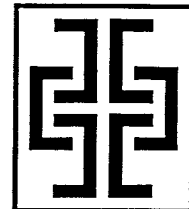


# Newsletter



COTAC

 CONFERENCE  
ON TRAINING IN  
ARCHITECTURAL  
CONSERVATION

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## INTRODUCTION

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This special conference edition is written with arrangements well advanced for the annual international gathering, organised this year in conjunction with Bournemouth University and supported once again by the Department of National Heritage.

We hope to build on the success and high standard set last year in Birmingham, arranged jointly with South Birmingham College. We were fortunate to secure the use of the prestigious banqueting suite in the newly refurbished Council House by courtesy of the City Council. It was a splendid and appropriate historic setting in the industrial heartland of the country and surely contributed to the enthusiastic support we received from the conservation community.

This year we shall be on the high-tech campus at Bournemouth University, an organisation that has set one of its main aims to be the pre-eminent technological university. The location properly reflects the theme of this year's conference "Managing Uncertainty in Building Conservation" since by appropriate education, planning and science, one can minimise the risk and limit uncertainty. The University certainly has some of the most advanced research and teaching facilities in building conservation and delegates will have the opportunity to see the laboratories and other installations during their visit. We have assembled a high quality team of speakers from a range of skills and disciplines in conservation who will present papers on a broad cross section of topics associated with the theme. There will be time set aside for formal debate during

the Conference sessions so that we can capitalise on the informal discussions that take place in the intervals and evenings. We look forward to seeing as many old and new friends as possible at what promises to be a rewarding and enjoyable few days.

The Centre which we profile in this issue is the Building Crafts and Conservation Trust based at Dover Castle in Kent. This is an interesting organisation being the only member of the COTAC Training Network that is not based in a training/teaching establishment. After a lot of hard work their novel approach is paying dividends in a number of ways as demonstrated in Alex MacLaren's article.

John Taylor, a member of the COTAC team has recently been appointed Chief Executive of the British Urban Regeneration Agency (BURA) and tells us about the organisation in his article. Congratulations to John and best wishes for the future in this new role. We are delighted that he confirms his determination to continue working for and closely with COTAC.



*The National Palace at Sintra showing the giant chimneys over the kitchen. See article on Portugal page 15.*

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CHAIRMAN: Dame Jennifer Jenkins DBE VICE-CHAIRMAN: Donald Insall OBE, FSA, RWA, FRIBA, FRTPI, SP Dip. (Hons.)  
DIRECTOR: Richard Davies Dip. Arch., (Hons.) RIBA HON. TREASURER: Stephen Bond MA, ARICS, Grad. Dip. Cons. AA

Peter Burman gives an update on developments with the York centre and shares his experiences on a visit to Croatia earlier this year.

We have a contribution from a student on the pilot City & Guilds/COTAC Master Crafts Diploma course at Lambeth College which we hope gives you a flavour of the approach and progress so far, together with some examples of the international co-operation and exchanges achieved. This is followed by the Rationale for the course.

Richard Davies gives a report on the visit to the CENFIC Conference in Portugal and links with the European Commission funded FORCE project in which we are partnered by organisations in Ireland and Portugal.

Bournemouth University are developing a Diploma/MSc in Building Conservation available over two/three years and Katherine Barker gives more detail on this in her contribution as well as an update on plans for the Master Classes at the Singleton Fair in June. Visitors and participants will be welcome.

Lincoln College of Art and Design, HND in Historic Decorative Crafts present their Summer Show at the Tithe Barn from Tuesday 14-Tuesday 28 June and will warmly welcome visitors. For further information contact the College. see advert later in the Conferences, Courses, Shows section.

The COTAC Training Network are considering participation in the forthcoming Conservation 94, a specialised fair for restoration and preservation of cultural and industrial heritage in Amsterdam 12-14 October this year. Details are included of this and of the Denkmal Fair in Leipzig 26-29 October in the Conferences, etc. section later.

