) **Sir Roy Strong**, former Director of the National Portrait Gallery and the Victoria & Albert Museum, is to donate his papers to the Bodleian Library in Oxford, hard on the heels of a similar generous act by Alan Bennett. The archive includes hundreds of letters, nearly 150 scrapbooks and much on the design of his own garden, the Laskett

in Herefordshire which he has already left to the Vivat Trust. The archive should be fully catalogued by 2011.

(j) **Paula Rego**, Portuguese by birth, London by residence, must be one of the few living artists to have a museum dedicated to her work, in Cascais, a short train journey from Lisbon. Further information: www.casa-dashaistoriaspaularego.com. The first annual loan exhibition will be on the work of her late husband, the English painter, Victor Willing (1928-1988). The extraordinary towers faced in terracotta are apparently intended to evoke the Royal Palace at Sintra.

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

(a) **“How to Read a Church. A Pocket Guide”** by Richard Taylor, published by Random House, £12.99. This is a reprint but also a transformation. Richard Taylor’s extremely useful handbook, which has already established its worth, now reemerges in the format made popular by the Dorling Kindersley Guides - tall, compact and fat. The book is an easy read for the novice and the initiated - indeed the know-all will find new facts or unexpected perspectives on most of its pages. The following are just some from among the rarefied information that Taylor collates.

(i) that in England church porches sometimes contained an altar, at which legally binding contracts could be sworn. Courts were held in the porches of churches at Alrewas and Yoxall in Staffordshire until the 19th century.

(ii) If a halo is square this sometimes means that the holy person depicted was still alive when the image was created.

(iii) An octagon, the number eight, is a symbol of Jesus, unifying God and Earth, being “halfway” between a circle representing God and a square representing Earth. Heaven and Earth coming together lend added symbolic strength to the octagonal shapes of many fonts and pulpits.

(iv) The symbols of the Four Evangelists, shown here on the font of St James, Nayland in Suffolk are well known - a man or angel for St Matthew, a lion often with wings for St Mark, a bull or ox, also

sometimes with wings, for St Luke, and an eagle for St John. But it is nice to read of the extrapolation by one commentator.

He claims that the man was there as the King of Creation, the lion as King of Wild Animals, the ox as King of Tame Animals, and the eagle as doyen of the Birds.



(b) **“Death and Art. Europe 1200-1530”** by Eleanor Townsend, V & A Publishing 2009, £14.99. With the expectation of death by the age of 40 and one third of the population wiped away by the Black Death of 1348, it is perhaps not surprising that much of medieval art and architecture is obsessed with expiation and commemoration. Ensuring one’s soul survived Purgatory, the period of purging of sin before Heaven beckoned became an overwhelming imperative. The period in Purgatory could be lessened by “good works” whether by repairing the parish church, building roads or bridges, or acts of charity. “The Seven Corporal Works of Mercy” were “feeding the hungry, giving drink to the thirsty, clothing the naked, sheltering the homeless, visiting the sick, visiting the prisoner, burying the dead”. Most of the greatest medieval architecture - cathedrals, churches and almshouses - were driven by this religious call. Confraternities grew up throughout Europe, giving individuals the greater security that comes from companionship. Such fraternities would provide

equipment for funerals. This gorgeous funeral pall made of velvet cloth of gold, silk velvet and silk of c1516 from St Peter's Church,



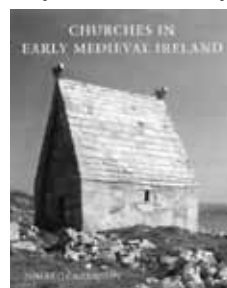
Dunstable, now on long-term loan to the V & A, was given by the Fayrey family. Such a gift to the confraternity of St John the Baptist at Dunstable for use at funerals of its members expressed the piety of the family and gave occasion for prayers to be offered for their souls. There was a horror of sudden death, without the preparation that could only come from priestly presence. Seeing and praying to an image of St Christopher protected one from an unheralded death on that particular day which is why the saint appears in wall paintings from England to Slovenia, often in positions directly opposite the church door for the benefit of passers-by glancing in. Not that death when it came freed the deceased from the demands of social status. Where one was buried tended to be dictated by worldly considerations. The most prestigious location was burial within the chancel followed by interment before an altar or near images of the Virgin or favoured saints. Outside the building the area immediately surrounding the chancel was particularly favoured, as was laying to rest in the cloisters of monastic houses. And yet, as Eleanor Townsend makes clear there are still conundrums. Sometimes it seems quite unclear whether the effigy on funerary monuments was meant to represent the person as dead or alive. In Northern Europe, at least until the 15th century, the figure was shown with eyes open, presumably therefore as alive, whereas in Italy the tradition was to depict as if dead or at least asleep. It is rare for the great artistic outpouring of grief to be as much personal as religious. The Eleanor Crosses capture the mourning of King Edward I for his beloved wife, Eleanor of Castile “whom living we dearly cherished, and whom dead we cannot cease to love”. The 12 crosses Edward erected as the embalmed body was brought back from the place of death at Lincoln for burial at Westminster Abbey seem to have been indebted to the memorials used to mark the funeral route of the French King Louis IX in 1270. As so often what lingers in the mind are the curious byways of faith which led some to believe, for example, that there were physical entrances to Purgatory in either Ireland or Sicily.

(c) “Sound and Space in Renaissance Venice”

by Deborah Howard and Laura Moretti, published by Yale University Press, £30. This sounds extraordinarily esoteric but the thesis has universal reach. The relationship between Architecture and Music has intrigued many and been captured at its most evocative by Goethe’s famous phrase that “Architecture is frozen music”. Exploring the relationship between the two lies behind the concerts planned by the London Chamber Orchestra (see *For Your Diary*, page 50) but also enthused this book. The area of exploration is the relationship between architectural design and sacred music in Renaissance Venice. Much is already known about the efforts of the Flemish musician, Adrian Willaert, the great innovator of polyphonic choral music in the so-called split choir formation, or *coro spezzato*, using the form and more particularly the galleries of buildings to enrich the musical experience. Monteverdi did much the same and this book examines in greater depth the sensitivity of both Sansovino and Palladio to the need to ensure that their buildings created the most profound and spiritually uplifting acoustic. Not that that was straightforward. Alberti was one who argued that whilst flat coffered ceilings were the ideal acoustic for preaching, musical resonance was deeper within vaulted spaces. Vitruvius’s claim that a projecting cornice improves the acoustic of an interior space was taken up in a number of Renaissance treatises and its validity is still recognized by acousticians today. Howard and Moretti have found that such was the pride in the reputation of Venetian state orphanages for the performance of sacred music in the 16th century that the governors of those hospitals altered their churches on numerous occasions solely to improve musical performance. Much of the book is a technical analysis of the experiments carried out by the authors in 2007 using the celebrated choir of St John’s College, Cambridge which they hope has proved the strong awareness of acoustic effects on the part of architects, musicians, patrons and churchmen of the Renaissance period. For those who love architecture and music this is a really important book.

(d) “Churches in Early Medieval Ireland”

by Tomas O’Carragain, published by Yale University Press, £40. This is claimed to be the first book devoted to churches in Ireland from the arrival of Christianity in the 5th century to the early stages of the Romanesque c1100, including those built to house some of the greatest products of the Golden Age of Irish Art, such as the Book



of Kells. Nearly all the buildings have a basic, even primeval simplicity, although O’Carragain argues that some of the more monumental schemes were consciously intended to record distant sacred topographies, especially those of Jerusalem and Rome.

(e) Two new books take us a thousand years further on to a period when religious faith was once again associated with the unadorned and the image free. **“The Plain Style. Protestant Theology in the History of Design”** by David Brett (Lutterworth Press, £18) looks at the influence of Protestant and Puritan thinking in the British Isles, especially Northern Ireland, and in North America.

“The Netherlandish Image after Iconoclasm 1566-1672. Material Religion in the Dutch Golden Age” by Mia Mochizuki (Ashgate, £65) looks at a very specific period and a very specific country and would not perhaps ordinarily be mentioned in this newsletter except that it won first place in the prestigious annual awards offered by Art and Christianity Enquiry (ACE).

(f) This complicated space is the Padre Pio Pilgrimage Church in Italy designed by Renzo Piano. It comes from **“Houses of God. Religious Architecture for a New Millennium”** by Michael J. Crosbie, issued by Images Publishing (no price



printed). Apart from this example, nearly all the other religious buildings are American with a stray into the occasional synagogue and Christian buildings in Japan. San Giovanni Rotondo, now the centre for the cult of Padre Pio, the friar famous for his stigmata, can seat 6,500 with 30,000 able to participate through CCTV in the piazza outside. The photo shows the interior of the dome which is supported on 22 arches built in a local marble known as bronzetto. There is clearly some reference to more conventional arches but the book also covers ventures where loyalty to traditional Gothic is much more direct. The second photo, top right, shows the Perpetual Adoration Chapel at West Harwich in Massachusetts designed by Bass Architects just a few years ago. The Bishop had directed that the design should concentrate on

the salvaged 19th century stained glass windows made by F.X. Zettler of Bavaria for the now demolished church of St Matthew in Fall River. The chapel, set in a secluded wooded 2 acre site, serving the main church which is at Cape Cod, is apparently dedicated “solely to 24 hour prayer in an unbroken chain of one-hour shifts”.



(g) **“The Four Modes of Seeing, Approaches to Medieval Imagery in Honour of Madeline Harrison Caviness”** edited by Lane, Pastan and Shortell, published by Ashgate, 2009, 601pp, £65. This is a festschrift to a scholar best known for her work on the stained glass of the High and Late Medieval Period. Unsurprisingly it is stained glass that predominates. Essays include one on the use of stained glass made and salvaged by Alexandre Lenoir, 1761-1839, founder of the Musee des Monuments Francais which existed from 1790 to 1816 and was full of stained glass confiscated during the French Revolution. The English scholar, Richard Marks, looks closely at the Will of Sir William Horne, a successful London merchant who introduced glass both new and recycled into his village church at Snailwell in Suffolk. It has to be said, however, that the book suffers greatly from a complete lack of colour plates and the quality of some of the other illustrations.

