NUMBER 3

Newsletter

COTAC
CONFERENCE ON TRAINING IN ARCHITECTURAL CONSERVATION

INTRODUCTION

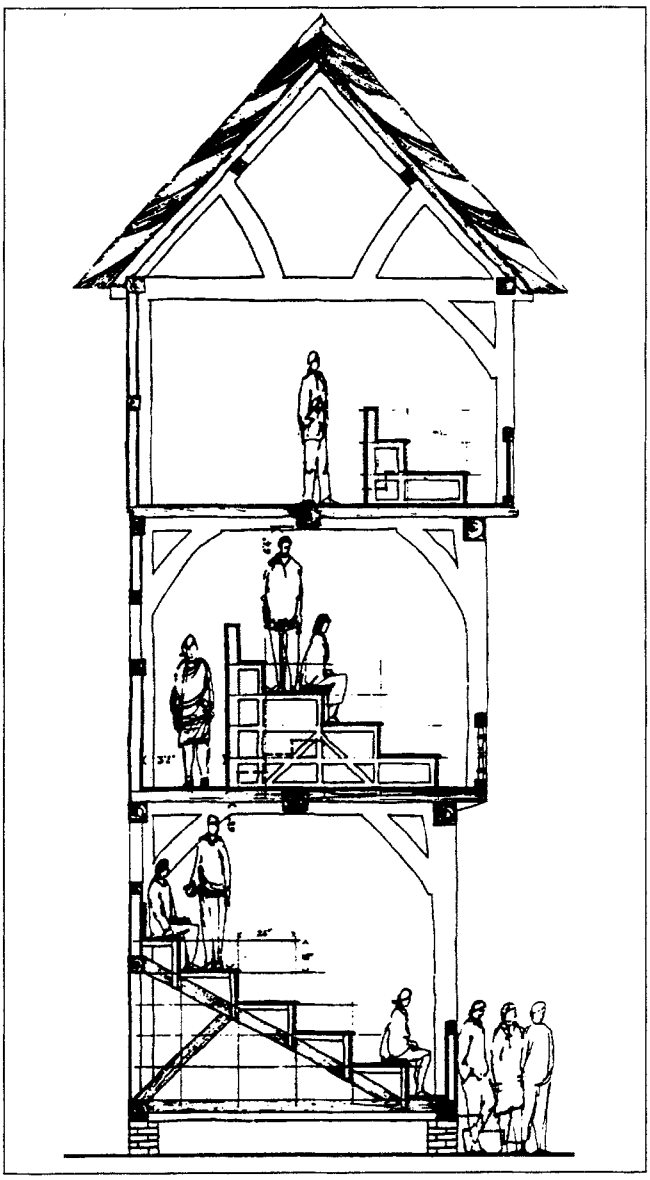
January 1994, the third issue of our Newsletter and twenty-one months into the three-year project, grant funded by the Department of National Heritage: progress continues to be encouraging as centres develop their range of facilities, contacts and services. In addition potential new members are being identified to fill some of the geographic gaps.

We are delighted to welcome the developing network at York, based on the collaboration of the Centre for Conservation Studies at the University, the College of Further and Higher Education and the Minster amongst others. The Centre for Conservation Studies forms part of the Institute of Advanced Architectural Studies (IoAAS) and was among the first Faculties in Britain to offer post-graduate education and research in building conservation. The international reputation of its teaching and courses greatly enhances the COTAC Network. More details about this are included later in the article by Peter Burman, Director of Conservation at IoAAS.

We are also pleased to welcome Chris Crooke to the COTAC team, working on a part time basis assisting with the administration at Keysign House. Chris is a retired architect with a strong interest in conservation. He has extensive experience in the public sector with the Department of the Environment both in this country and abroad and we are already noticing the benefit of his organisational abilities.

Focus this issue is on Plymouth, their conservation course and in particular their 'Cob' research project with the lead article by Linda Watson, Conservation Course Co-ordinator in the School of Architecture at the University.

The last few months have seen the launch of two conservation science services: Historic Building and Site Services at Bournemouth University and the Heritage Support Service by the Building Research Establishment. Dr Roy Butlin, the manager of the new BRE service, has written an outline of its capabilities and facilities in this issue. Enquiries for Bournemouth to Pamela Mackenzie, HBS Services Administrator, telephone 0202 595516, fax 0202 595255, or better still come to our



Shakespeare's Globe: typical cross section with seating. Drawn by Pentagram. Based on shop drawings by McCurdy & Co. *See article on page 11.*

KEYSIGN HOUSE, 429 OXFORD STREET, LONDON W1R 2HD TEL: 071 973 3615 FAX: 071 973 3656

International Conference organised in conjunction with the University from 24–26 May and see the facilities and staff for yourself.

The theme chosen for the Conference is 'Managing Uncertainty in Building Conservation' with the aim of developing three strands of argument: proper training and education produces operatives and professionals who can make the right diagnoses and prognoses and thus avoid errors; good project management enables the unforeseeable to be incorporated in the plan and be controlled; the use of conservation science ensures that remedial actions are soundly based and appropriate decisions can be taken before planning begins. We have been very fortunate to secure the services of Ms Jennifer Page, Chief Executive of English Heritage, to give the keynote speech and chair the Conference on the opening day, Tuesday 24th May. The programme will also include a review of the current and likely future developments of standards and accreditation in conservation followed by a visit to the new English Heritage training centre at Fort Brockhurst, and the day will be rounded off by a reception and dinner at the University with a celebrity guest speaker. Wednesday 25th will present a series of Project Management case studies from across Europe including British Rail's conservation of the former Midland Hotel at St Pancras. These will be followed by the latest information on patents and scientific analysis affecting conservation, concluding with a review and summing up of the two days. Thursday 26th will provide the opportunity for delegates to visit the other members of the Bournemouth Joint Centre including the Weald and Downland Museum at Singleton, the Lime Centre at Morestead near Winchester and Bursledon Brickworks near Southampton. Interested delegates please contact Graham Lee at COTAC 071-973 3615 for further information.

Details of other conferences, courses, grants and events are included later.

We have a review of the current progress with the National Vocational Qualifications by Richard Larcombe, Development Director of the Construction Industry Standing Conference.

Kathryn Fuller, a student from Lincolnshire College of Art and Design, relates her experience of restoring painted wall posters in the listed Lincoln Corn Exchange and Zibby Garnett tells of the recent exciting 'Royal Audience' for the RESTOREX Settles.

Richard Davies reviews the Conservation scene in Ireland following a Council of Europe sponsored visit in December and reports on the successful FORCE bid to develop training resources in combination with Ireland and Portugal.

Paul Simons is a new contributor to the Newsletter: he is a Director of McCurdy and Co. Ltd, specialists in Historic Timber Framed Buildings, and is currently carrying out some investigation into the viability of a timber conservation course of which more in future. His article in this issue covers McCurdy's timber frame work on the reconstruction of the Globe Theatre.

We include reports on the encouraging progress with Kent, Lambeth and the South Birmingham Network members' courses.

A good start to the New Year. Let us continue in our efforts to develop the Network throughout 1994. We would be very pleased to receive your views on any matters covered in the Newsletter, topics related to building conservation or contributions for future issues. Copy deadline for the next issue, Friday 8th April please.

Graham Lee and Maurice Mendoza, January 1994

ARCHITECTURAL CONSERVATION CENTRE (SOUTH WEST) UNIVERSITY OF PLYMOUTH Progress Report January 1994

PgDip/MA ARCHITECTURAL CONSERVATION

The conservation programme designed for professionals to attend on a part time basis is in its second year. The Framework of Conservation Module (Legislation, International and National Organisations and Policies) is complete, and the Techniques of Conservation Module which concerns the repair of the fabric of existing buildings is at the moment in full swing. Three further modules are being developed for early summer as options for the students and comprise the Repair of Cob Buildings: the Conservation of Historic Interiors; and the Urban Framework.

EARTHEN ARCHITECTURE PROJECT

The South West region is home to an unknown number of buildings made from earth, or cob as it is known locally. It has been estimated that over 40,000 earth structures exist in Devon alone. However, knowledge concerning the maintenance and repair of these buildings is in its infancy and little is known technically about earth as a building material in this country.

The Devon Earth Building Association (DEBA) represents a group of practitioners who have for over two years been trying to ensure the survival of the county's earthen inheritance. This group, together with English Heritage, have encouraged the University of Plymouth to establish the Earthen Architecture Project.

Earth building in action – building a cob wall.

This has been gaining momentum for eighteen months and we are at long last clear about some of the needs in the field of earthen architecture and have attracted sufficient funds in the short term to make considerable progress.

Our role is twofold in that we wish to develop a research programme and deliver training courses in the subject. This will allow us to fulfil two aims, which are to conserve both the earthen architectural heritage of this country and the tradition of building with earth in the hope that it may be considered a good contemporary material.

However, partnerships are necessary with practitioners to guide the nature of our research and to share the practice of our results. We are delighted that a national network has been formally developed which will be part of ICOMOS (UK). This will create an excellent platform for the University to liaise on its activities. Our relationship with DEBA has already set an excellent precedent for collaboration.

A substantial multidisciplinary team has already gathered together at the University. This is important to us as it represents an excellent opportunity to bring together departments frequently working in isolation, and to utilise the excellent facilities available in our laboratories. Parts of the project are already under way and we are very excited by their potential.