We understand that the contact details given for John Gleeson at the College of Estate Management at Reading were incorrect in a recent publication for which we apologise and

confirm that the correct address is:

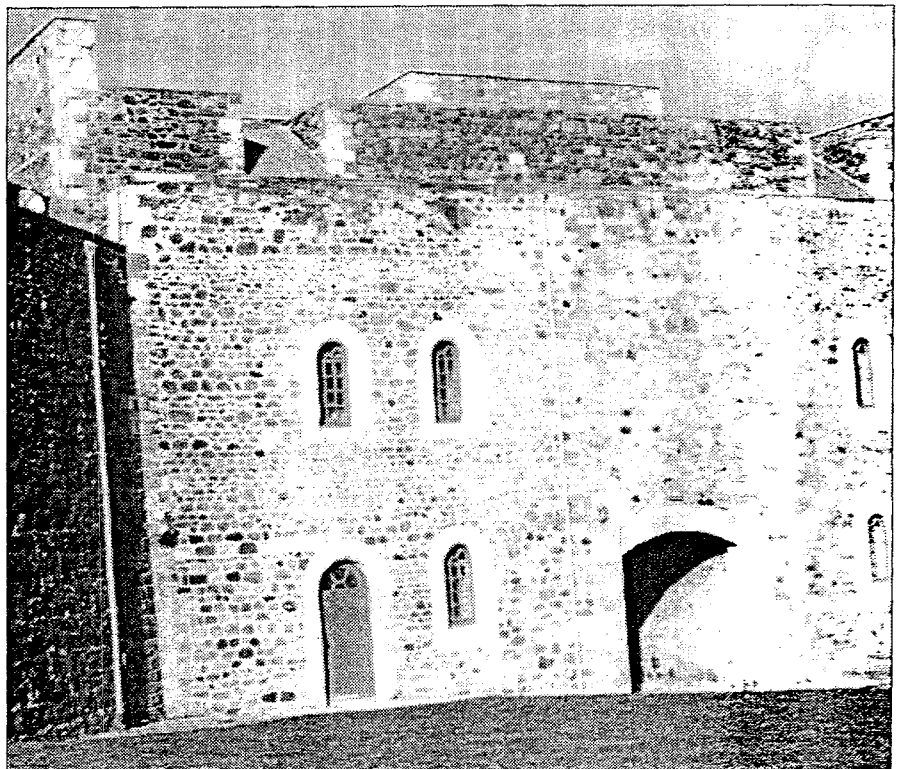
Mr J Gleeson BSc ARICS AA Grad Dipl Cons  
Course Director  
Building Conservation  
The College of Estate Management  
Whiteknights  
Reading  
Berkshire RG6 2AW  
Tel: 0734 861101/318263  
Fax: 0734 755344

COTAC has recently received Registered Charity Status following thorough processing of our application by the Charity Commissioners. This has required some procedural changes including amendments to our constitution, accounting and management arrangements. All is now in place and we look forward to the benefits of our new status. Registered Number is 1036263.

We are conscious that some new readers may not have received earlier copies of the Newsletter and we will be pleased to supply previous issues to anyone who requires them. You can either write, telephone or fax us with your request and address. As previously we include a tear off slip if you know of anyone who does not get their own copy of the Newsletter and would like to in future.

We are always pleased to receive copy for future issues sent to us at Keysign House. Copy deadline for the next issue is Friday July 8th. It would be much appreciated if the copy could be word processed and submitted on 3.5" computer floppy disk ideally in Wordperfect 5.1 or compatible format such as ASCII.

*Graham Lee & Maurice Mendoza  
May 1994*



*Building Craft and Conservation Trust Offices,  
Dover Castle*

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# THE BUILDING CRAFTS AND CONSERVATION TRUST

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The threat to our architectural heritage comes not only from the neglect of an often indifferent society but also from the destructive effects of modern repair. Finding a solution to this problem is the aim of the Building Crafts and Conservation Trust.

Since the Second World War, we have seen a revolution in construction methods and materials. Modern architecture has made giant strides in achieving building at speed with new and inventive components. Accordingly distinct construction methods and materials have been developed quite foreign to traditional building craft. It is inevitable that training for the construction industry reflects the demands of the new methods and materials. National training today provides the industry trainee with an accredited level of performance, but often only in a narrow range of modern building tasks or competences.