(h) **“London and the Kingdom. Essays in Honour of Caroline Barron”** edited by Matthew Davies and Andrew Prescott, published by Shaun Tyas in the Harlaxton Medieval Studies Series (Volume XVI) 2008, £49.50 hardback. This is another festschrift, or papers offered in honour of, in this case, the great historian of medieval London. Essays cover subjects such as Westminster Abbey’s management of its property in the City, how much early Tudor craftsmen earned, the knowledge that can be gained from Medieval seals, and the increasing preference in the late medieval household to patronize “cookshops”.

(i) **“A Glimpse of Heaven. Catholic Churches of England and Wales”** by Christopher Martin, photographs by Alex Ramsay, published by English Heritage. For those counting such matters, this is indeed the third mention of this book. We reviewed it when it first came out in 2006 and in the Winter and Spring Newsletter 2009 (page 29) when it reappeared as a DVD. Now, as from November 2009, it has gone into a new revised paperback edition (£20). As we said in its first guise, it is revelatory. The combination of accessible text and simply gorgeous



photographs makes it stand head and shoulders over earlier introductions to the subject. The photo on page 32 (by Alex Ramsay) shows Bentley's Holy Road, Watford, Herts of 1889-1900.

(j) **"Painting the Sacred in the Age of Romanticism"** by Cordula Grewe, published by Ashgate, £65. An intensive look at the so-called Nazarenes, the school of artists active between 1808 and the 1860s, dominating religious easel painting and church murals. The style was almost photographically naturalistic.

(k) **"Ruined Churches; Problem or Opportunity? Guidance for Parishes and Dioceses"** issued by the Church Buildings Council, Church House, Great Smith Street,



London SW1P 3AZ. Available from the website: www.churchcare.co.uk. Look under "Archaeology". The Friends of Friendless Churches has one ruined church at South Huish in the South Hams in Devon and another that is only partly roofed, the former castle chapel at Urishay in Herefordshire. We are not really in the mood to take on any more for there is an inexorable quality to the capacity of ruins to become even more ruined over time. Walling unbraced by roof timbers is much more vulnerable to collapse, and where children can clamber and play, Health and Safety risks are legion. The same attitude is also adopted by the Churches Conservation Trust. This advice by the CBC is therefore welcome in addressing constructive ways forward, although it says a lot for the lack of research into the topic that it has to apologize that it is not even known as yet how many ruins are covered by the Faculty Jurisdiction system, with their estimate being the virtually meaningless 150-250. In Norfolk alone the number of ruined parish churches runs to 101. Fortunately the advice recognizes the hold that ruins have on the popular imagination and begins with quotes from both Byron and Rose Macaulay's famous "The Pleasure of Ruins" of 1953. And fortunately too it follows English Heritage in expressly rejecting the "Ministry of Works approach" which deromanticized ruins by grouting them with concrete and stripping off every form of growth. It states "EH has recently argued that rather than being destructive, much vegetation on walls, for example ivy, might well be benign or even protective, although this is unlikely to be the case with flint and rubble walls which are relatively permeable. Ivy can be a picturesque adornment for ruined walls and may indeed protect the masonry from the elements but its roots can

open up joints and crack apart walls". However, undoubtedly the most unexpected sentence is the one that reads "With the current pressure on land, particularly for building houses, dioceses have noted an increased interest in ruined church sites from developers". Really? Where all that is lacking is the roof, and the four walls still stand, maybe, but it is rather concerning that one of the examples quoted is the residual tower of the medieval church at Sundridge in the Diocese of St Albans. All that remains is the medieval tower with subterranean crypt. "There have been various schemes to build a dwelling onto the tower which have obvious archaeological and aesthetic implications. However such solutions may be the only realistic long term option for securing the future of such exposed ruins". At Brockhampton Holy Trinity in the Diocese of Hereford the listed ruins from the 15th century with a 16th century tower were sold in 1998 with planning permission for adaptation as a house. All Saints Pontefract in the Diocese of Wakefield was ruined in the English Civic War although it came back into use when a place of worship was built within part of the shell in 1831 and expanded in the 1960s. There are now further plans to roof the remainder to provide a new worship space and community centre. Some "solutions" have not worked in the long term - the two churches within the same parish at Ashley-cum-Silverley in Cambridgeshire, one with footings only, the other a tower, are conserved jointly by English Heritage and the County Council, but that management agreement has recently come to an end and the site is now beginning to deteriorate again. But the Note quotes two examples which appear to promise long term sustainability. At Holy Trinity, Buckfastleigh in Devon, gutted by fire in 1992, the ruins are curated by a group of volunteers, whilst the site is used in the summer for occasional services and the local drama group, capitalizing on superb views of Buckfast Abbey. And at West Raynham in Norfolk, after consolidation using an English Heritage grant, the site is very well maintained by the local community and used for occasional services. This is precisely what we do at South Huish where there is now a regular open air service in July or August, a regime of maintenance and repair, the last one in 2009, and mowing of the grass, in this case by John Sargent who always takes great pride in defining an outline of a cross in the grass through careful cutting regimes. It is understood that the CBC has identified a "hard core" of about 80 ruins with substantial fabric, for which there is at present no systematic regime of care. The plate shows Dunwich Leper Chapel in Suffolk drawn by Henry Davy in 1824. This site was the subject of a detailed repair campaign in 2008 paid for by English Heritage and the CBC.

(l) On 1 December 2009 English Heritage and the Association of English Cathedrals issued two complementary publications. The first, a **“Fabric Condition Survey”** concentrated on basic facts. Cathedrals have spent more than £250 million on repairs since 1991 and over the next 10 years need to spend £100 million more. However, of this figure the vast majority, 55, need to spend an average of less than £1 million each which leaves significant repair programmes of £16 million at Canterbury, £8 million at York, £13 million or more at Lincoln, £15 million at Salisbury, £10 million at Chichester, and £4 million at Winchester. General maintenance and cyclical repairs should consume a further £100 million in the same period. The other publication **“Creativity and Care: New Works in English Cathedrals”** (Product Code 51549 obtainable from



Customer Services Department, English Heritage, PO Box 569, Swindon SN2 2YP. Tel. 0870 333 1181 and from www.english-heritage.org.uk. It seems to be free) concentrates on a further £90 million which has been spent since 2001 on new fabric, whether it be the

extensive new Refectory at Norwich designed by Michael Hopkins (above left) or the new nave altar by Martin Stancliffe at Lichfield Cathedral (above right). The project at Norwich transforms the medieval cloister into the primary circulation route between the Cathedral and the buildings adjacent to it, reflecting the role for which it was constructed. The 12th century ruins of the refectory of the Benedictine monks have long stood on the south side of the cloister. Now the new light structure with slim columns of laminated oak incorporates these ruined walls which have been built up and levelled off, limestone rubble contrasting with flint to keep the phasing of the structure clear. The new work has a palette of oak, stainless steel and painted mild steel. A similar approach has been taken at the Hostry which is on the verge of completion and will provide a new Song School and a space dedicated to education and interpretation.

The altar at Lichfield was potentially highly controversial. The site immediately west of the crossing was superimposed over a site likely to enclose important elements of the Cathedral’s Anglo-Saxon and Norman predecessors. So sensitive indeed was the site that the Cathedrals Fabric Commission

was only persuaded to grant permission on the promise by the Cathedral and its archaeologist, Warwick Rodwell, that if major finds were found on that site during the excavations, the project would be abandoned. The platform under the altar is composed of a quatrefoil of pale Derbyshire limestone and darker Somerset blue lias, the altar itself by Linford Bridgeman showing oak carvings of the Tree of Life with silverwork by Rod Kelly. Construction and excavation cost about £120,000 and much of that was met by the Friends of Lichfield Cathedral and the Linford Family Trust. And the excavation did reveal one fabulous discovery, now the famous Lichfield Angel, probably part of the shrine of St Chad and described as the finest Anglo-Saxon stone carving in existence.



(m) **“The Benedictines of Pershore, Nashdom and Elmore. A History”** by Peta Dunstan, published by the Canterbury Press in association with the Anglo-Catholic History Society. 288pp, £21.99. Apart from the three sites named, the account also deals with the mass defection by the abbots and monks of Caldey Island in Pembrokeshire when they went over to Rome.

(n) **“Building Pembroke Chapel: Wren, Pearce and Scott: by A.V. Grimstone, published by**



Pembroke College, Cambridge 2009, £18. The chapel at Pembroke is often described as Christopher Wren’s first work of architecture, a commission to a young member of the family by his uncle Matthew Wren, then Master of the College. Dr Grimstone digs deep to find out whether this attribution is correct and although his authorship is kept intact much credit now goes to Edward Pearce and, much more unexpectedly, to Sir Gilbert Scott who extended it in a seamless Wrenlike manner in 1880. The print of c.1688, by Loggan, shows the chapel on the right.

(o) The Leicester Archaeological and Historical Society tells us it still has available two major works on that county:

(i) **“Incised Slabs of Leicestershire and Rutland”** by F.L. Greenhill, published 1958 (£15 + £2 P&P in the UK)

(ii) **“Bringing Them to Their Knees. Church Building and Restoration in Leicestershire and Rutland 1800-1914”** by Geoffrey Brandwood (£15 + £3 P&P).

Enquiries: Hon Librarian, LAHS, The Guildhall, Guildhall Lane, Leicester LE1 5FQ.

(p) **“Stained Glass in the East Riding”** published by the East Yorkshire Historic Churches Trust, 22pp, 34 colour illustrations, free but please send stamped addressed envelope to East Yorkshire Historic Churches Trust, Glencoe House, Main Street, Bainton, Driffeld, East Yorkshire YO25 9NE.