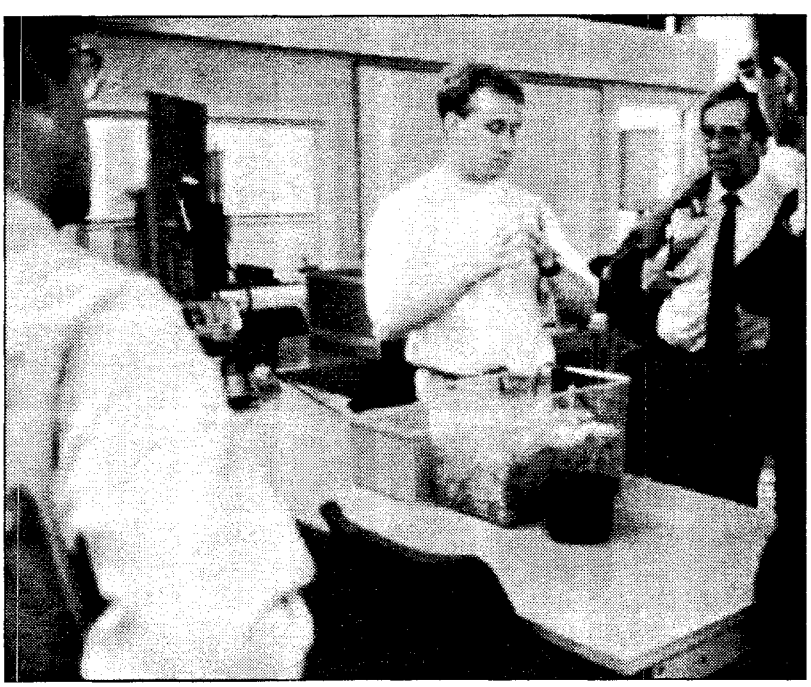
I was fortunate to attend the International Earth Conference in Portugal in October 1993, aptly named TERRA '93. This was a tremendous opportunity to meet participants from around the world and discuss the research which had already taken place. Over four hundred delegates now know about the British Earthen Inheritance through a lecture given by myself and Dirk Bouwens from Norfolk. What was also impressive was the exciting new building constructed from earth.

In December (funded by the Council of Europe Heritage Division) we visited CRATerre, the international earth centre near Lyon in France. Here we saw both old and new earthen architecture, but more importantly investigated how we could collaborate with an organisation, based within a School of Architecture like ourselves, but in this case at Grenoble.

I now feel comfortable that we can proceed with confidence particularly as the team working directly on the earth project has increased to three: myself, Project Co-ordinator; Jayne Richards, part-time Secretary; and Sue Harding, Assistant Co-ordinator. We shall keep you informed of future developments.

Linda Watson, January 1994

Larry Keefe (right), former Conservation Officer, seen in the laboratory where scientific analysis is to be applied to earth building.



YORK: A DEVELOPING NETWORK

The City and neighbourhood of York form a singularly appropriate focus for a developing network of collaboration in the historic buildings conservation field. At the heart of the City lies the Minster, with its continuing tradition of craft training through the skills associated with the Minster Stoneyard; the Minster also has a consultant conservator who can guide policy and raise awareness of conservation issues, in association with the Surveyor to the Fabric and Superintendent of Works. Close by is the York Glaziers Trust, an independent charitable trust working on the glass of the Minster and on significant glass throughout the country; the team currently includes an apprentice, who is being given every encouragement and help to develop her awareness and skills.

The University of York currently occupies most The King's Manor, an important historic place in its own right. Within the Institute for Advanced Architectural Studies there, the Centre for Conservation Studies has been running a postgraduate one-year training course in Conservation Studies for nearly a quarter of a century. It has two main options, in Building Conservation and Conservation of Historic Gardens and Landscapes respectively, and the professional disciplines currently represented include:

archaeologists
architects
architectural historians
building surveyors
engineers
horticulturalists
landscape architects
a stained glass conservator

At the York College of Further and Higher Education the School of Building has long been occupied in training students in the building crafts. Now the College and the University have signed a memorandum of agreement which makes possible a closer degree of collaboration. For instance, the Centre for Conservation Studies will be holding its sessions in practical building skills there this term (in stone masonry, brick work, and metals) for the first time, in a way which will enable the relationship to grow and develop. Eight of the students at the Centre are attending the College's 'Carving for Fun' course. The course is being run by a senior member of the College's staff who is also, on a modular basis, an MA student at the Centre for Conservation Studies. Advice, experience and teaching skills will in future flow in both directions.

The Ryedale Folk Museum has already become the base for the Centre for Conservation Studies' training in the use of lime; and this will be extended in the future to include wattle and daub, mud mortars and renders, and mud-brick and turf construction.

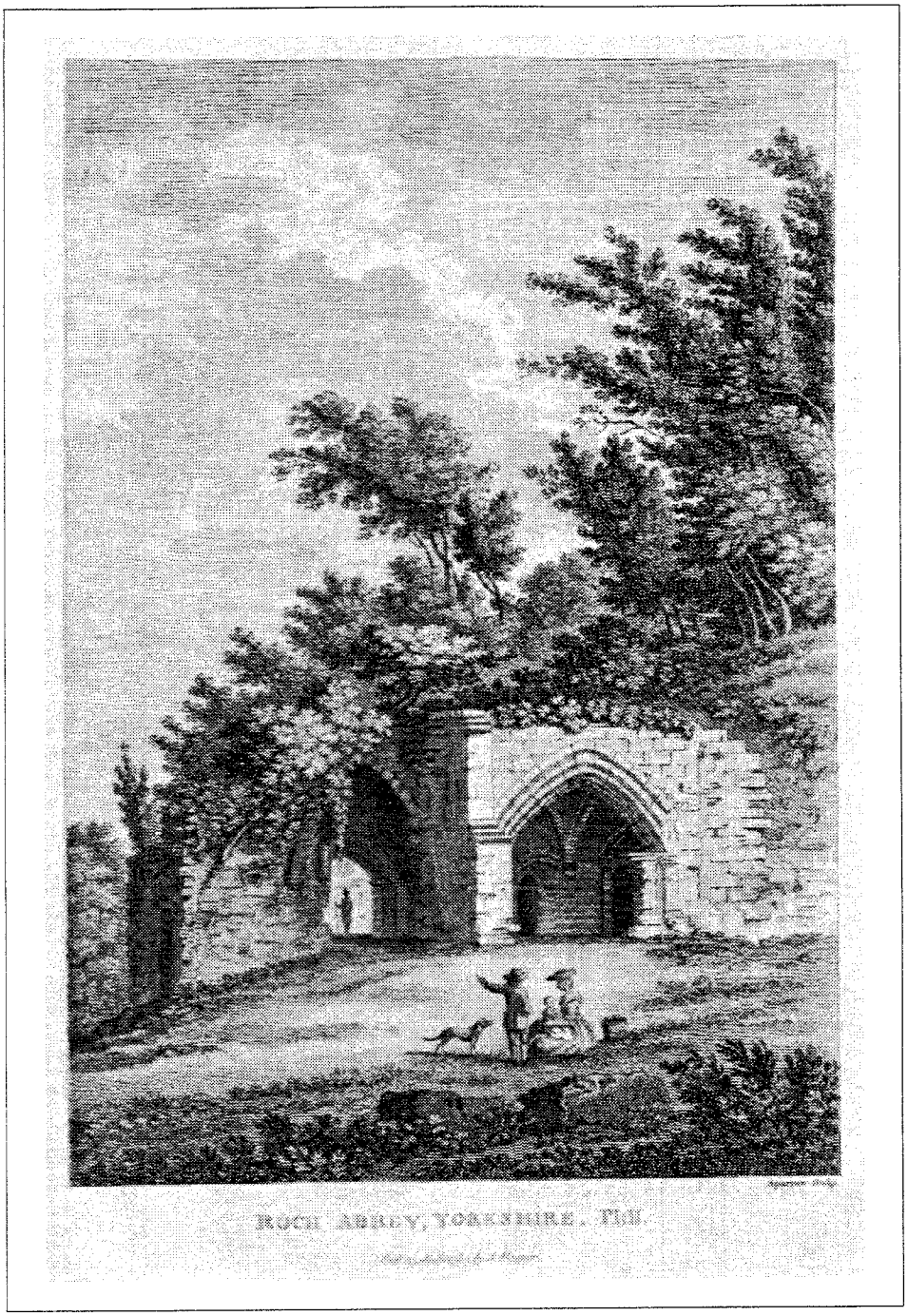
York has a strong regional partner in the local organisation of the National Trust, and also in the existence of enlightened private owners of estates with historic houses and landscapes, and there is a growing commitment to working together. This came to the fore last November in the organisation of a major conference on 'The Future of the Country House', and in the development of vernacular buildings and historic farm buildings studies in the region. A number of practical projects have taken place or are in the planning stage and, for example, last summer the ha-ha wall at Norton Conyers Hall was repaired by students from the Centre for Conservation Studies.

Singularly fortunate also is the existence in York of an office of the Royal Commission on the Historical Monuments of England, with a keen and enthusiastic staff. The Centre for Conservation Studies has collaborated with RCHME staff recently on the organisation of a conference on the recording of farm buildings; there is well-established collaboration in teaching students analytical and recording skills in relation to vernacular buildings in Yorkshire; and a joint summer school is in prospect.

Also important in this context is the City of York's own Urban Design and Conservation team. Invitations to share experience are valued in several directions, for instance, between the University and the City, and it is significant that the North Yorkshire Conservation Group (which brings together conservation and planning officers in the area) is led from York, and that the Association of Conservation Officers will be holding its annual conference here in March.

The number of international contacts maintained by the organisations already mentioned is prodigious, but they could perhaps with advantage be more widely shared. The University of York, for instance, has an agreement with ICCROM in Rome which enables students who have successfully completed ICCROM's Architectural Conservation course to come to York for a period of five months' residence to undertake a supervised dissertation leading to a York MA. Such a student is already warmly welcomed into the University community, but could also be introduced to the wider conservation community in York.

Recently a new body has sprung into existence which seems likely to improve contacts and relationships at all levels, namely the York Art-Workers' Guild. This came about as a result of fruitful collaboration between Dick Reid's famous carving workshop in York and the Centre for Conservation Studies. Following a well-supported inaugural meeting last December, a regular monthly programme of lecture and discussion evenings has now been established and there is in prospect an exhibition, a summer outing, a map of members' workshops, and a possible 'Open Day'. It is an opportunity to bring together in a meaningful way men and women working in architecture, art, design, craftsmanship (at the January meeting ceramics, metalwork,



Roch Abbey, Yorkshire. Published 15 July 1785 by S. Hooper.

stained glass, sculpture, lettering and textiles were all represented) and other skills. The aims of the York Art-Workers' Guild include providing a focus for cross-disciplinary discussion and collaboration, the development of ideas in support of training in skills, and exploration of the issues which lead to satisfaction in creative and right livelihood. William Morris and William Lethaby would have no difficulty in recognising the universality and significance of the issues!

A key point for all developing centres in the growing network of collaboration in the historic buildings field is the recognition that there are interests which can usefully be nurtured in particular places. In York we have so far identified the following as areas for particular exploration and growth: (i) the commissioning of works of art and craftsmanship for historic places; (ii) the survival and nurture of a tradition of good craftsmanship, through the development of skills and awareness; (iii) the development of analytical skills in architectural and garden history; (iv) rural and urban conservation issues, including management and good design; (v) the study of vernacular buildings in our area, particularly farm buildings; (vi) historic surfaces, externally and internally – authenticity; (vii) the nurture of traditional building skills and materials, and especially the use of lime in mortars and renders; (viii) the development of a conservation philosophy appropriate to our time and place.