Whilst it might be hoped that those undertaking repair and rehabilitation, particularly of our national heritage, might enjoy the benefits of site supervision from experienced architects or surveyors (particularly those who have attended one of the growing number of building conservation courses), the commercial reality is that the majority of repair work is carried out by builders who are both unsupervised and lacking the hand skills needed to ensure the survival of the craftsmanship of the past. Mostly our national monuments and buildings of outstanding architectural merit (for which the law relating to their proper repair must be observed) are properly treated, but our everyday Georgian terraces, Victorian villas and public buildings are being irreversibly damaged by well-intentioned attempts at repair by tradesmen untrained in the work or the materials employed on traditional buildings. Few conservationists have not despaired at the sight of Georgian brickwork repointed in a cement-rich mortar in modish 'weather struck' joints, disfiguring the brickwork

and reducing its future life from two hundred years to perhaps no more than twenty.

Conscious of his lack of broad knowledge and hand skills, the modern building operative will resort to replacement over repair. Graceless modern replacements disfigure our townscapes, disguise the architectural achievements of the past and often lead to the eventual abandonment of large areas in wholesale redevelopment.

## The Trust

It was in response to this urgent need for training in the basic building crafts and conservation techniques that the Building Crafts and Conservation Trust was first founded in Kent in 1991. Today, half the industry's activity comes from repair/maintenance and inevitably a significant proportion of the work is on traditional buildings that still comprise the major part of this country's building stock.

## The Working Method of the Trust

The Trust seeks, through co-operation with educational establishments, to promote basic training in the building crafts employed in traditional buildings and the means by which such buildings may be conserved. It is not directly concerned with the teaching of conservation science, a subject well addressed by a number of universities and academies throughout the United Kingdom and the rest of Europe. The Trust's emphasis is on the trainee who holds a trowel and not a clipboard.

Originally based on the campus of the first college with whom we co-operated, in 1993, thanks to the kind co-operation of

English Heritage the Trust moved to Dover Castle where it has both offices and workshops. The offices which are in the keep yard of the castle provide an administrative headquarters for the Trust and two casemates in the wall of the castle have been converted into workshops, one for wet trades and the other for carpentry. This co-operation has enabled elements of the castle to be conserved earlier than would have been possible without this joint effort. The Trust's new headquarters are to be officially opened at a ceremony performed in the keep of Dover Castle on 20th May.

*Trust Workshops*



## Short Courses

In the first years, the Trust promoted short courses for building practitioners who were conscious of their unfamiliarity with the methods and materials originally employed to construct the buildings that they were to repair. Courses were of one to three days' duration, teaching the traditional building crafts necessary to effect accurate repair of historic buildings.

Typical of these courses were three days of instruction in traditional plastering; attendees learnt how to prepare lime plasters and apply them to a lath background. Decoration repair was also covered which included making profile horse and rabbit to run a cornice in place as well as on a bench. In a heavy carpentry course, also over three days, instruction was at Ightam Mote and in workshops at a West Kent College. This focused on how medieval timber frame buildings were constructed, what areas are vulnerable to decay, how repairs should be undertaken, with practice in making scarfing joints being typical of the workshop activity. Other courses included lime days and brick and stone repointing.