(q) **“Poets, Artists and Angels: Stained Glass Windows of the Churches of South Copeland”** published by the South Copeland Tourist Group, 23pp, 49 colour illustrations, available for £2.50 P&P included, from Margaret Bratley, 22 Lowther Road, Millom, Cumbria LA18 4LN.

(r) **“The Early Medieval Church in Wales”** by David Petts, published by The History Press, January 2010, £17.99. David Petts, a lecturer in archaeology at the University of Durham, looks in detail at the history and archaeology of the Christian Church in Wales from the end of the Roman period until the final years of Welsh independence in the late 13th century. Churches in Wales astonish visitors in the way that so many clearly have very early origins, often centuries before the Norman Conquest. Ancient crosses, reused grave slabs abound, as in the Friends’ own church at Llanfaglan, near Caernarvon Bay. Petts touches on two Friends’ churches elsewhere, speculating that the font at Llanbeulan on Anglesey (shown below) might have originated as a reliquary or shrine. Our church at Rhoscrowther in Pembrokeshire is cited as an example of “a church group” with a, now lost, burial chapel to the south.



BIOGRAPHY

(a) **“A Biographical Dictionary of Sculptors in Britain 1660-1851”** by Ingrid Roscoe, Emma Hardy and M.G. Sullivan was given the briefest of mentions as the first item on page 37 of the last Newsletter. But now that its 1620 pages have arrived (a snip at £80) it has to be re-hailed as the publishing event of the new decade. It takes as its starting point Rupert Gunnis’s Dictionary, first written in 1951 and last revised in 1968, but there are now a thousand new biographies, including carvers and modellers working in a wide range of media such as ivory, wood and plaster. Architecture and its embellishment are here in abundance with makers of marble chimney pieces and those responsible for displays such as the pedimental sculpture at Woburn Abbey (James Whittle, died 1759). Wales and Scotland get a very healthy look in and where foreign-born sculptors attained prestige in the UK they are included. Here is Peter Mathias Vangelder c1742-1809, born in Amsterdam but employed by the architect, Charles Evans, his father-in-law, to carve sculptural ornaments at St Michael’s Church, Badminton which Evans rebuilt for the 5th Duke of Beaufort. Here is Laurence MacDonald (1799-1878) who carved this monument to Emily, Countess of Winchilsea (sic) and Nottingham which used to be in the church owned by the Friends at Eastwell in Kent and which is now on display in the V & A. Some have the briefest moment on stage but as long as there is a scholarly trail they are included. At Arlington Cemetery, Virginia in the USA the John Custis Monument is signed by William Colley and the epitaph states that Custis died “aged 71 years and yet lived here but 7 years which was the space of time he kept a bachelor’s house at Arlington”. Colley signs the work “Wm Colley Mason in Fenn Church Street, London fecit”. Colley added as a curious coda “This inscription on the tomb was by his own positive order”. An absolutely wonderful book made particularly user friendly by the complete bibliography and 100 pages of index both by names and by location. If you are not sure who designed that elusive but beautiful monument in the north aisle of your church the odds are that this book will tell you. The website of the Henry Moore Foundation (this great enterprise was sponsored by the Henry Moore Institute and the Yale Centre for British Art in London) confirms the ambition that the Dictionary will go online in Autumn 2010.





(b) In the Summer Newsletter 2009 (page 34) we noted the new series launched last year on **"Twentieth Century Architects"** as a joint enterprise by the RIBA, English Heritage and the Twentieth Century Society. The latest cover the pure but romantic modernism of Ryder and Yates based in the North-East (by Rutter Carroll) and McMorran and Whitby (by Edward Denison), both at £20. Ryder and Yates were the only architects of their generation that the notoriously grumpy genius, Berthold Lubetkin, admired, an admiration fostered by direct employment when he employed them in the construction of the new town of Peterlee in Durham. And they were close friends of Corbusier. Probably the most sculptural of their buildings was the Engineering Research Station at Killingworth, shown here, which is now listed. Rutter Carroll is an architect but Denison is a professional photographer who provided the majority of his illustrations. McMorran and Whitby built in a pared down Classicism, expressed not so much by use of the Orders but rather by careful proportions, subtle modelling and balance. Probably their most public work was the vast extension to the Old Bailey, but theirs too was the substantial programme of works at Nottingham University which included the Cripps Hall of 1957-59 shown here.



(c) **"Jobs for the Boys"** by Huw Stevenson, published by Dove Books, £30 + £5 P&P from www.dovebooks.co.uk. This is a family history so why is it included? The answer is that one of the leading lights, J.J. (John James) Stevenson was one of the great figures of the Queen Anne Revival. This is his Red House in Bayswater of 1871, now demolished, which summed up the style in its rediscovery of the Early Georgian and, in particular, the art of rubbed brickwork.



(d) **"John Lewyn of Durham. A Medieval Mason in Practice"** by Malcolm J.B. Hislop, published as a British Archaeological Report, British Series 438, by John and Erica Hedges Ltd, Oxford, £44 paperback. It is rare for a medieval mason or architect to earn himself a monograph but John Lewyn has long been acknowledged as the leading master mason in the North of England in the last third of the 14th century. He worked at Durham for Bishop Hatfield and seems to have had definite roles at Castle Bolton, the new residence of Lord Scrope in Yorkshire, and the castles at Lumley and Raby in Durham, Warkworth in Northumberland, and Wressle in Yorkshire.

(e) **"John Laycock. Weaver and Organ Builder"** by Bryan Hughes, published by Musical Opinion Ltd of 2 Princes Road, St Leonards-on-Sea, East Sussex TN37 6EL and obtainable from booksellers, Fred Wade at Halifax, £8.99. Organs by John Laycock (1808-1889), and later Laycock and Bannister, filled scores of churches and chapels in



Yorkshire and Lancashire and he was clearly a man proud of his profession. This is his headstone at Kildwick in North Yorkshire. The footstone shows the organ he designed originally for the Wesleyan Chapel at Cross Hills, now in the Meeting House Chapel at Bingley in Yorkshire. The associations with Kildwick went back centuries, the Laycocks being recorded as churchwardens in 1671. Their duties included the practice known in Yorkshire as "dobbing", that is patrolling the aisles of the church during services and using their staffs to tap on the heads of those who had fallen asleep during the sermon.

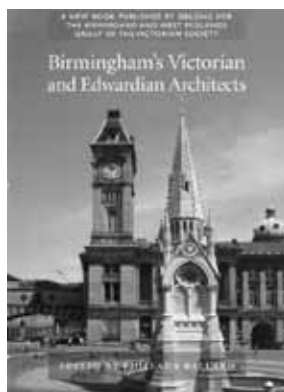
(f) **"Mrs Delany and Her Circle"**, edited by Mark Laird and Alicia Weisberg-Roberts, published by Yale University Press, £40. Mary Delany (1700-1788) was perhaps too much of a chatterbox and a gossip to qualify for the rather grand term of "social commentator" but her voluminous



writings have proved of great use to architectural historians. But she earns her mention here because she not only reported on country houses, she also embellished them. She became particularly renowned for what were called “paper mosaiks” and her botanical collages. That on page 36 is her *Portlandia Grandiflora* of 1782, symbolic of her friendship with the Dowager Duchess of Portland.

(g) “Richard Woods 1715-1753. Master of the Pleasure Garden” by Fiona Cowell, published by Boydell & Brewer, £50. Richard Woods was fond of flowers where many 18th century landscape designers were not. Moreover, where Capability Brown preferred carefully contrived natural landscape, Woods laid greater stress on the pleasure ground and kitchen garden. Fiona Cowell looks at his particular activity as a plantsman, an amateur architect and a farmer. His Catholicism opened the door to important Catholic patrons but also cost him dear in those penal times.

(h) “Birmingham’s Victorian and Edwardian Architects” edited by Phillada Ballard, obtainable from Oblong Creative Ltd, 416B Thorp Arch Estate, Wetherby LS23 7FG, £41. We have already noted the Victorian Society’s publication on “Powerhouses of Provincial Architecture 1837-1914” edited by Kathryn Ferry which looked at those architects who left their stamp on particular cities and counties - Silvanus Trevail in Cornwall, William Watkins in Lincoln and Sir George Oatley in Bristol. The Birmingham and West Midlands Group of the Victorian Society return triumphantly to the same theme but instead of concentrating on one architect per city they have found 26. Of course some of the city’s greatest buildings were not done by indigenous geni. The newly repaired Town Hall is by Hansom and one of the most original of the lot, The Eagle Star Insurance Office in Colmore Row is by the great Lethaby. Even so, the vast expansion of Britain’s great industrial city in the 19th and early 20th centuries was largely driven by homegrown talent like J.A. Chatwin, H.R.Y. Thomason, the great John Henry Chamberlain, responsible for some of the most extraordinary of all Victorian schools, F.W. Martin, W.H. Bidlake, Crouch and Butler, William Alexander Harvey, who did much of the planning at Bourneville, and Arthur Stansfield Dixon who provided the city with a



number of churches based on the Roman basilica. The front cover shows the Museum and Art Gallery by Yeoville Thomason and the Memorial Fountain by J.H. Chamberlain. Every city should follow Birmingham and the VicSoc’s lead.

(i) “Philip de Laszlo” by Duff Hart-Davis, published by Yale University Press, £30. Philip de Laszlo (1869-1937) painted nearly 3,000 portraits, dominating the market in Britain for the last 30 years of his life. Born in Budapest, he was ennobled by the Emperor Franz Josef but having arrived on these shores in 1907 he became a British citizen in 1914. Hardly had he been so recognized than he was interned for a year during the First World War, but he survived the xenophobia to provide portraits for most of the great British country houses. In 1930 he was elected to succeed Sickert as President of the Royal Society of Portrait Painters, confirming his place at the head of his chosen profession.