Comments, views and reactions to all that is being developed will be warmly welcomed by participants in the York partnership, c/o Peter Burman, Director of Conservation Studies, The King's Manor, York YO1 2EP, telephone 0904 433963, fax 0904 433949.

BUILDING CRAFTS AND CONSERVATION TRUST, KENT

The Trust has been instrumental in establishing courses in Building Conservation at three colleges in the county recently, by the provision of seed corn funding. All are of six months duration and are run under the provisions of Training for Work in conjunction with the local Training and Enterprise Council (TEC). Candidates are selected by interview and need to demonstrate a satisfactory level of previous experience and hand skills. The courses provide a combination of training in the workshop and under college/professional supervision on site.

The first course is due to start on 21st February at Thanet College, Broadstairs, and consists of flintwork, historic brickwork and external rendering/stucco.

Others are to follow in the near future at Mid Kent College, Chatham Dockyard, in historic brickwork and joinery and at South Kent College, Folkestone in traditional heavy timber frame work to include panelling such as wattle and daub.

These build on the short courses run last year at Kent Training Centre, Dover, and the continuing successful courses, particularly in leadwork, at West Kent College, Tonbridge, which have been established for some time.

The Trust welcomes Ms Sheila Pound as Deputy Chief Executive to assist Alex MacLaren in running the organisation.

Alex MacLaren, January 1994

LAMBETH COLLEGE

The Master Crafts courses at Lambeth are progressing very well with fifteen students each on the full- and part-time programmes and an encouraging level of enquiries for next year. Peter Hillman and colleagues welcomed a group of mature students from the DIMETRE training establishment near Larissa in Greece to the UK on 24th January 1994. Similar to many training establishments in mainland Europe, DIMETRE is a private company. The students are from a range of backgrounds including architects, engineers and craft workers.

The visit provides for one week's comparison study of measuring and recording techniques between the two countries. They have chosen one of the chapels at Nunhead Cemetery as their study building and confirmed this is their first exposure to the conservation field.

It is hoped to build further exchanges from this visit, with British students from the Master Crafts courses returning to Greece later in the year and with the two training establishments promoting other co-operative ventures.

Peter Hillman, January 1994

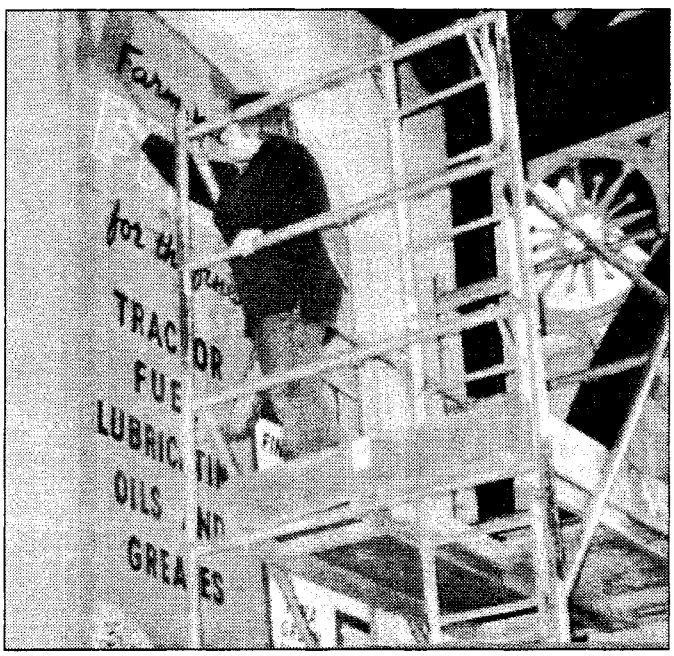
SOUTH BIRMINGHAM COLLEGE

The Euroform sponsored twenty-week conservation craft courses at level 3 have proved very successful with students progressing to a further sixteen-week Training for Work programme under the auspices of the Training and Enterprise Council (TEC). Many are now being successful in job interviews and demand for next year's courses has already begun with eighteen carpenters applying, who have been enrolled this year on an ACCESS course.

Colin Stott, January 1994

LINCOLN CORN EXCHANGE

One Monday afternoon in early November we were called together as a group, our heads full of assignments that were to be finished within the week. We were told of a real 'job' to get our teeth into. The task was outlined and after the initial panic had subsided, enthusiasm took its place. Assignments temporarily forgotten we learnt that whilst contractors at the Corn Exchange had been pulling off flock wallpaper (all the rage in the Sixties), they had revealed painted posters. Dates for these posters were bandied about, circa 1950s, but some were believed to be older.



(Above and below) Students working to clean and reveal painted posters at Corn Exchange, Lincoln

It was arranged that we, en masse, would visit the site and if still interested the logistics would be assessed. The developers were hoping to have converted the premises and to commence retailing by the beginning of December to take advantage of the Christmas trade. We therefore had three weekends and a number of days during the coming weeks where our timetable could be altered to include our first jobs as Historic Decorative Craftsmen.

After a brief lecture on the Health and Safety aspects, especially on the erection and stability of scaffolding, which was most definitely going to be used as the panels were 19 feet high, we were taken to the 'site'. It was chaotic. As we picked our way carefully through the rubble and what remained of the delightful crimson and cream wallpaper, our eyes took in the enormity of the posters. My first reaction was one of envy for those workmen who had stripped back the paper to discover words and pictures underneath. I must admit that the envy turned a little to horror as I looked around at the mess and the extent of the task before us, but we have excellent tutors who unerringly point us in the right direction and patiently explain techniques to us, so after a brief demonstration four students remained and had the honour of cleaning the first two panels.

The panels varied from very simple signwritten adverts to two which were our favourites and, incidentally, the oldest, which had doleful cows and very unsmelly pigs illustrated on them. All the firms mentioned were to do with agriculture, understandably, and all were local.

Built in 1879, the Corn Exchange is now a Listed Grade 2 building. My imagination ran wild, to have been there in the early 1900s, the smell of the corn and wheat, the bartering and the farmers coming together to complain about the weather and the prices at the mart – no change there!

As we all became involved we were eager to learn the history behind the signs, the signwriters and the building itself. We were fortunate enough to be able to date the signs that originally were thought of as 50s, but were in fact from the 30s. This information came from the horse's mouth so to speak, from the signwriter himself, Mr Toogood, whose very first job had been to paint one of the signs.

People who

remembered told us that during the war it became a cinema showing a feature, the Pathe news and a continuing cartoon to lure you back the following week. The 50s saw it as a roller skating rink and then later converted and wallpapered into a Bingo Hall. I wonder how many times 'house' had been called?

Working parties were organised with almost as much precision as an army going into battle. Buckets, sponges and brushes were collected and eight students arrived at 9 o'clock on the Saturday morning – it was even a little tidier – well, the rubbish was in heaps! In pairs we organised and checked our scaffolding, armed ourselves with buckets of water and set to wetting the signs and removing the few stubborn patches of paper. This completed, we followed with a strong solution of sugar soap, working from the bottom upwards to avoid runs which would mark the paintwork. The contrast between the cleaned areas and the unclean was dramatic and was very satisfying as the colours became bright and true again. Many of the panels were damaged and had to be repaired, but this was kept to a minimum. As a team we finished six panels in that first weekend and I must have climbed up and down that scaffolding at least a hundred times, or that's what it felt like!

At the end of the second weekend we had washed and sugar soaped all the panels except one. Colour matching began in earnest and the adverts were given a border in many cases and small sections of the wording were touched in. The remaining panel was in its way the most interesting and the one to raise a few questions. It had been painted over and another advert could be seen underneath. I and another colleague started colour matching and one hour later after whites and blacks had been added to various beiges we had a colour for the background. I then started stippling on the paint with a little trepidation. Was it a good enough colour match? Would it ruin the poster? And was I covering up the right bits?

That last weekend saw us finishing the signs on time, with each of us referring to them as ours and all of us very proud of our first job.

Kathryn Fuller, HND Historic Decorative Crafts
Lincolnshire College of Art & Design
January 1994

UPDATE ON THE RESTOREX SETTLES

In December HM The Queen went to Leicester to open the new Engineering Building at De Montfort University. Her Majesty had made it known that she was interested in seeing as many examples of student work as possible and to have the opportunity to meet students themselves.

As an associate college of De Montfort, Lincolnshire College of Art & Design was invited to send a piece of work and photographs of award-winning projects to form a display. Students and staff on the Historic Decorative Crafts course were naturally delighted when asked to send one of the 'Restorex Settles', designed and made in the Arts & Crafts style by students in the first year of the Higher National Diploma course. Supporters of the COTAC Network project may remember that the settles were commissioned for use on the COTAC stand at the Restorex '93 Exhibition at Olympia.

In addition, two students from the course were invited to meet the Queen: Kevin Hallsworth who designed the settles and was the leader of the team who manufactured them, and Kirsten Walley, also a qualified Lincoln ND Conservation & Restoration student, who worked on the redecoration of the Leadenhall Market in the City of London and is one of the gilders who worked on the decoration of the Ballroom of Newark Town Hall, winner of a Diploma of Merit, Europa Nostra Award 1993.

Zibby Garnett, January 1994

The Restorex Settle with designer/manufacturer Kevin Hallsworth (right) and Kirsten Walley (left).

BRE HERITAGE SUPPORT SERVICE

On the 6th of December in central London, the Building Research Establishment launched its Heritage Support Service, an event which was extremely well attended by a wide spectrum of professional interests. The main aim was to focus the attention of those with interest in heritage buildings on the very wide range of capabilities and facilities available at BRE including materials, structures, geotechnics, fire, timber, microbiology and more general building areas such as energy conservation, effect of the environment on buildings (and vice versa).