(j) “The Exiled Collector, William Bankes, and the Making of an English Country House” by



Anne Sebba, first published by John Murray in 2004, republished in 2009 by the Dovecote Press, Stanbridge, Wimborne Minster, Dorset BH21 4JD. £8.95. The story of one of the great patrons, forced to live in Venice to avoid social disgrace and worse, exiled from the house he loved, Kingston Lacy in Dorset - which he was to visit only in secret at the end of his life. The story also embraces Soughton Hall, Flintshire, shown above, which William inherited in 1815 and which, like Kingston Lacy, was subsequently remodelled by Charles Barry.

(k) “The Plot: A Biography of an English Acre” by Madeleine Bunting, published by Granta, 248pp, £18.99. A biography by his daughter of the eccentric artist John Bunting. The plot of land in the title was on the North Yorkshire Moors where he built himself a chapel using stones from a ruined farmhouse. He ornamented it with his own carvings and effigies, including one of a six foot high naked man with clinched fists. The chapel was dominated by another lifesized effigy, a fallen soldier in Second World War battledress, partly modelled on his own body. The story is a complicated one for Bunting, possessed of the ego behind much artistic endeavour,

was clearly not a lovable man. And yet his spirit lives on, not just in this book but in the work of his pupil, Antony Gormley.

(I) And finally, a set of biographies where the names of the human beings are allied inexorably with particular buildings:

(i) **“Ruskin on Venice”** by Robert Hewison, published by Yale University Press, £45. “The Stones of Venice” published in 1851-53 were among the most influential architecture books of the 19th century and it was Ruskin’s love affair with the city that provided one of the great drivers to Britain’s Gothic Revival.

(ii) **“Bright Underground Spaces. The London Tube Station Architecture of Charles Holden”** by



David Lawrence, published 2008 by Capital Transport Publishing, PO Box 250, Harrow Weald, Middx. £25. It does not take long to realize that the appeal of this

beautiful book is the ghostly unreality with which many of Holden’s great designs are captured. Here is Cockfosters with not a human being in sight. Commuters are restless creatures and tend to get in the way of the appreciation of brave new architecture. Using several hundred original sepia photographs, David Lawrence tells the story of the stations, principally of the Piccadilly Line, with care and architectural insight. Nearly all the stations marry a very Thirties love of bare brickwork with a fascination for varied but exact geometry of footprint. Nearly all of them are listed and Bounds Green, shown below, joined the list of those given statutory protection, late in 2009. Southgate has been listed Grade II* for a number of years.



(iii) **“Horace Walpole’s Strawberry Hill”** edited by Michael Snodin, published by Yale University Press, £40. This substantial beautifully illustrated book serves as the catalogue to the exhibition at the V & A (see For Your Diary, page 49) and encapsulates

the greatness of a house which will soon be open to the public following a multi-million pound conservation campaign. For those who visited the house as part of the AMS AGM in 2008 the transformation, heralded in the book, will be spectacular. Michael Snodin chairs the Trust



responsible for the building’s rescue and is curator for the exhibition. Strawberry Hill was one of the great progenitors of the 18th century Gothic Revival. The movement had begun before but it was Horace Walpole and his Committee of Taste, particularly Bentley and Chute, who provided its most potent expression. Horace Walpole (1719-97), son of Sir Robert, the first Prime Minister and created Earl of Orford right at the end of his life in 1791, lived in the house for 50 years, buying it initially as a summer villa. He was an MP but found little stimulus in the political life. In any case the sinecures left him by his father prevented any need for him to work for a living. His time was devoted to the writing of Gothic novels, three million words of memoirs, his four-volume history of painting (and architecture), his printing press and, above all, his villa. There he cultivated what he called “gloomth”, amassing 4,000 objects and using Gothic models, including tombs, to inspire much of the interior, particularly the State Rooms. His collection of stained glass was without peer. He made a show of aiming for impermanence but still made provision for its upkeep after his death when he left the villa and contents with an associated endowment to his cousin’s daughter, the sculptor, Anne Seymour Damer. Sadly the safeguarding only worked for 50 years for in 1842 there was the great sale of contents by the Victorian political hostess, Lady Waldegrave, who had married John, the epileptic, alcoholic and illegitimate grandson of Walpole’s great niece in 1835 and then, in 1840, his brother George who was to die of cirrhosis within six years, having served six months in prison in 1841 for assaulting a police constable. One of the reasons why the house became so influential was its systematic opening up to the public. Walpole would show round the highly distinguished and royalty but it was left to the housekeeper to conduct standard tours. Tickets had to be purchased and there was a ban on children and evening visits. Towards the end Horace seems to have become a figure of some mockery, effete and frail, moving around with bent knees and on tiptoe

“as if walking on ice”. But the sense of ridicule has not lasted and rarely can a single house have been so influential in propagating a given style. This book, Tim Mowl’s biography, and the earlier book on the Villa by Anna Chalcraft and Judith Viscardi will help to ensure that everybody will know what is meant by “Strawberry Hill Gothick”.

MISCELLANEOUS

(a) It was the great late historian of the Georgian period, Jack Plumb, who was the first since the 18th century itself to weave a rich, honest, stinking, picture of the 18th century city with its protomodern traits, and the helter-skelter growth stimulated by the Industrial Revolution. Contemporary commentators like Smollett and painters like Hogarth (this is his famous Gin Lane) had almost revelled in the unseemly side of city life. Two authors have now returned to the subject and each have produced magisterial works. **“Behind Closed Doors: At Home in Georgian England”** by Professor Amanda Vickery (Yale University Press, £18.99) builds on her **“A Gentleman’s Daughter”** of 1998 and offers a brilliant evocation of domestic, mainly female, life from the late 17th to the early 19th century - how they ate, how they furnished, how they entertained, how they were obsessed with status. Dan Cruikshank in **“The Secret History of Georgian London: How the Wages of Sin shaped the Capital”** (Random House, £25) is much more saucy. There is an air of perfection about the stateliness and proportion of Georgian architecture but he shows that much of it was built on the back of the sex trade in a city where there were thousands of prostitutes, many of them able to pay much higher rent than the respectable. In those days Covent Garden was the ultimate den of iniquity, one of the principal dives being Moll King’s Coffee House, run by a lady not entirely content with the financial benefits of a Madam. She used fake hands in church so that she could sit, apparently motionless, while using her real mitts to steal from her neighbours.



(b) **“Artificial Stone”** by Simon Scott, published by Haddonstone (www.haddonstone.com) £15. This is history but with a polemical twist. Haddonstone, one of the best known proponents of artificial stone, tends to dominate the last part of the story and there is some special pleading where English Heritage are

berated (incorrectly) for insisting on natural stone. But the story is well told and the author as the Director of the Company is well informed on matters technical - as in the difference between reliance on clay as opposed to cement. There were early, indeed very early, origins but the industry as we know it began in the early 18th century and was given respectability of a sort by Richard Holt’s **“A Short Treatise on Artificial Stone”**. The most famous proponent was Mrs Coade (who was never in fact married but chose the name for respectability) who began in 1769. But it was in the 19th century that output achieved record levels with the famous firms of Blashfield (at Stamford), Doulton (of Lambeth), Pulham (of Spitalfields and Hoddesdon, Hertfordshire), and Blanchard (of Bishops Waltham, Hampshire). Although the history of the industry is full of bankruptcies, they were often adept in marketing techniques. Eleanor Coade’s principal in her factory was the sculptor, John Bacon the Elder, whilst she employed artists as skilful as Flaxman and ensured that her works were used by architects as influential as Chambers, Nash, Soane and Wyatt (both James and Samuel). Not that the rivalry



between the firms was self-defeating. The same moulds were sold on and reused by Coade to Blashfield and Blashfield to Doulton. But there is one major gripe: the book has nothing on scagliola, the most famous of all substitutes for marble. The photograph is not from Haddonstone but from a Chilstone catalogue, a firm set up in 1953.

(c) **“How to Write Conservation Reports”**, No 1 in a series of “How to” guides by the Prince’s Regeneration Trust. Available as a free pdf download from www.princes-regeneration.org. The guide is aimed at non-professionals and is extremely useful. The Conservation Management Plan and its smaller sister, the Conservation Statement, are now firm requirements whenever an application is made to the Heritage Lottery Fund and is increasingly accepted as good practice. At their best they tell owner, manager and professional alike where the site might be susceptible to change, vulnerable to damage and where its core interest lies. The photo overleaf shows the Navigation Warehouse at Wakefield (Photo courtesy of CTP Saint James), one of the recent success stories of the Trust.



(d) “Houseproud. Nineteenth Century Watercolour Interiors from the Thaw Collection”

by Gail Davidson, Floramae McCarron-Cates and Charlotte Gere, published by the Cooper-Hewitt National Design Museum, New York, £30 (but available in the UK, for example from Blackwells). In the 19th century it became de rigueur for aristocratic and upper class house owners in Europe to commission watercolour paintings of their domestic interiors and to collect them in albums to pass onto their children, give as gifts or display proudly in drawing rooms. This book commemorates the recent donation of 85 such drawings to the Cooper-Hewitt National Design Museum in America by Eugene and Clare Thaw (who also gave a number of French staircase models, the pride and joy of the French *compagnonnage* woodworking guilds, see also page 28). There is much of interest here for a British audience and some mysteries too. Where is the “Library in the Gothic style” (shown below) of c1860 painted by the Englishman, Charles James Richardson (1806-1871)? The 85 include much from Continental Europe, Russia and America but there are also identified British examples of the now lost Watford Mansion at Cassiobury, the Brighton Pavilion by Frederick Crace, Middleton Park in Oxfordshire, and Hall Place at Leigh, near Tonbridge, Kent. Charlotte Bosanquet (1790-1852) provided a number of internal depictions of Dingestow Court, Monmouthshire, the home of her cousin, Samuel. And the modest is here too with Richard Parminster Cuff’s depiction of the interiors of 7 Owens Row,



Islington of 1855. The book concludes with useful but brief biographies of the artists concerned with, from our shores, Mary Ellen Best, Charlotte Bosanquet, Richard Parminster Cuff, one of the illustrators commissioned by Ruskin to work on the second edition of his “*Stones of Venice*”, William Alfred Delamotte, who assisted Benjamin West in repairing the altarpiece by William Hogarth at St Nicholas Church, Bristol, William Henry Hunt, Joseph Nash the Elder, who produced “*The Mansions of England in the Olden Time*” between 1839 and 1849, Augustus Charles Pugin, Charles James Richardson, James Roberts, Henry Robert Robertson and Charles Wild.

(e) “The World in One School. The History and Influence of the Liverpool School of Architecture, 1894-2008”

by Jack Dunne and Peter Richmond, Liverpool University Press, £12.50. For the first 10 years of its existence the Liverpool School of Architecture, still one of the most famous in the country, had Frederick Moore Simpson as its Professor, but its name



was firmly established under Charles Reilly who took over between 1904 and 1933. This panorama takes the story way up to the present triumph of Modernism with the School producing principal figures in leading practices like Wilkinson Eyre. However, between the Wars under Reilly’s influence, the School became synonymous with Beaux Arts Classicism, much of it providing the architectural strength that still categorizes the City of Liverpool. And yet he encouraged students to soak up a broader atmosphere. Shown above is the arresting 5th year thesis design of c1930 by Constance Stammers for the British Industries Fair in Birmingham.

LOCAL AND REGIONAL

(a) As we said in the last Newsletter, it has been a bumper time for new **Pevsners**. In the Autumn we reviewed “Yorkshire: West Riding”. Now it is the turn for “**Lancashire North**” and next time we will look in detail at the new Pevsner for “**Gwynedd**”. Lancashire North embraces the towns where people made money in the stone-built mills of



Burnley, Accrington, Blackburn and, in the case of Preston, also built some of the greatest Catholic churches in the North. There are ancient cities like Lancaster with architecture to match. The plate on page 40 is J.M. Gandy's intricate Gothic interior of 1804 in the Shire Hall. It is also seaside country where people fished at Fleetwood, enjoyed themselves at Morecambe, Blackpool and Southport, and retired into the genteel surroundings of Lytham St Annes. But here too there is gentle rolling countryside and the wilder Forest of Bowland, and two of the great schools, Stonyhurst, where the AMS had its AGM in 2007, and Pugin, father and son, doing their Gothic best at Scarisbrick Hall. The architectural ambition is endlessly exciting. The second photo shows one of the mighty churches of Southport, hardly known outside the town, Holy Trinity of 1895-1913 by the architect Huon Matear, architect of the Cotton Exchange in Liverpool.



(b) "Silesia. The Land of Dying Country Houses"



A Save Europe's Heritage Report by Marcus Binney, Kit Martin and Wojciech Wagner. Obtainable, for £15 from Save Europe's Heritage, 70 Cowcross Street, London EC1M 6EJ (Tel. 0207 253 3500; www.savebritainsheritage.org). It has become part of common currency in the conservation fraternity that in Britain country houses are no longer the problem they were. In many ways this is surprising, not least because the regime of public grants towards repair from English Heritage that distributed millions 20 years ago has now virtually collapsed. There are hardnut cases, and abandonment occasioned by eccentric aristocratic lifestyle, as at Wimborne St Giles in Dorset. Which makes this volume on Silesia all the more shocking. Even though private enterprise was relaunched in Poland after the collapse of the Iron Curtain 20 years ago, there seems as yet little understanding of the potential of these buildings as hotels, flats, even offices. Fortunately the Poles have not imported the fusspot bureaucracy which serves Dangerous Structure Notices in the UK and there does seem a welcome Italian tendency to preside over escalating neglect but not to actually end it by the sudden death of demolition. But how much longer can the Neo Classical Szymanow of 1825 (shown above) designed by the great Karl Friedrich Schinkel survive? Most estate agents would say in Western Europe the potential is limitless.

(c) "Lost London, 1870-1945" by Philip Davies, published by English Heritage, £29.99. It was Hermione Hobhouse in 1971 in a book with the same main title who first discovered the mouthwatering archive of early photos of London taken by the London County Council, many of them for the Survey of London. Philip Davies, Head of the London Division at English Heritage, has been able to produce some 500 of the best images. The photos of the great mansions are familiar from Hobhouse, but the more humble views are mostly new. The revelations include Holford House, Regent Park, built in 1832 by Decimus Burton shown below after it was hit by a V-1 rocket in 1944. It went completely four years later. See also page 42.



And it has been a good quarter for books on London in other ways for in November came the re-publication of **"London Wallpapers: Their Manufacture and Use, 1690-1840"** by Treve Rosoman, first published in 1992 but long out of print. This new revised edition includes a substantially enlarged list of wallpaper manufacturers, covering some 800 names trading under a variety of professional descriptions, whether paper hangers, stationers or paper stainers.



"The Rose and Globe. Playhouses of Shakespeare's Bankside, Southwark. Excavations 1988-1991" by Julian Bowsher and Pat Miller also emerged in November, this time as Monograph Series 48, published by the Museum of London (£26). Further information: www.museumoflondonarchaeology.org.uk/english/

(cont. page 43)



C. R. Cockerell's Westminister Life Building of 1831-2 in The Strand demolished 1906.
Taken from "Lost London", reviewed on page 41

publications. The Rose was originally built in 1587 as a 14-sided polygon fronting Maiden Lane (now Park Street). This is where many of Christopher Marlowe's plays, including *Doctor Faustus* and *The Jew of Malta* were first performed. The more famous Globe, home to many of Shakespeare's first nights, was put up in 1599 but had to be rebuilt in 1614 after a fire. The present Globe (plate, page 41) is of course a reconstruction by the American actor and director, Sam Wannamaker, of 1993.

Also from the Museum of London comes **"London's Delftware Industry: The Tin Glazed Potting Industries of Southwark and Lambeth"** by Kieron Tyler, Ian Betts and Roy Stephenson, £15.95, hardback. A detailed look at five production sites on the south bank of the Thames at 5 Montagu Place, Rotherhithe, Norfolk House, Glasshouse Street, and the delightfully termed Pickleherring.

"The Spas and Wells of London" by James Stevens Curl is due to be published later in 2010 or 2011 if sufficient subscriptions are received. Cost will be £22.50 including P&P. Please contact Historical Publications Ltd, 32 Ellington Street, London N7 8PL (Tel 0207 607 1628).

"A Guide to the Architecture of London" by Edward Jones and Christopher Woodward, published by Weidenfeld and Nicolson, 496pp, £30. Another new, 2009, edition of what has also become a classic (of 1983). It also comes with a bite that would have pleased the late Ian Nairn. In considering Adjaye's Idea Stores in Whitechapel, they state it was commissioned "to improve the image and use of what were formerly called "public libraries".... It might be thought that those with a problem with "library" might equally be worried by "idea"".

The EH Books can be ordered from English Heritage Publishing Mail Order Sales, c/o Central Books, 99 Wallis Road, London E9 5LN (Tel 0845 458 9910; email eh@centralbooks.com) Cheques to be made payable to Central Books. Publications may also be ordered from www.english-heritageshop.org.uk.

(d) "Manchester Board Schools 1870-1902" by Samantha Barnes, photographs by Mark Watson, published by the Victorian Society with the Allen Baxter Foundation. Further information from the Society at www.victoriansociety.org.uk. After Foster's great Education Act of 1870 State Schools for the mass of the people



became a field of colossal architectural expansion. There were so many that they are probably best studied city by city. Manchester is a good place to start with such a geographical assessment although unlike E.R. Robson in London and the firm of Innocent and Brown in Sheffield, there was no single dominating architectural practice. In fact the book identifies 14. It reprints the particularly prescriptive rules of the Education Department despite which the variety of architectural expression was considerable. Leaded lights and diamond panes were not allowed "The sills of the windows should be placed not less than 4 feet above the floor". The buildings could only be in stone or brick, never iron or wood. "The doors and fireplaces in schoolrooms for children above 7 years of age must be so placed as to allow the whole of one side of the schoolroom to be left free for the groups of benches and desks". The photo shows the Ducie Avenue School of 1881, which was demolished in 2009.

(e) "A Kelmscott Guide" by Helen Elletson



published by the William Morris Society. £6, available from the Society at Kelmscott House, 36 Upper Mall, London W6 5TA (Tel 0208 741 3645; email: william.morris@care4free.net. Please make cheques payable to the William Morris Society. William Morris reported

to his wife Janey that he had found "the most beautiful house in London" when he bought Kelmscott House in Hammersmith where he spent the last 18 years of his life. Whilst living there he set up the Kelmscott Press and his textile production works at Merton Abbey. The Hammersmith branch of the Socialist League met in the coachhouse where speakers included George Bernard Shaw and W.B. Yeats.

(f) "Art and Design in Brighton 1959-2009" by Philippa Lyon and Jonathan M. Woodham, published by the University of Brighton Centre for Research and Development, Faculty of Arts and Architecture, Grand Parade, Brighton BN2 0JY. £30. The Brighton College of Art began in the kitchens of the Royal Pavilion in 1849 but acquired its first purpose-built headquarters in 1877 in Grand Parade although that in turn was succeeded by the present premises in the 1960s. The College's history has been distinguished, one of its more famous products being Alan Sorrell (1904-1974) who acquired a considerable reputation for illustrating works of architectural history, particularly "English Churches" (1956) and "British Castles" (1973) both widely used in schools.

A number of significant murals were executed by members of staff, particularly Lawrence Preston whose First World War mural at St Luke's School, Brighton was restored in 2007. Louis Ginnett took a quarter of a century between 1913 and 1939 to execute the huge mural on "The History of Man in Sussex" in what is now the Sixth Form College at the old Grammar School in the city. There is a whole chapter on the relationship between the School and the Ditchling community of artists first begun by Eric Gill in 1907 (see also page 18) The east window in the porch at the church was designed in 1947 by one of the college tutors, Charles Knight, and the silversmith's shop in South Street, Pruden & Smith, is jointly directed by the grandson of Dunstan Pruden, another leading light in the college whose work included several ecclesiastical commissions, such as a crozier for Guildford Cathedral.