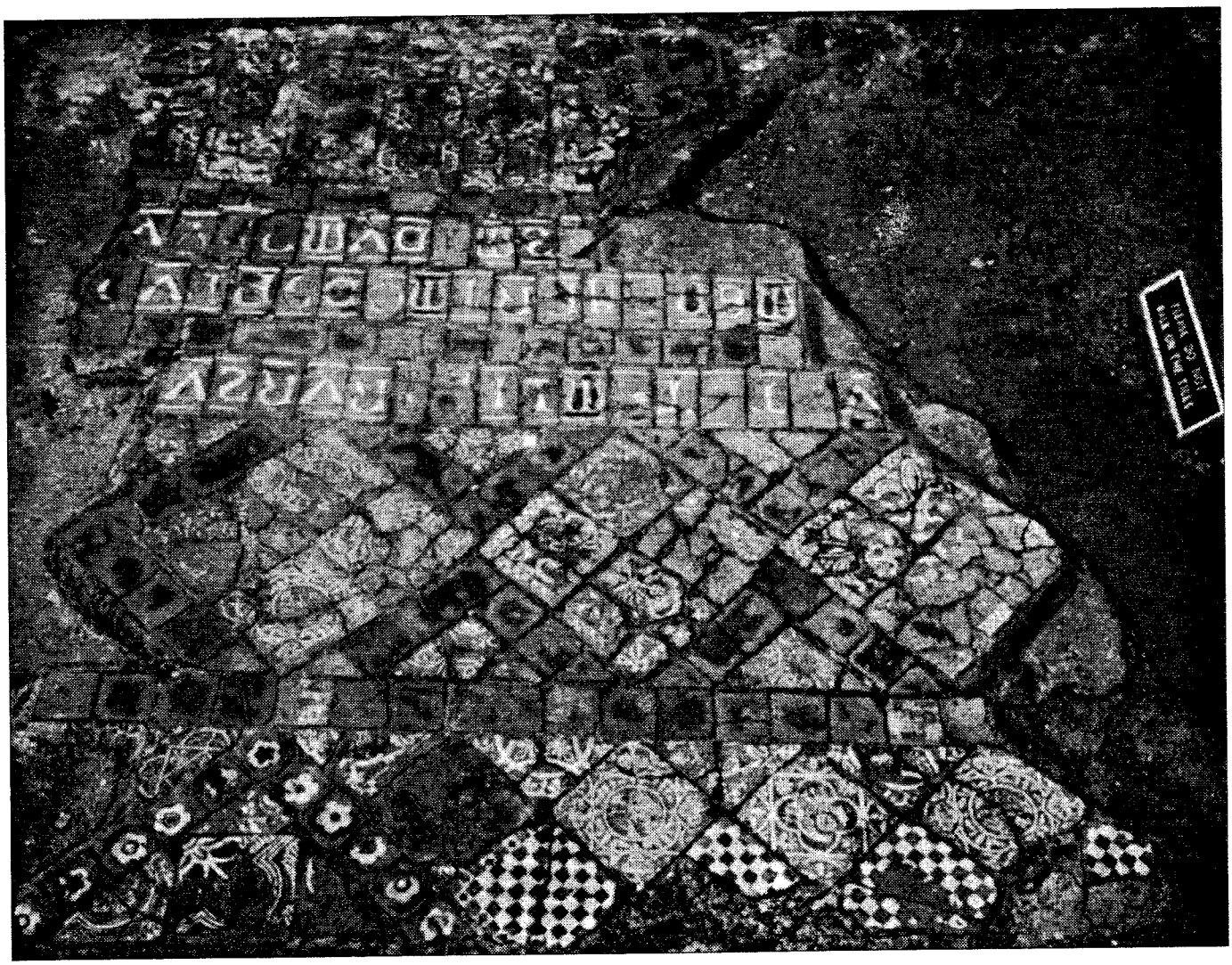
Mr John Fidler, English Heritage, gave some interesting background to the requirement for technical and scientific backup including identification of causes of decay processes in ancient building materials. Mr Roger Courtney, BRE Chief Executive, outlined the history and development of BRE, its current national and international status, the development of technical consultancy and its role in standards-making, describing BRE as the 'consultant's consultant'.

Mr Butlin, the manager of the new service, drew attention to BRE involvement in training quoting as an example a recent course for teachers of building science. It is hoped that this aspect of BRE expertise can be used to good effect by COTAC. He then presented the capabilities and facilities available at BRE via the new service, offering a well integrated package of technical expertise. Specific capabilities available within BRE are:

Materials

Capabilities in this area include research and expertise in stone selection and durability, mortars (both traditional and historic), graffiti, medieval tiles (Figure 1 shows medieval floor tiles at Tichfield), bricks and metal. In the area of timber materials, capa-

Figure 1 Medieval floor tiles at Tichfield



bilities include restoration and repair, selection and specification, conservation and wood preservatives. An essential aspect of treatments including painting is the undertaking of field trials and other evaluation of performance in use. BRE also has expertise in microbiology and insect attack; examples of work in these areas include remedies for prevention of death watch beetle in Kings College Chapel roof and dry rot repairs at the Royal Military College of Science. Facilities exist also for laboratory investigation of wood-rotting fungi, panel exposure test for wood primers, accelerated weathering capabilities and the determination of paint thickness.

Analytical facilities

These include scanning electronic microscopy (SEM), Fourier Transform Infra-red (FTIR), X-ray fluorescence (XRF), X-ray diffraction (XRD), together with petrographic analysis, surface roughness measurement and colour and gloss measurement.

Geotechnical capabilities

Include periodic or continuous monitoring and monitoring using electro levels (examples of where these have been used are the Mansion House and the leaning tower of Pisa) and the use of dynamic probing equipment to investigate the support capability of 'marginal' ground conditions such as old fill material.

Structural capabilities

Include structural advice and approval, testing and inspection and long-term structural monitoring. Examples here are the use of a laser test system to take remote measurements on a chimney and of tests to assess the integrity of a number of pinnacles on the Palace of Westminster by measuring response to an impact.

Fire technology

Comprises testing and research into the behaviour and protection of materials and structures in fire, of fire and smoke detection systems, of smoke venting and extraction systems and into fire chemistry and human behaviour. Examples were given of the fire at Windsor Castle (see Figure 2) and the subsequent testing of fire spread in heavy curtain material.

Advisory capabilities

These are comprehensive and include advice on condensation and damp, drainage, lighting, glazing, rain penetration, ventilation and weathertightness. Use of traditional materials is a common source of enquiry and examples were given of the use of cob in reconstruction and of a damp penetration problem.

Environmental issues

The environmental issues on which BRE can advise include energy conservation, effects of acid deposition, and other air pollutants, both internal and external. An example of an acid deposition site was given.

Security

This is a more recent topic added to the BRE range of activities and includes both building evaluation and component selection and evaluation.

As BRE has extensive facilities and a large number of staff it is perfectly placed to undertake commissions on a national or international level, to set up field and indoor monitoring trials and to undertake performance testing of components, systems and treatments. BRE, because of its flexibility, is capable of reacting to immediate needs and requirements, often at short notice.

There has been a good response from a range of organisations since the launch. For further information please contact Dr Roy Butlin on 0923 664850 or fax 0923 664786.

Figure 2 Fire damage at Windsor Castle

JOURNAL OF ARCHITECTURAL CONSERVATION

For some months Vincent Shacklock of De Montfort University has been nurturing the concept of an Architectural Conservation Journal. The idea is to provide an authoritative vehicle for disseminating original research and review papers on the architectural heritage and its conservation. All contributions would be refereed. Architectural heritage in this context is seen to have a wide interpretation including not only polite architecture and vernacular buildings but also the important relationship between buildings and external space, as well as encompassing work on historic parks, gardens and townscapes in their own right.

This concept has been warmly welcomed by the Conservation Course Directors Forum and has the support of COTAC. There is a group of founder member institutions including: the Architectural Association, Bournemouth University, College of Estate Management Reading, De Montfort University, Oxford University, Oxford Brookes University, University of Central England, and University of York, Institute of Advanced Architectural Studies. The Association of Conservation Officers which publishes 'Context' has expressed an interest and willingness to help as have ASCHB who confirm no concerns over the relationship with its publication 'Transactions'.

The Journal will be produced by Donhead Publishing with Dr David Watt and Mr Charles Mynors as joint editors supported by an editorial board. A good quality, well illustrated Journal is intended which will appeal to practitioners and academics alike including architects, builders, engineers, lawyers, planners, scientists, surveyors and other professionals involved with architectural conservation. First issue is targeted for January 1995 with 3–4 issues in the first year and quarterly thereafter. Subscription is proposed at around £40 p.a. and advance subscriptions will be welcome. A steering group has been established to carry the Journal forward to publication.

Although initially focused on the UK it is intended to develop a wider European and North American market and its editorial group is likely to take this into account having one or two overseas members. Ultimately full world coverage may be possible.

Any comments on this proposal can be made or further information obtained from: Mr Vincent Shacklock, Director of Postgraduate Studies, School of the Built Environment, Department of Building Surveying, De Montfort University, The Gateway, Leicester LE1 9BL, telephone 0533 532781/536242, fax 0533 577440.

We wish this exciting initiative every success.

Graham Lee, January 1994

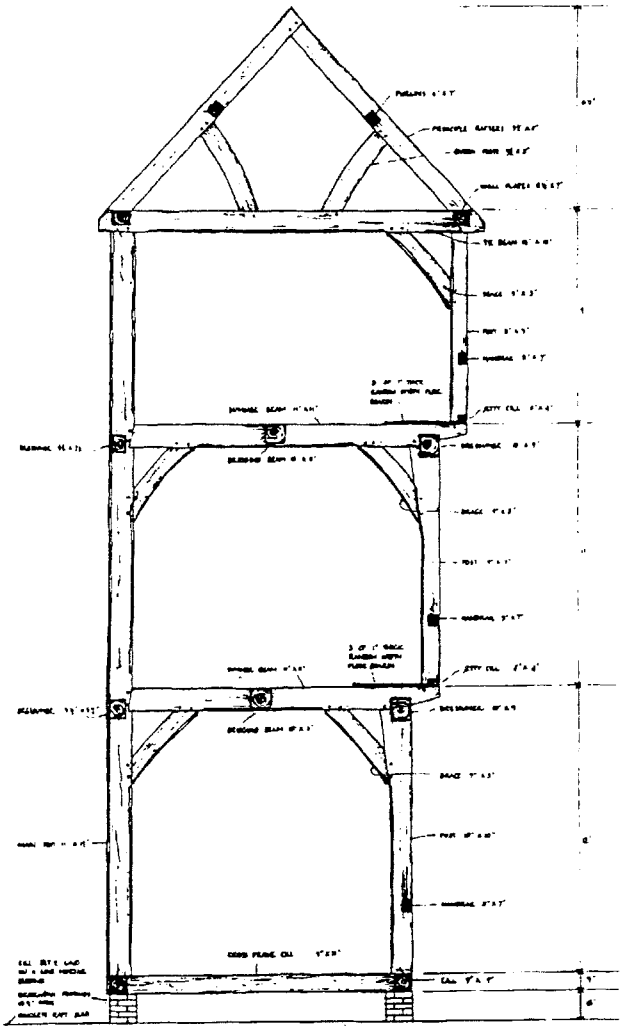
THE RECONSTRUCTION OF SHAKESPEARE'S GLOBE THEATRE
A Timber Framer's Perspective

When the first Globe Theatre was built on the South Bank of the Thames in Southwark in 1598-99, William Shakespeare was thirty-five. The theatre was destroyed in 1613 having been set alight by the firing of a stage cannon and was immediately rebuilt on the same foundations, just three years before the Bard's death. The second Globe survived until 1644 when it was pulled down by the Puritans to make way for tenements.