The premises in Grand Parade in 1877

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 15 April and 1 October. The Newsletter goes to 2,100 addresses, at home and abroad, including 130 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 Autumn Newsletter of 2009 should also be consulted.

ASTON HALL, BIRMINGHAM

The great Elizabethan mansion reopened to the public in July 2009 and now it is able to offer its full first season uninterrupted by substantial building works. For further information: www.bmag.org.uk/aston-hall. But be warned, the Hall is closed on weekend Aston Villa home match days.

BRADFORD, WEST YORKSHIRE NATIONAL MEDIA MUSEUM

Visitors this year will be able to see in the Museum's research facility a leatherbound album dating from 1869, one of only nine compiled by the pioneer photographer, Julia Margaret Cameron. Three of the photographs inside it were previously unrecorded. The Museum is open Tuesday to Sunday, 10 - 6 (Tel 0870 701 0200; www.nationalmediamuseum.org.uk).

BRITISH ASSOCIATION FOR LOCAL HISTORY

We have been asked to publicize the programme of visits and events for 2010 organized by BALH.

- | | |
|-------------|--|
| 23-25 April | Conference at the University of Lincoln: Researching and Writing Local Histories from the Twentieth Century . |
| 20 May | Visits to Hatfield House and Archive, Hertfordshire |
| 5 June | Annual Lecture and Awards, Imperial War Museum, London, to be given by Adam Longcroft on " Vernacular Architecture ". The morning's Discussion Session will be on " Local History on the Internet " with Bamber Gascoigne and Jacqueline Fillmore. |
| 6 September | Hereford Cathedral Library and the Woolhope Naturalists Field Club . |
| 6 November | Conference in Hull on " New Research into the History of Hull and District " |
| Easter 2011 | Projected Conference at Aberystwyth |

All details of these activities and application forms will be posted on the website as they become available. www.balh.co.uk. Alternatively details can be obtained from: BALH, PO Box 6549, Somersal Herbert, Ashbourne DE6 5WH.

BURGHLEY HOUSE, LINCOLNSHIRE



Visitors to one of the great Elizabethan Prodigy Houses will now be able to see a new Garden of Surprises with 32 water features, a Longitude Dial and a brand new maze. This sits alongside the Contemporary Sculpture Garden.

Further information on www.burghley.co.uk.

CAMBRIDGE UNIVERSITY

The Institute of Continuing Education has announced the following programme of residential courses at Madingley Hall from April 2010.

- 16-18 April 2010 **“The Landscape History of Estates, Parks and their Countryside”** by Dr Graham Winton
- 23-25 April 2010 **“Writing a Church Guide”** by Dr Kate Tillier
- 7-9 May 2010 **“Norwich Cathedral”** led by Dr Francis Woodman
- 14-16 May 2010 **“The Landscape of the Domesday Book”** by Dr Sue Oosthuizen
- 18-20 June 2010 **“Medieval Churches: Planning and Design”** led by Gerald Randall

Further information: Tel. 01954 280 399; www.cont-ed.cam.ac.uk. Standard fee £350.

ELLYS MANOR HOUSE, LINCOLNSHIRE

Ellys, despite its Welsh sounding name, lies just off the A1 at Great Ponton, south of Grantham. Open now for the very first time from Easter until 31 October from 10 - 5. Closed on Tuesdays. House and Garden, Adults £7. Parties are welcome by appointment only. Particularly important for the scheme of early 16th century wall paintings in the



upper rooms described by Pevsner as “a rare English interpretation of French verdure tapestries” - “The most complete and important domestic decoration of this date in the country”. For bookings and further details and to check that the house is not closed for private use, telephone 01476 530023; www.ellysmanorhouse.com.

ESSEX COUNTY COUNCIL TRADITIONAL SKILLS COURSES, SEMINARS AND LECTURES

Courses will teach you more about Lime Plaster, Long Straw Thatching, Timber Frame Repairs, Wattle and Daub, Wrought Iron, Flint Walling, Repair and Conservation of Historic Windows. Further information from Katie Seabright, Historic Buildings and Conservation, Essex County Council, County Hall, Chelmsford, Essex CM1 1QH (01245 437 672; email: traditional.buildingskills@essex.gov.uk or visit www.essex.gov.uk.

EUROPEAN HERITAGE

The website, www.eur-heritage.org, an initiative of Conservare, the European Heritage Forum, will tell you more about conferences, workshops and courses on the protection and restoration, management and interpretation of all that is meant by Europe's cultural heritage.

FILKINS, OXFORDSHIRE

The Filkins Estate was left to the Ernest Cook Trust (www.ernestcook-trust.org.uk) by Sir John Cripps, who died in August 1993. Filkins was one of the centres for Cotswold stone and Sir Stafford was determined that everyone should benefit, both from its production and its beauty. It was he who met the difference in costs between using traditional and unsympathetic materials for the run of council houses which he insisted were placed in the centre of the village of Filkins rather than on the outskirts. Filkins Stone Company, which runs the quarry and which has had a chequered history in recent decades, is open Monday to Friday. The Gallery is also open on Saturdays.

HAWKSTONE HALL, SHROPSHIRE

Hawkstone essentially functions as an international pastoral centre run by the Redemptorists. However the 18th century house and gardens will be open to the public in August from 1 - 5. (www.hawkstone-hall.com. 01630 685 242).



MIKE HIGGINBOTTOM TOURS

Mike asks us to say that members of the Society would be very welcome on his 2010 UK tours based upon the residential study tours he used to run at the University of Nottingham School of Continuing Education until 2006. These are:

- 10-14 May **"Lancashire's Seaside Heritage"** based in Blackpool.
- 7-10 June **"Waterways and Railways across the Derbyshire Peaks"**
- 6-9 August **"Country Houses of Lincolnshire"**
- 17-20 September **"Humber Heritage"** based in Beverley

14-18 October **Cemeteries and Sewerage. The Victorian Pursuit of Cleanliness** based in London with visits to the cemeteries at Highgate, Brompton, Kensal Green and the pumping stations at Abbey Mills and Crossness.

Charges range from £405 to £665, all holidays being booked and operated by Norman Allen Group Travel Ltd which is ABTA registered. Further information from Mike at 63 Vivian Road, Sheffield S5 6WJ (Tel 0114 242 0951 or mike@interestingtimestours.co.uk).

HOUGHTON HOUSE, NORFOLK

As at Boughton, there are now further reasons to visit one of the great Palladian mansions. The Marquess of Cholmondeley has introduced a number of diverse works of art, including "Interior Space" by Stephen Cox inspired by the tombs of the Apis Bulls at Sakara, near Cairo, built in polished slabs of Breccia marble (Tel. 01485 528 569; www.houghtonhall.com).

INVITATION TO VIEW

As in previous years, we are delighted to publicize this scheme under which 51 properties in Norfolk, Suffolk, Essex and Huntingdonshire will open their doors to visitors in 2010. They include Voewood, shown here, the Arts and Crafts house designed by E.S.Prior for Percy Lloyd 1903-1905. This tour lasts approximately 2 hours and costs £15. You can book online at www.mercurytheatre.co.uk or by post, with cheques payable to Mercury Theatre Ltd, to the



Mercury Theatre, Balkerne Gate, Colchester CO1 1PT (Tel 01206 573 948). For copies of the brochure ring 01284 827 087.

LONDON Shh... (SMALL HISTORIC HOUSES)

This website, launched late in 2009, is designed to raise interest in six of the capital's lesser known historic houses - Benjamin Franklin House, behind Trafalgar Square, Burgh House and the Freud Museum in Hampstead, Dr Johnson's House off Fleet Street, The Handel House Museum in Mayfair and Kelmscott House in Hammersmith, home to the William Morris Society. Visit www.londonssh.org.uk. For Kelmscott see also page 43.

MANCHESTER GALLERY

2010 will be the first full year of this major new attraction for the North-West - in effect the most intensive exploration yet of the history of one of the great cities. www.museum.manchester.ac.uk 0161 275 2634.



OXFORD UNIVERSITY DEPARTMENT FOR CONTINUING EDUCATION

The OUDCE offers the following courses in 2010:

- 17-19 March **Public Inquiry Workshop** for those wishing to learn the skills of war at Public Inquiries. Course Directors, Roger Thomas and Frank Kelsall. Residential fee: £530.
- 22 March **World Heritage Sites: Their Value, Nomination and Management.** Course Director, Dr Stephen Bond. Fee with lunch: £145.
- 29-30 March **A Introduction to Architecture for Archaeologists** led by Dr Adam Menuge. Residential fee £369.
- 12 April **Understanding Place: Historic Area Assessments** led by Dr Adam Menuge. Fee with lunch, £145.
- 15-16 April **Designed Landscapes at Risk and Their Conservation** led by John Watkins. Residential fee £369.
- 26-30 April **Archaeology Survey Week: Analysing and Recording Historic Landscapes** led by Mark Bowden and Trevor Pearson. Residential fee, £770.
- 24-28 May **Building Survey Week: Analysing**

and Recording Historic Buildings
led by Bob Hook and Dr Adam
Menuge. Residential fee, £770.

Further information on all these courses: professional.
arch@conted.ox.ac.uk or ring 01865 270 380.

And whilst you are in Oxford there is among a
city of attractions some new ones, particularly the
dramatically reformed museums at the Ashmolean
and the Pitt Rivers.

SIMON REYNOLDS TOURS 2010

Simon is offering the following tours:

17-21 June **Scotland to include Cosford,
Rosslyn Chapel, Mount Stuart,
Dumfries House and Blairquhan
Castle.**

26-30 August **Northumberland including Alnwick,
Belsay, Wallington, Cragside and
Chillingham with many private
houses.**

Please advise of your interest to Simon Reynolds,
64 Lonsdale Road, London SW13 9JS or telephone
0208 748 3506.

ROCHESTER, KENT RESTORATION HOUSE

Open on selected days between 3rd June and 24
September 2010. Tel. 01634 848 520. www.
restorationhouse.co.uk. A chance to see one of the
great private rescues of recent years carried out by
Robert Tucker and Jonathan Wilmott. The house,
listed Grade I, is one of the country's most confident
essays in the Artisan Mannerist style of the early
17th century although there are earlier origins and
fabric. It seems to have been largely the creation of
Sir Henry Clerke, the local MP.



JOHN E VIGAR'S CHURCH COACH TOURS 2010

- 15 April **Old Surrey Churches.** Old Coulsdon,
Chaldon, Merstham and Gatton.
- 12 May **Essex Miscellany.** Horndon-on-the-
Hill, Vange, Hadleigh, South Benfleet.
- 14 June **Kent/Sussex Border.** Stone-in-
Oxney, Playden, Peasmarsh, Iden.
- 15 July **Mid-Kent Unknowns.** Rainham,
Bredhurst, Chart, Sutton and
Boughton Malherbe.
- 3 August **Kent/Surrey Borders.** Cudham,
Biggin Hill, Tatsfield, Chelsham.
- 14 September **East Kent Miscellany.** Newington,
Folkestone Holy Trinity, Postling,
Sellindge.
- 7 October **Surrey Flight Path.** Outwood,
Burstow, Ifield, Charlwood.

There are pick-up points at Rochester, Maidstone,
Tonbridge and Sevenoaks. All the day trips cost £25.
Please book on 01634 400075.

John is also offering "Exploring Norfolk Churches"
from June 9-11. Visits will include the churches at
Wiggenhall St Mary, Tilney All Saints, Harpley,
South Creake, Burnham Norton and East Ruston, and
the medieval churches of Kings Lynn. Cost £295 per
person. Please book with a non-returnable deposit of
£45. The balance of £250 payable on 1 May 2010.

WALES: GUIDE TO HISTORIC PARKS AND GARDENS



The Welsh Historic Gardens Trust (01970 832 268)
publishes this extremely useful guide to all the
designed landscapes open in 2010. It includes Plas
Newydd at Llangollen in Clwyd, the home of the
Ladies of Llangollen, shown here.

WATERCOLOUR IN BRITAIN

A major travelling exhibition, including the work
of JMW Turner, John Sell Cotman, Thomas Girtin,
Edward Burra, John Piper, Graham Sutherland



and Anish Kapoor is at the Millennium Galleries, Sheffield 17 June - 5 September 2010, the Laing Art Gallery, Newcastle 18 September - 5 December 2010, and Tate Britain 15 February - 14 August 2011. The illustration shows the depiction of Fetges of c1927 by the man better known for his architecture, Charles Rennie Mackintosh.

WORCESTER PORCELAIN MUSEUM

There are further reasons to visit following the recent donation of a series of factory books and records containing hundreds of individual designs, many of them clearly inspired by those who also gave expression to contemporary architecture, particularly the Audsley Brothers and Owen Jones.

ENTRIES BY DATE (2010 unless otherwise stated):

8 April 2009 - 18 April 2010 **“Henry VIII. A 500th Anniversary Exhibition”** to be held at the Drawings Gallery, Windsor Castle (Tel 0207 766 7304; www.royalcollection.org.uk).

8 May 2009 - 7 April 2010 **“Matthew Boulton and the Art of Making Money”** An examination of the pioneer of manufacturing and industry, city father and member of the progressive Lunar Society, to be held at the Barber Institute of Fine Art, University of Birmingham (Tel 0121 414 7333; www.barber.org.uk).

November 2009 - 3 May 2010 **“An Edwardian Family Album”** capturing the lives of the Urton family of Birkenhead at the beginning of the 20th century. This is “Mary Fishing”. To be held at the Lady Lever Art Gallery, Port Sunlight in the Wirral.



Until 21 March 2010 **“G.F Watts. Victorian Visionary”** Exhibition at the Mercer Art Gallery, Harrogate (01423 556 188; www.harrogate.gov.uk/harrogate-995).

Until 15 September 2010. **“Tell it to the Trees”**. A year-long display of Contemporary Sculpture and Paintings by 9 artists at Croft Castle, Herefordshire. www.national-trust.org.uk (Tel 01568 780141).



August 2009 - May 2010 **“Deep Rooted. How Trees Shape Our Lives”** Exhibition at the Whitworth Art Gallery, University of Manchester, Oxford Road, M13 (www.manchester.ac.uk/whitworth. Tel. 0161 275 7450). Artists include Turner, Gainsborough, Hogarth, Paul Nash and John Sell Cotman.

October 2009 - 7 March 2010 **“Points of View. Capturing the 19th Century in Photographs”** Exhibition at the British Library, 96 Euston Road, London (www.bl.uk/pointsofview). This is Peter Henry Emerson's photograph c1886 “Coming home from the Marshes”.



December 2009 - 5 April 2010 **Exhibition on Sargent, Sickert and Spencer** at the Fitzwilliam Museum, Cambridge (01223 332 900; www.fitzmuseum.cam.ac.uk).

13 January - 18 April **“On the Move”** Exhibition on the Futurist Movement at the Estorick Collection, Islington, London (0207 704 9522; www.estorickcollection.com).

23 January - 10 April **“Silk, Squalor and Scandal”** Exhibition of the prints of Hogarth at Kingston-upon-Thames Museum.

23 January - 9 May **“Building Jerusalem. Bethesda Chapel Reborn”** Exhibition at the Potteries



Museum and Art Gallery, Stoke-on-Trent looking at one of the most significant historic buildings in the city, the Bethesda Chapel being rescued by the Historic Chapels Trust. Further information: 01782 232 323. www.stoke.gov.uk/museum. Open Monday to Saturday 10-5, Sunday 2-5. Admission free but donations welcome.

4 February – 16 May **“Van Doesburg and the International Avant Garde”** Exhibition at Tate Modern on the painter, poet, art critic, publisher and architect.



13 February - 9 May **“Face Value: Portraits in Public and Private.”** Exhibition at Grosvenor Museum, Chester. Open Mon-Sat 10.30 - 5, Sunday 1 - 4. 01244 402033 www.grosvenormuseum.co.uk. This is William Acton's portrait of Loelia, Duchess of Westminster.

19 February - 1 May **“Mrs Delany and her Circle”** Exhibition at Sir John Soane Museum in Holborn (0207 405 2107; www.soane.org). See also page 35



24 February - 8 August **“Henry Moore”** A significant exhibition, including 150 works, at Tate Britain (0207 887 8888; www.tate.org.uk/britain).

5 March - 29 May **“Cross Purposes”** Exhibition on the stained glass of Marc Chagall at All Saints Church, Tudeley in Kent, to be held



at the Mascalls Gallery, Maidstone Road, Paddock Wood, Kent. Monday - Thursday, 10 - 5, Friday - Saturday, 11 - 4. Free admission. 01892 839 039; www.mascallsgallery.org.

6 March - 4 July **“Horace Walpole’s Strawberry Hill”**. Major exhibition at the V & A. See also page 37.



13 March - 9 May **“Shirley Craven and Hull Traders. Revolutionary Post War Fabrics and Furniture”** Exhibition at the Bankfield Museum, Halifax (01422 354 823/352 334). Associated book published by the Antique Collectors Club by Lesley Jackson. An exhibition originating in Hull on one of the principal designers of the 1960s.

13 March - 13 June 2010 **“Picturing Britain: Paul Sandby”** Exhibition at the Royal Academy, London W1. Paul Sandby (1731-1809) has been of immense use to many architectural historians over the years given this painter's meticulous attention to detail.

18 March **“Discovering Sacred Britain”**. A conference to launch a Marque of Excellence for all Sacred Buildings in the UK. 10am-4pm at the Monastery, Gorton in Manchester. The cost is £75 (concession for faith delegates - £25). Further information on www.discoveringsacredbritain.org.uk 017687 77671.

20 March - 4 July 2010. **“Quilts”** A “spectacular” exhibition on the 300 year history of British quilting

to be held at the V & A. This will follow close on the heels of the opening of the Centre for Welsh Quilt Making in the Old Town Hall at Lampeter.

24 March Demonstrations and talks on **Wrought and Cast Iron** given by one of its leading practitioners, Chris Topp, to be held at Tholthorpe in North Yorkshire. Buffet lunch provided (Tel 01347 833 173; email: enquiry@christopp.co.uk)

24 April **“Vernacular Architecture in the Fens”** to be held at the Faculty of Law, Cambridge. Further information smo23@cam.ac.uk

16-19 April **Stained Glass Workshops** at the Architectural Glass Centre, Swansea. Further information: Nicola Powell on 01792 481163; nicola.powell@smu.ac.uk.

30 April - 4 July **“John Brett, Pre-Raphaelite Landscape Painter”** Exhibition at the Barber



Institute, Birmingham (It travels thereafter to the Fine Arts Society, London, 20 July - 7 August, and the Fitzwilliam Museum, Cambridge 14 September - 28 November). There is an associated book by Christiana Payne, Yale University Press £40.

1 May **“Enduring Monuments”** Conference of the Cambridgeshire Historic Churches Trust to be held at Wolfson College, Cambridge. Talks to cover medieval rood screens, medieval and post medieval monuments. Further information www.cambshistoricchurchestrust.co.uk.