It was exactly 350 years since the construction of the first Globe that Sam Wannamaker, an American actor just turned thirty and in London for the first time, visited Bankside to find the site of the theatre where Hamlet, Othello and King Lear had been performed for the first time. It was 1949. He was disappointed to only find a grey and dirty plaque on a brewery wall commemorating the site and from that day began to develop his ideas for the creation of The International Shakespeare Globe Centre, at the heart of which will be a reconstruction of the First Globe Theatre.

Work eventually started on site in 1989 with, to date, £6.7m being spent on the concrete work and structure that will provide the raised piazza for the Globe and keep the Thames out of the basement workshops, studios and museum. The total development will eventually cost some £20m, with the construction cost of the Globe itself in the region of £3m.

McCurdy and Co. are a small, specialist contractor and consultancy firm working on historic timber framed buildings and new timber structures. The company is over eighteen years old and was formed when three architecture students involved in dismantling and re-erecting buildings for open-air museums decided that there was a niche for a specialist firm in timber framing. Based in workshops in Stanford Dingley, Berkshire, the eight



Shakespeare's Globe, 'Two Bays' cross section. Drawn by Pentagram based on shop drawings by McCurdy & Co.

craftsmen, under the leadership of Peter McCurdy, have worked on some of the finest timber structures in the United Kingdom.

It was inevitable that the company would wish to become involved with the Globe Theatre and since 1989 Peter McCurdy has worked closely with the project architect, Jon Greenfield of Pentagram, in developing the designs of the theatre's timber structure and evolving the complex jointing system of such a specific and unusually shaped building type. This process has required extensive historical research using documents and topographical records, as well as visiting and recording over thirty-eight historic structures in a search for contemporary evidence of the work and ingenuity of the master carpenters of the late 16th century. This path of discovery led to the construction of two experimental bays of the twenty-bay, three-storeyed, jettied structure in June 1992 which now form the prototype for the fourteen galleried bays around the perimeter of the open-air auditorium. The remaining five bays of the structure are behind the fixed stage wall, known as the 'frons scenae', at the back of the projecting stage area.

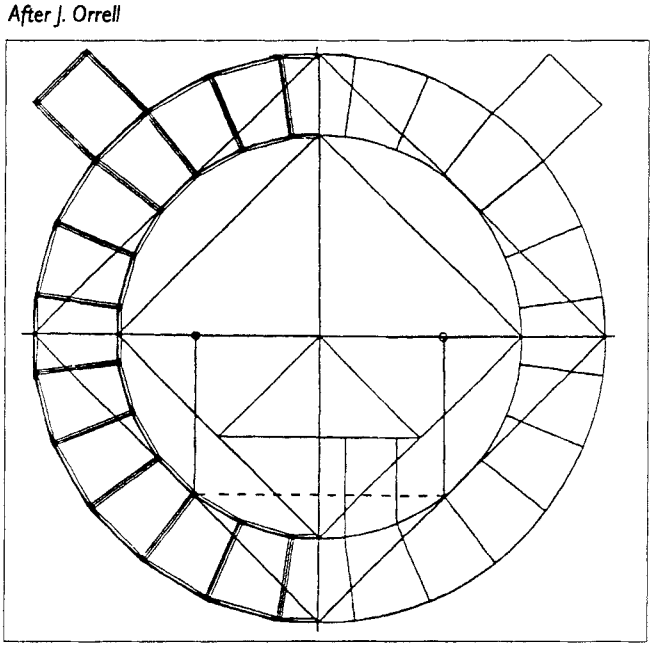
It is worth spending some time to examine how judgments have determined this design and the processes that the carpentry workshop is now following to fabricate the first traditional timber framed building to be erected in London since the Great Fire of 1666. The brief has, however, always remained unchanged being to devise a reconstruction of the First Globe Theatre modified only where strictly necessary to meet current building legislation, so that the theatre can be used for performance.

An academic committee was formed some years ago to advise on the technical and historic aspects of the reconstruction and originally it proposed that The Globe should be a twenty-four sided polygonal structure, with three levels of galleries around the perimeter enclosing an open yard and a covered stage, a fixed stage wall (the frons scenae), a heavens above the stage and a tiring house behind. The dimensions of the playhouse followed those derived by Professor J. Orrell from Wenceslas Hollar's panorama of London drawn from the tower of Southwark Cathedral in 1616 and showing the second Globe.

Thus, the outer ring was set within a circle of ninety-nine feet diameter and an 'ad quadratum' method used to derive the seventy-two feet diameter of the inner circle. The stage was shown taking up half of the open yard and its width was a projection from the width of five perimeter bays upon which were built a tiring house allowing for an ample frons scenae accommodating three doorways to back stage. Two staircases will be incorporated in this arrangement at either side of the backstage. Two other original stair towers are known to have existed and relate to the recorded means of escape from the first fire of 1613. The storey heights were set at first, thirteen feet three inches, second, eleven feet six inches and third, nine feet nine inches. The surviving contract for the Fortune Theatre was of invaluable assistance when arriving at this layout.

Since this formula was envisaged, archaeologists discovered substantial evidence from the foundations of the Rose Theatre and The Globe and the layout was modified. The complete plan would be a twenty-sided polygon set inside a circle of one hundred feet in diameter with an inside circle of seventy-four feet eight inches diameter. At this point, it was decided to reconstruct two bays of the galleried structure as this was the smallest composition of the structure to contain all the component

Ninety-nine feet diameter, 24 sided, ad quadratum. The original proposal. After J. Orrell



timbers and be structurally stable when free standing. This was to test how the structure was made, how it was jointed together and the size of the structural timbers. Decoration of the frame was not considered as it was believed that this had always been applied later because of the rapid pace at which the theatre had been originally constructed. The prototype bays would also allow for structural testing, fire tests and to examine seating and circulation arrangements and sight lines to the stage.

The process of setting out the frames of the bays is one in which the carpenters work to extremely high levels of accuracy as separate two-dimensional frames are laid out and fitted in the workshops prior to transportation to site when the first full three-dimensional erection occurs. The one hundred feet diameter was based on the dimensions across the corner points of the polygon; the gallery widths however are based on the dimension from the mid-point of the 'flat' facet running between the corner points of the bays. Thus the figure across the outer face of the outer ring becomes ninety-eight feet nine inches and across the inner face of the inner ring seventy-three feet nine inches, supplying the workshop with the basic footprint of the theatre.

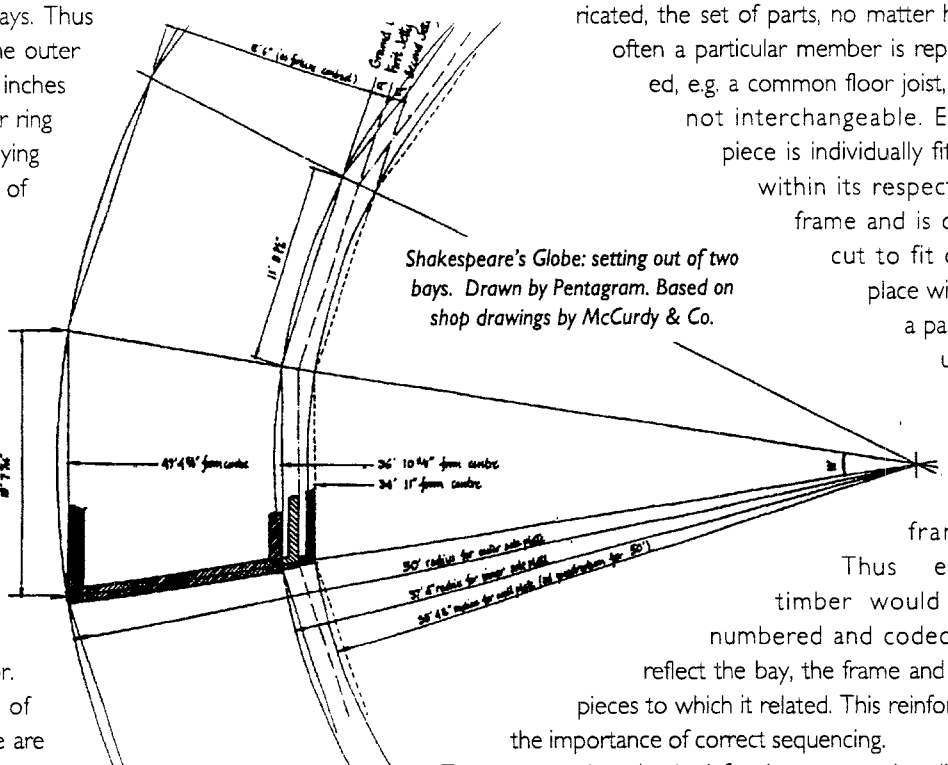
The Master Carpenter who was responsible for the design, fabrication and erection of The Globe was Peter Street, one of the foremost craftsmen/designers of his time. Although Street's work falls into the vernacular tradition he would, upon agreeing the basic size and layout of a building, have been responsible for all aspects of the construction including the present day roles of architect, engineer, quantity surveyor, project manager and main contractor. This role somewhat resembles that of the Design and Build process that we are now familiar with. Sir John Summerson has alluded to this . . .

> "Nothing remotely like an 'architectural profession' existed. The word was rarely used in the 16th century and its connotation was in every sense ornamental . . . The title seems to have been adopted by or applied to craftsmen who knew how to handle the new architectural grammar (of the Elizabethan renaissance) in any material. The truth is, of course, that the craft of building was still conducted as it had been for hundreds of years: that is to say, by master craftsmen who were apprenticed and trained in the quarry or the workshop . . ."

In France and Germany there are still established, if small and highly secretive, apprentice based timber framing guilds. Not so in Britain, and it is largely through the research of Peter McCurdy and the Weald & Downland Open-Air Museum that it has been possible to rediscover, to a large extent, the traditional methods of the English carpenters. It is the subject of another essay to discuss these aspects in detail, i.e. the use of reference planes and points, 'face up' alignment from sawn faces, scribing, timber selection, timber conversion and procedures in the framer's yard. The following subjects should however be clarified in respect of The Globe:

1. The method of erecting the frame on site followed a set sequence of one member following another depending on the design and formation of the inter-related frames, i.e. wall frames, floor frames, cross frames and roof frames. This is known as 'piece-on-piece' and does not confirm to the often held view that whole frames were assembled on the ground and hauled upright and secured in one operation.

2. Although timber framed buildings are prefabricated, the set of parts, no matter how often a particular member is repeated, e.g. a common floor joist, are not interchangeable. Each piece is individually fitted within its respective frame and is only cut to fit one place within a particular frame. Thus each timber would be numbered and coded to reflect the bay, the frame and the pieces to which it related. This reinforces the importance of correct sequencing.



Shakespeare's Globe: setting out of two bays. Drawn by Pentagram. Based on shop drawings by McCurdy & Co.

3. The sequence is a clearly defined process and outlined in the original contract for the Fortune Theatre which refers to 'make erect, settup and fully finishe'. Making describes the selection of growing timber, felling and conversion to framing-up in the carpenter's yard. Erection is the fitting together and fixing of the primary elements of a timber frame on site. The Set Up refers to the secondary features such as partitions, carcassing and seating tiers and Finishing refers to lath and plasterwork and painting.

In the case of The Globe, the three storey high back wall posts have as many as twenty-six other timbers jointed into it on three of the posts' four faces. As each wall post is lowered into the frame, located by a tenon into the cill beam, it receives ten tenons from other, adjacent timbers, all of which have to be guided in simultaneously. This can only be achieved with an allowance for some movement in the joints and the use of leading edges to the tenons of adjacent timbers. The main post is

supported on blocks under the shoulders of its lower tenon in order to engage all adjacent tenons prior to lowering it the last six/eight inches when all joints slide home. The fact that the front wall is jettied on the first and second floors allows for this sequence to proceed relatively straightforwardly. If however the front wall post was also the full three storeys in height, the operation would involve the temporary support of two posts each thirty-two feel long and weighing three-quarters of a ton whilst engaging sixteen tenons, a far more difficult and demanding sequence.

In briefly outlining some aspects of the 'learning curve' of master craftsman and architect in establishing the methodology and understanding of 16th century carpentry tradition, The Globe Theatre project has taken on a new dimension from that of being simply a timber framed building. It is a work of art that has revealed elements of lost knowledge in the process and will reveal more when the stage structure, heavens, tiring house and staircases are framed up. As a result of these processes McCurdy & Co. have documented and recorded all aspects of work on the frame of The Globe in thorough detail which we wish to make use of and disseminate. Much of the company's experience has now been built into a proposed timber conservation and repair framework which is to be adopted by Bournemouth University as the core curriculum of a new MSc postgraduate course in timber conservation. We also hope to see this depth of experience applied to practical training courses aimed at NVQ Levels 3–4, based on Master Craftsmen aspiring once again to see excellence attained in traditional building processes. It is hoped to write in a future issue about this timber training framework and the latest developments in courses available.

Postscript

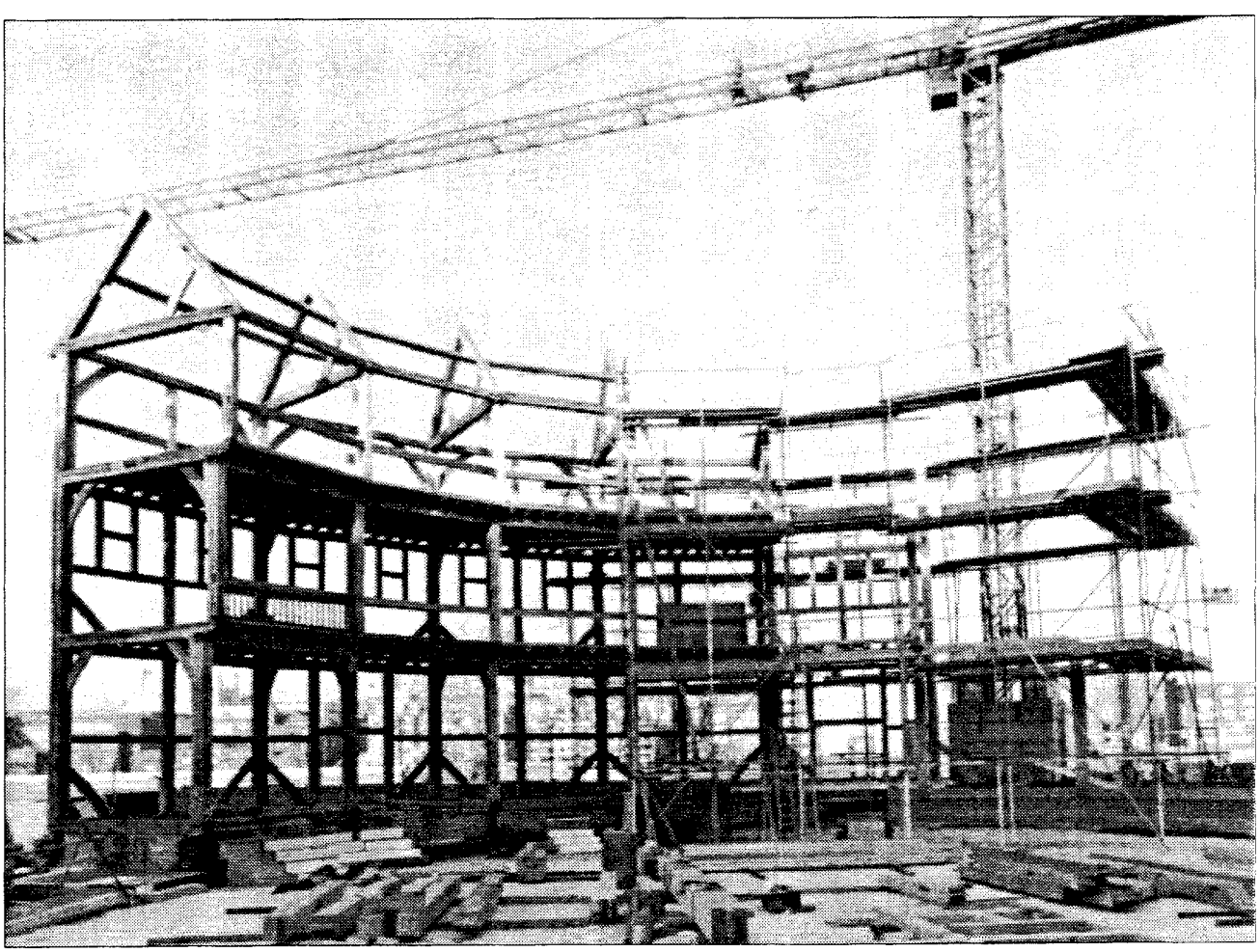
A: Whilst preparing this article, the leading light of The Globe Theatre project, Sam Wannamaker, died on 18 December 1993. Without him the project would not have happened – because of him it will be completed as a fitting tribute to his enthusiasm, energy and vision.

B: The information in this article is, in the main, taken from an extensive account of the creation of the two experimental bays in 1992 by Jon Greenfield, of Pentagram Design Ltd, and Peter McCurdy of McCurdy & Co. Ltd. The interpretation of the information is that of the author of this article.

C: If specialist groups wish to visit the site of The Globe Theatre and the Museum run by the International Shakespeare Globe Centre, please contact Peter McCurdy, McCurdy & Co., on tel: 0734 744866.

Paul Simons, McCurdy & Co.

Timber frame under erection at Shakespeare's Globe Theatre.



CISC
NVQs/SVQs in Building Conservation

CISC AND CITB TAKE UP COSQUEC'S BATON

The development of occupational Standards in Building Conservation took an important step forward at the end of 1993 when COSQUEC (the Lead Body for Environmental Conservation) agreed that this domain should henceforward be the responsibility of CISC and CITB working together in a joint committee chaired by COTAC. CISC's brief is to produce an NVQ/SVQ framework for the Built Environment sector at professional, managerial and technical levels; CITB is responsible for craftspeople and operatives.

CISC is seeking early funding from the Employment Department for a project to develop NVQs/SVQs at Levels 4 and 3 in Building Conservation Management and Technical Support. It is proposed that the project be managed by Richard Davies, who is COTAC's representative for CISC affairs. "I am delighted with the close co-operation which COTAC, CISC and CITB have established," said Richard, "and I look forward to working with Richard Larcombe of CISC and Gordon Grace of CITB. I should also like to thank Keith Turner of COSQUEC for enabling such a smooth handover and his continued support in areas of their specialism such as archaeology."

THE FUTURE FOR CISC

Funding for CISC's activities has been secured only as far as July 1994, and at the recent AGM in December, CISC members debated the options for the future. Professional bodies would like to see early establishment of an Occupational Standards Council; employer bodies would rather that CISC maintained its present structure for another year. Negotiations with the Employment Department will seek to find a formula acceptable to all CISC members.

CISC's PRIORITY PROGRAMME

The first NVQs/SVQs now accredited – in Building Site Management and Building Maintenance Management – are being implemented by colleges and employers. The next tranche of NVQs/SVQs planned for development and trials include the following:

Title	*Level*
Contractors' Technical Support	3, 4
Project Management	5
CE Site Management	3, 4
Business Management	4
Transportation	3, 4
Building Conservation	3, 4
Facilities Management	3, 4
Town Planning	3, 4

When the assessment trials have been completed, CISC hands over to the appropriate Awarding Bodies to deliver the NVQs/SVQs. COTAC will be playing a leading role in Awarding Body arrangements in Building Conservation.

CISC LAUNCHES E & T FORUM

In 1992 the Education and Training providers in the construction sector called upon CISC to establish a forum for debate and action, in order to involve educators and trainers in the development of NVQs/SVQs at higher levels.