1-3 May **“Discovering Places”**. Watch the press for details. The idea is that many different buildings and sites will be open throughout the country – as the first of the celebratory events in the run up to the 2012 Olympics. www.heritagelink.org/discoveringplaces

1- 9 May **“Treasures Revealed in Leeds”**. Scores of historic churches will open their doors to visitors. Further information – www.treasuresrevealed.co.uk

8 May 2010 **“The Shaping of Nonconformist Architecture”**, a one-day conference arranged by the Centre for Dissenting Studies and the Chapels Society,



to be held at Dr Williams' Library, 14 Gordon Square, London WC1; chapelssociety@googlegmail.com.



8-9 May **SPAB National Mills Weekend**. Further information www.spab.org.uk

8-9 (and 15-16) May. **Lincolnshire Churches Festival**. Scores of historic churches throw open their doors. More information www.west-lindsey.gov.uk.

8- 31 May **Oxfordshire Art Weeks**. www.artweeks.org. Some 400 art exhibitions in public buildings and artists' studios throughout the county

15 May **“Penllergare, A Paradise Almost Lost”** A joint study day at the Civic Centre, Swansea by the West Glamorgan Branch of the Welsh Historic Gardens Trust and the Penllergare Trust.

26 May **“Inspired by Architecture”** An exploration with the London Chamber Orchestra of the relationship between architecture and music to be held at St John's Smith Square. www.lco.co.uk 020 7105 6205

29 May – 6 June **“Treasures Revealed in Wakefield”** A festival of historic churches which will open their doors to visitors during that week. Further information www.treasuresrevealed.co.uk

29 – 31 May **Art Alive in Norfolk Churches** A chance to see arts and crafts displayed in historic Norfolk churches. Further information www.norwich.anglican.org.

3 June - 29 August **“Ornament and Line. Hermann Obrist: Art Nouveau** Exhibition at Henry Moore Institute, Leeds.

11 June **“The Herkenrode Glass: The Revival of Lichfield Cathedral's Renaissance Treasure”** All-day conference organized by Society of Antiquaries. Admission ticket only. 020 7479 7080

12-13 June London Open Squares Weekend. Squares and private gardens throughout the capital are open. www.opensquares.org.

11-20 June **Broadway Arts Festival** looking particularly at the work of John Singer Sargent who painted some of his great works in this Worcestershire village which became colonised by a variety of wealthy artistic Americans (www.broadwayartsfestival.com Tel. 0845 190 5450)

12 June. Church Monuments Society Study Day on **Monuments of Much Marcle, Herefordshire** in Much Marcle Church and Village Hall. £25 including lunch. Contact: Dr Mark Downing, 01743 464780, 9 Kestrel Drive, Sundorne Grove, Shrewsbury, SY1 4TT

12 June - 31 October A major exhibition on **Caen Stone** to be held at the Museum of Normandy at Caen Castle.

18-27 June. **Stour Music Festival**. Centred on Boughton Aluph church, Kent. www.stourmusic.org

19 June - 4 July **London Festival of Architecture**

20-26 June **"Architecture and Artistry. Buildings and Gardens of the West Country"**. Operated by Wessex Fine Art Study Courses 01865 513157 wesfasc@talk21.com

26 June **"Suffolk Farmsteads and Farming from Medieval Times to 19th Century"**. Conference organised by Suffolk Historic Buildings Group - with talks on Church Farms and Model Farms, amongst others. Held at Lavenham. Cost including lunch £32.50. Details from Jane Gosling SHBG, 1 Lady Street, Lavenham CO10 9RA, tel. 01787 247 646.

3 July. **"Uncovering Medieval Houses"** with talks on London, Essex and Suffolk and national perspectives. Conference organised by Essex Historic Buildings Group. £20. Details from Ian Greenfield, Yew Tree Cottage, Stanbrook, Thaxted, Essex CM6 2NL. 01371 830416

1 July **AMS AGM**. Further details in Summer mailing.

17 July - 1 August **Festival of British Archaeology**. To register an event please email festival@britarch.ac.uk and for more details about the festival as a whole see www.archaeologyfestival.org.uk

31 July - 8 August **Norfolk Open Churches Week**. www.norwich.anglican.org. Downloadable booklet from March.

Until 1 August **"Japanese Inspired Patterns for British Homes, 1880-1930"** Exhibition at the Museum of Domestic Design and Architecture, Middlesex University, Barnet, Hertfordshire (0208 411 5244; www.moda.mdx.ac.uk).

6-8 August **"Jacobites and Tories, Whigs and True Whigs. Political Gardening in Britain 1700-1760"**. Conference to be held at Wentworth Castle, South Yorkshire. Contact Dr Patrick Eyres at pj.eyres@tiscali.co.uk or on 0113 230 4608.



4 September 2.30. **Annual Service at the Strict and Particular Baptist Chapel at Waddesdon Hill, Buckinghamshire owned by the Friends of Friendless Churches**. Further information from the Vestry Hall.

3-4 September 2010 **"The Blitz and its Legacies"** A conference to be held at the University of Westminster. Further information: peter.larkham@bcu.ac.uk.

9-12 September **Heritage Open Days**. www.heritageopendays.org.uk.

12- 14 September **European Days of Jewish Culture and Heritage**. This year the theme will be "Art in Judaism" – ritual art, synagogue embellishment and the creativity of Jewish artists, architects, designers and craftsmen. Further information nearer the day on www.bbuk.org or www.jewish-heritage.org.uk

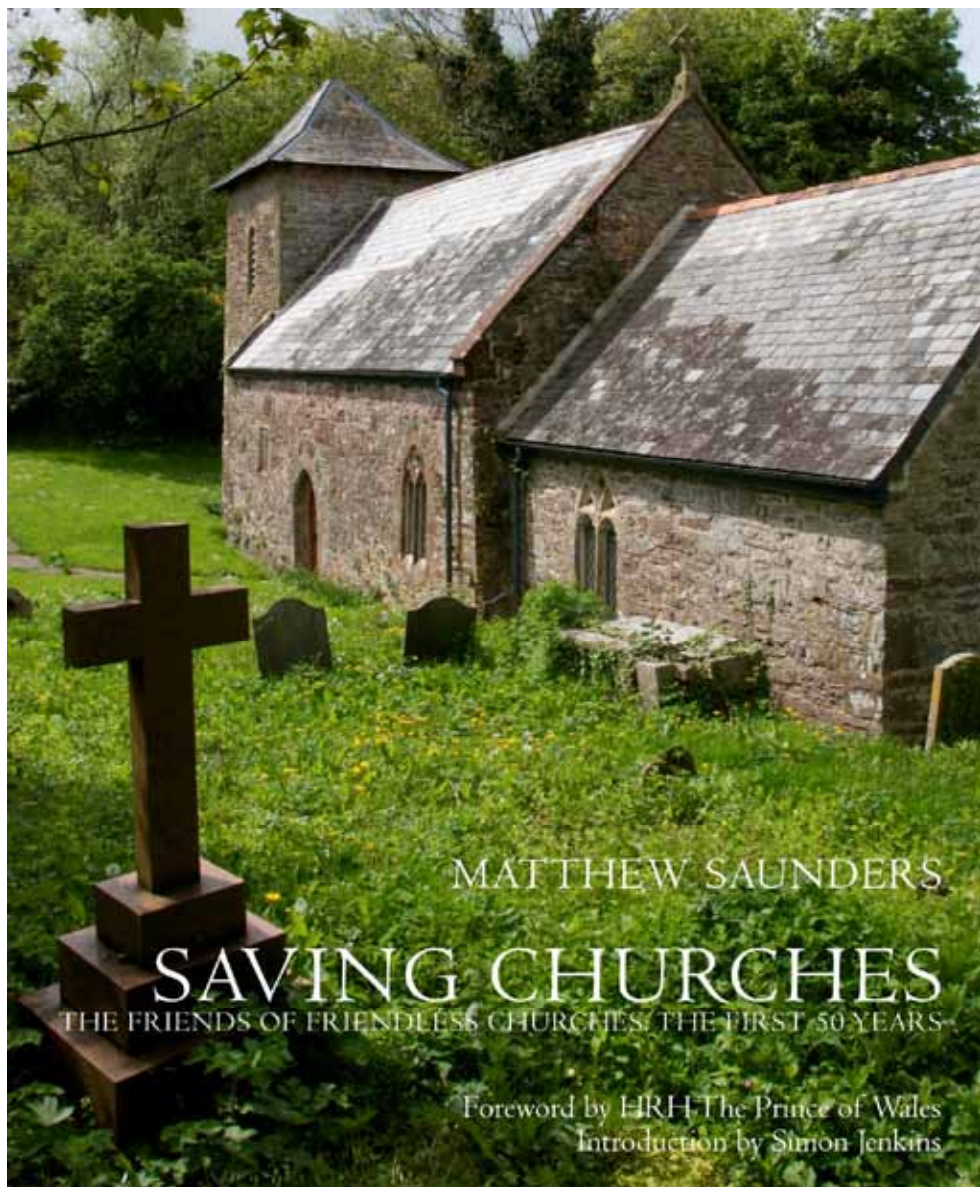
25 September Friends of Friendless Churches Annual General Meeting. Further details will be supplied in a separate mailing

2 October **"Wall Paintings"** Annual Conference of the Ecclesiological Society.

3-5 November 2010 **"Faith and the Future of the Countryside"** A 3-day ecumenical symposium. Further information: gillh@rase.org.uk

5-6 May 2011 **"Reappraising the Neo Georgian 1880-1980"** to be held at the Paul Mellon Centre for Studies in British Art in London.

2012 A Global Conference on Open Air Museums. Being developed by the Weald and Downland Museum.



The Friends of Friendless Churches has just attained its first half century. To celebrate these fifty years of achievement we have written a history and an account of all our churches. The text is accompanied by high quality photographs, specially commissioned for the purpose. The book is being offered to members at the discounted charge of £10, including post and packing. All you have to do is fill in the flyer and return it with your cheque and this beautiful book is yours. Normal price £16.99; discount price £10 for one, £18 for two. The publication date is 7th May so the book will not be despatched until after then. We intend to have a launch. Let us know if you would like to attend this.

PLEASE SEE FLYER