Details of this forum have now been finalised, and following regional conferences in Belfast, Bristol, London, Manchester Wakefield, Wales and Westminster, others are planned for:

Region	*Venue*	*Date*
Central Southern	Portsmouth	22.3.94
North	University of Northumbria	24.3.94
Midlands	Nottingham Trent University	12.4.94
Devon & Cornwall	University of Plymouth	20.4.94
North West	Liverpool John Moores University	2.6.94

"Education and training providers are key players in the development of NVQs/SVQs," said CISC Chairman Alan Osborne. "These regional conferences will be an essential contribution to CISC's work. I would urge all those in the E & T community to come and discover what CISC has achieved; to find out how they can help CISC produce high quality NVQs/SVQs; and to identify and exploit the commercial opportunities which NVQs/SVQs will present to the E & T sector."

Delegates to these regional conferences should be able to count attendance towards their CPD/Staff Development records.

CISC already holds a comprehensive mailing list, but anyone wishing to register early interest in attending these conferences should contact Richard Larcombe at CISC, The Building Centre, 26 Store Street, London WC1E 7BT, telephone 071-323 5270, fax 071-580 9641.

DUBLIN VISIT

The immediate problem for the COTAC team when they visited Ireland in December was to separate the differences from the similarities. There is so much more than language that reflects our common culture, yet the longer we spoke with our hosts the more we were able to understand the pride in a clear cultural identity as well as to realise the true impact of their closer working relationship with Europe generally.

Our visit, along with a number of other overseas missions last year by members of the Network, was to explore the potential for the development of education/training links between the UK and other European countries. COTAC already had one co-operative venture submitted in the form of a FORCE proposal for research into the needs and best delivery methods of training for building contractor firms. We now know that this bid, involving Ireland, Portugal and the UK, has been successful and shortly COTAC will be approaching its member institutions and Network partners with detailed proposals.

Our hosts represented a broad range of potential partners: • central government (the Office of Public Works); • the training agency FAS; • local government (Drimnagh Castle Restoration Project, Dublin); • the Employers (Construction Industry Federation); • the education/training centres (University College Dublin, Tallaght Regional Technical College, Dublin Institute of Technology).

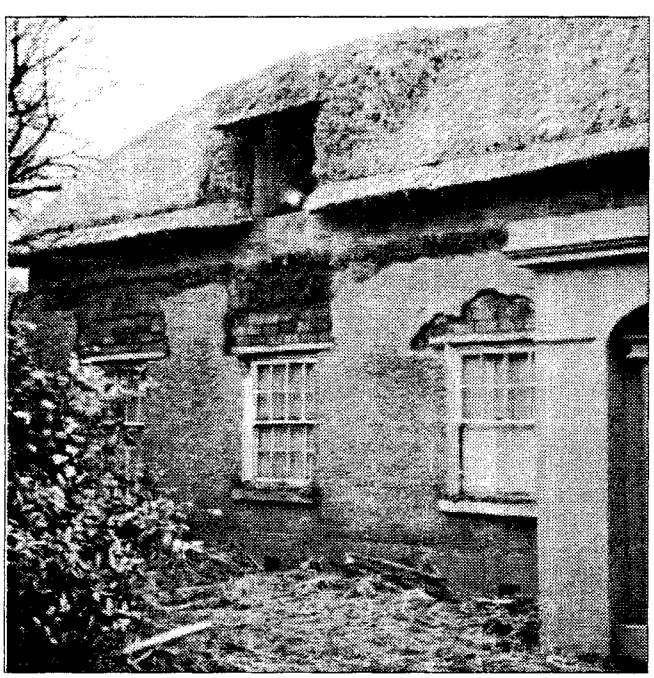
Even in the limited time available we saw three live projects: the privately funded restoration of a cob and thatch cottage, the use of Drimnagh Castle for hands-on training in a range of crafts for school leavers/mature students, and the ongoing maintenance programme for Kildare Cathedral, largely funded through public subscription.

How to summarise our conclusions? It must be remembered that the Irish economy in general and its construction industry in particular is a fraction of the UK's; its GDP is 10% of Britain although the per capita income is fractionally higher than ours. The architectural character and historical construction techniques clearly reflect our common culture and traditionally the construction industry looked to Britain as its main market. But this has changed remarkably since Ireland joined the European Community in 1973. Firms and individuals now expect to work in mainland Europe and are generally far better equipped in terms of language and management skills to take advantage of the opportunities available.

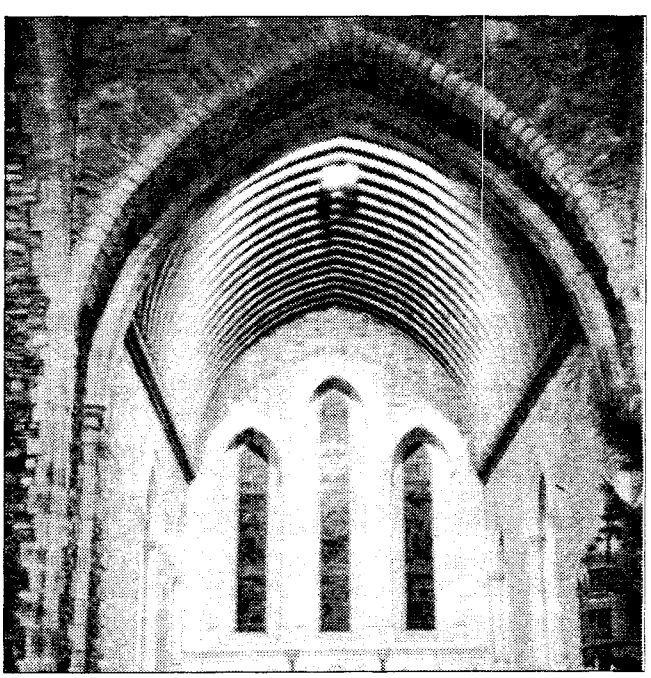
On the other hand we found the Irish mechanism for town planning and heritage management less developed than in many other European countries. This is now the subject of a central government review as is the framework for education and training. Similar to the UK there are skills shortages at all levels and disciplines. There is however a well-established, full-time post-graduate professional course in architectural conservation at the School of Architecture, University College Dublin.

We experienced a desire to cement Irish/UK contacts at all levels and now have to develop the specific programmes with our Network partners. Follow-up action has started and we hope to see results within the next few months.

Richard Davies, January 1994



Cob and thatch cottage near Dublin



Repair works at Kildare Cathedral

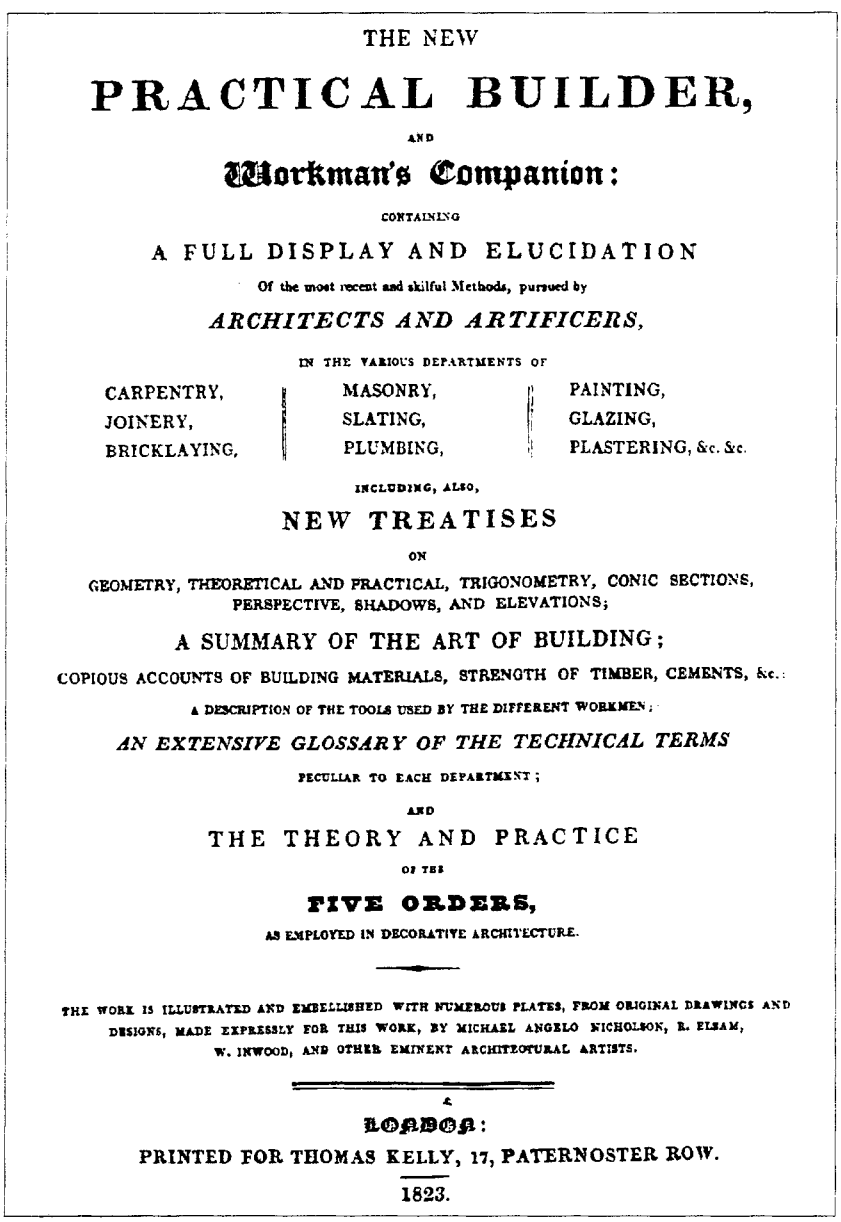
BOOK REVIEW

The New Practical Builder & Workman's Companion, Volume I, by Peter Nicholson

Peter Nicholson (1765–1844) was a Scotsman who was apprenticed to a cabinet-maker, and as a young man of 23 he taught at evening classes in a mechanics school in London to raise the money to publish his first book on carpentry. He returned to Scotland and practised for eight years as an architect. In 1808 he was appointed Surveyor to the county of Cumberland. Nicholson devoted his life to the application of scientific methods in building, and wrote many books and papers.

This book is volume one of a two-volume set: volume two will follow in a few months. It is an unabridged and unaltered copy of the work originally published in 1823. The book is hardback, sewn in signatures in the method traditionally used in the best books, so that pages will not drop out as they do with paperbacks.

If you are involved in any way with Georgian buildings this book will be one of your most useful resources. Volume I costs £45.00, post and packing included, and may be obtained from Beacon Books (Bath), 3 Mount Beacon, Bath BA1 5QP, tel: 0225 424647.



THE NEW

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AND

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Of the most recent and skilful Methods, pursued by

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INCLUDING, ALSO,

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ON

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A DESCRIPTION OF THE TOOLS USED BY THE DIFFERENT WORKMEN;

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LONDON:

PRINTED FOR THOMAS KELLY, 17, PATERNOSTER ROW.

1823.

CONFERENCES, COURSES, SHOWS, APPEALS AND GRANTS AVAILABLE

CAREERS IN THE ENVIRONMENT IN EUROPE

In conjunction with
the European Federation of Environment Professionals – EFEP

Date: March 1994 (date to be advised)
Time: 9.15am – 4.30pm
Venue: London Guildhall University

This event focuses on the career opportunities, transferability of qualifications and environmental skills required across Europe.
The conference will be of interest to all those concerned with employment issues generally and more specifically in Europe, as well as those interested in the environmental sector.

Further details from:
Monica Hale, Faculty of Human Sciences,
London Guildhall University, Calcutta House,
Old Castle Street, London E1 7NT.
Tel: 071-320 1126. Fax: 071-320 1121

Letter from the Director of the European Centre for Training Craftsmen in the Conservation of the Architectural Heritage

I am pleased to announce on behalf of the Centre that the British committee for the safeguarding of Venice – **Venice in Peril Fund, 8 St James's Place, London SW1 1PD**, will award, as it has done in the previous years, a scholarship to a British candidate with the required qualifications.

The scholarship relates to the standard courses of three months' duration, open to all those involved in the conservation of the architectural heritage: craftsmen, restorers, technicians, engineers, architects, and other specialists.

Applications should be sent to the **European Centre, Isola di San Servolo, Casella Postale 676, I-30100 Venezia, Italy**.

Wolfdietrich Elbert, Dipl.-Ing. Arch.

Letter from SAVE Britain's Heritage

68 Battersea High Street, London SW11 3HX
Tel: 071-228 3336 Fax: 071-223 2714

'ELEMENTARY, MY DEAR WATSON': SHERLOCK HOLMES BREATHING NEW LIFE INTO OLD SCHOOLS

I would be very grateful if readers of the Newsletter could have a look at the village, town or city schools in their area.

I have been asked by SAVE Britain's Heritage to write a report on urban school buildings in England, Scotland and Wales, which will include articles on school design and a gazetteer of typical schools in these three categories: those that have been demolished, schools which are closed awaiting a future, and successful examples of conservation, including reordering for educational purposes and for new uses.

The aim of the report is to offer local education authorities and other school building owners, as well as potential investors and developers, a positive message on the quality and character of schools and of their economic value as buildings. The report will be on the lines of others by SAVE, the most recent being 'Deserted Bastions' on naval and military architecture.

Ideally, I should like a photo, notes on the school's history, and details of the loss/threats to its future/reuse; but even a name and address will help me to go to the local education authority.

I look forward to hearing from you. Your help will be most appreciated!

Please reply to: Celia Clark, 8 Florence Road, Southsea, Hants PO5 2NE. Tel: 0705 732912

CONFERENCES AND COURSES AVAILABLE FROM NETWORK MEMBERS

BOURNEMOUTH JOINT CENTRE

Bridging Certificate for Studies in Conservation – 12 weeks
DipHE/BSc(Hons) in Building Conservation Technology – *NEW
Heritage Conservation – Dip. 2 years full time, BSc 1 further year after Dip.
MSc/PGDip in Architectural Stonework Conservation – taught 1-year course
Other short courses at Joint Centre member locations:
Various stone restoration and conservation courses at Weymouth College Conservation Unit.
Timber-frame repair, charcoal burning, gauged brickwork, cleaning leadwork, at Weald and Downland Museum.
Lime courses at the Lime Centre at Morestead near Winchester.

Contact:
Mrs K Barker, Co-ordinator, Joint Centre for Heritage Conservation and Management, Bournemouth University, Department of Conservation Sciences, Dorset House, Talbot Campus, Fern Barrow, Poole, Dorset BH12 5BB. Telephone: 0202 524111. Fax: 0202 595255

BURSLEDON BRICKWORKS, SOUTHAMPTON

One-day courses all held at Brickworks in 1994:

Saturday 7th May	**Historic Building Conservation for House Owners** A general overview of repairs and maintenance philosophy and legislation.
Friday 20th May	**Roof Repairs** Leadwork, shingles, tiling, slating and structural problems.
Friday 17th June	**Bricks, Mortars and Renders** Brickwork repairs, salt problems, mortar analysis and mixes, plasters and renders.
Friday 15th July	**Cob Building and Repair** Construction, repairs of existing walls, alterations to cob buildings and render mixes.
Saturday 10th September	**Historic Church Repair and Maintenance** A general overview of maintenance and repair of buildings and church monument repairs.

Contact:
Further information and booking forms from:
The Historic Buildings Bureau, County Planning Department, Hampshire County Council, The Castle, Winchester SO23 8UE. Telephone: 0962 846828.

SINGLETON CONSERVATION FAIR

To be held at the Weald and Downland Museum, Singleton, from 24th-26th June inclusive. This year as well as all the usual attractions it is proposed to hold a series of master classes for conservation craftspersons, similar to the music master classes. It is intended these will cover stone, wood, lead, lime, etc., and they promise to be an exciting addition to the programme.

Further details from Katherine Barker at Bournemouth.

BUILDING CRAFTS AND CONSERVATION TRUST

Short 1- to 2-day and 6-month Conservation courses for tradesmen at various training institutions throughout the county in: historic brickwork, joinery, timber frame, wattle and daub, flint, external rendering and stucco and leadwork.

Contact:
Mr A MacLaren, Chief Executive, Building Crafts & Conservation Trust, Kings Gate, Dover Castle, Dover, Kent CT16 1HU. Telephone: 0304 225066.

LINCOLNSHIRE COLLEGE OF ART AND DESIGN

BTec HND in Historic Decorative Crafts – 2 years full time.

Contact:
Mrs Z Garnett, Project Co-ordinator, Witham Park, Waterside South, Lincoln LN5 7JL. Telephone: 0522 569014. Fax: 0522 542167.

LAMBETH COLLEGE

Short courses in the following: Restoration of Plasterwork, Restoration of Masonry, Stained Glass and Leaded Light Work, Graining and Marbling Techniques, Decorative Paint Effects, Trompe l'Oeil, Oil and Glass Gilding, Restoration Skills for Masons and Joiners. Lengths vary from one full week to one day per week for 5–10 weeks.
Mastercrafts courses for City and Guilds/COTAC Diploma are now available in a number of major craft skills including plastering, carpentry and joinery, sheet and cast metalwork, surface decoration and masonry – one year full-time/three years part-time. *NEW
Entry requirements: Advanced craft certificate or NVQ Level 3 or substantial industrial experience.

Contact:
Mr P Hillman, Restoration and Conservation Project Manager, Vauxhall Centre, Lambeth College, Belmore Street, Wandsworth Road, London SW8 2JY. Telephone: 071-498 1234. Fax: 071-720 7518.

PLYMOUTH UNIVERSITY

PgDip/MA in Architectural Conservation – 1–5 years part time.
CPD – various subjects of interest in conservation.
Plymouth are holding an Earth Building Conference at Dartington from 5–7 May 1994 inclusive. Further information from Linda Watson.

Contact:
Mrs L Watson, Conservation Course Co-ordinator, Plymouth School of Architecture, Hoe Centre, Plymouth, Devon PL1 2AR. Telephone: 0752 233600. Fax: 0752 233634.

SOUTH BIRMINGHAM COLLEGE

NVQ Level 3, Restoration and Conservation in Brickwork, Carpentry, Plasterwork and Leadwork – 36 weeks full time.

Contact:
Mr C Stott, Assistant Principal, South Birmingham College (Formerly Hall Green College), Cole Bank Road, Birmingham B28 8ES. Telephone: 021-778 2311. Fax: 021-702 2441.

INSTITUTE OF ADVANCED ARCHITECTURAL STUDIES, UNIVERSITY OF YORK

The Centre for Conservation Studies has for nearly a quarter of a century been running an educational programme including:
MA Conservation Studies (Building Conservation) – 1 year full time taught; 3 years, 1 term per year.
Short courses: Courses contained within the MA programme: 1–4 days, detailed programmes available.
Science in Building Conservation – 14–17 March.
Three reference books quoted as worthwhile reading in the Science for Conservators, Conservation Science Teaching series:
Book 1 An Introduction to Materials, ISBN: 0 948630 03 5
Book 2 Cleaning, ISBN: 0 948630 04 3
Book 3 Adhesives and Coatings, ISBN: 0 948630 05 1.
Published initially by the Crafts Council and latterly by the Conservation Unit of the Museums and Galleries Commission through Routledge Ltd.

Contact:
Mr Peter Burman,
Director of Conservation Studies, Institute of Advanced Architectural Studies, University of York, The King's Manor, York YO1 2EP. Telephone: 0904 433987. Fax: 0904 433949.

OUR RAILWAY HERITAGE – AN INTERNATIONAL CONSULTATION. MAY 1994

It is now widely recognised that the building of the railways, with their associated buildings and structures, made a major cultural contribution to all countries in the world. The changing role of railways has produced many tensions and problems, intensified by the categorisation of many railway buildings and structures as historic buildings or monuments. Many aspects of this fascinating subject will be explored, with speakers drawn from a wide spectrum. Course fee: £200.

Summer School

Also under consideration is a special kind of Summer School which would gather together the threads of conferences held in 1991–1993 on Invention in the Vernacular Tradition and Invention in the Classical Tradition, and be a landmark towards the establishment of postgraduate studies in Architectural History and Art in Architecture.

Some of the courses available.
Full list and details from:
Institute of Advanced Architectural Studies, University of York, The King's Manor, York YO1 2EP. Telephone: 0904 433987. Fax: 0904 433949.

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and forward to: Mr Graham Lee
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COTAC
Keysign House
429 Oxford Street
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Telephone: 071-973 3615
Fax: 071-973 3656

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Any other suggestions for articles for inclusion or improvements to future issues:

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