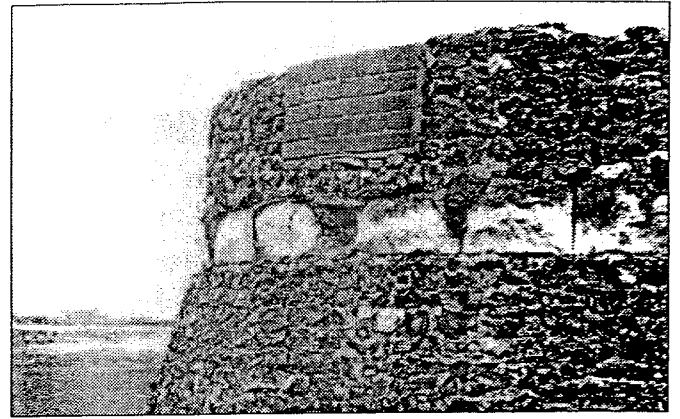
After the Trust moved to Dover Castle, the short course activity expanded to include a European dimension when we were responsible for training French craftsmen in lime plaster, and wattle and daub techniques in the UK. The European involvement reflects the Trust's proximity to the Continent and the lack of training available in France on repairs to buildings built before the Renaissance. Kent and South East England enjoy a wide diversity of medieval timber frame buildings, now highly valued, not least because of the outstanding work of the Weald and Downland Museum. France also has such a legacy but many French authorities have yet to appreciate the contribution made to architecture by timber frame buildings now being lost through neglect and demolition.



*Training for French craftsmen at Dover*

## Project Based Training

Short courses are still an important part of training, but the Trust found that the numbers being trained and the length of time available to instructors to develop the individual were limiting factors. Discussions with local Colleges of Further Education and Local Authorities in South East England led the Trust to conclude that, in addition to formal workshop-based training, the Trust

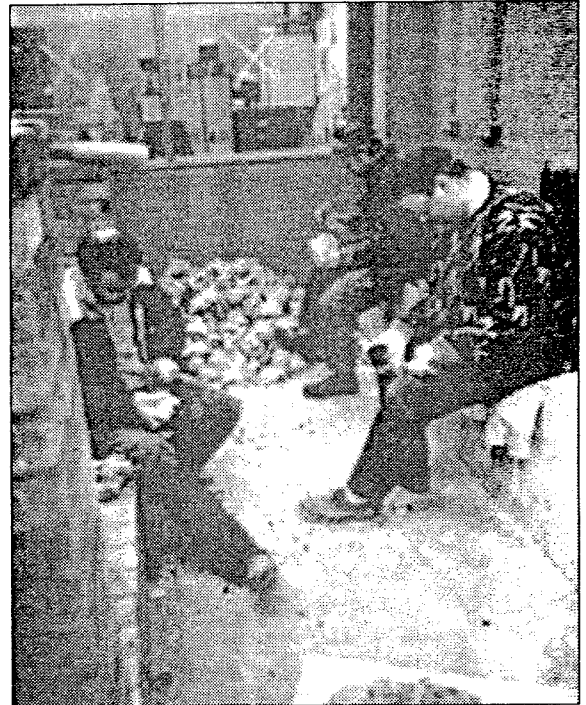


*Part of a folly to be repaired in the Broadstairs Flintwork course*

should combine the objective of building conservation training with the rescue of the heritage itself.

Accordingly the Trust developed relationships with five colleges and the County's Training and Enterprise Council in structuring four courses, each of six months duration, based upon the repair of buildings of architectural merit and teaching traditional building crafts and basic conservation techniques.

Brief details of the courses may be of interest. The first was developed around the refurbishment of a guardroom in Dover Castle as the Trust's own offices. A college in Dover working to traditional specifications was able to instruct in plastering and carpentry. Plastering skills included application of three-coat lime plaster on lath and masonry backgrounds with beads run on external corners. In the case of carpentry, extensive repairs to a panelled screen and reinstatement of stairs, windows, doors and floors provided many training opportunities. The course ends this month.



*Training for instructors in flintwork at Broadstairs*

The second course is very specialised, being centred around the repair of an 18th century folly in flint by a Thanet college in Broadstairs. Flint napping and the various methods of laying nodules in lime mortars are the basis of the course. At the time of writing, workshop training is concluding with site experience for the twelve trainees just beginning. The selection of nodules appropriate to actual repair work is a difficult task since the material is now rare, reflecting changed emphasis in modern quarrying activity. The stark contrast between flint work repaired correctly in the right material and the modern approximation is now more widely recognised with press and professional interest rising.

The third course is still in its early stages. Training of the instructors has been completed which equips them to provide guidance in the repair of historic brickwork. In this course, Chatham Historic Dockyard, the Trust, the Local Authority and the Kent Training and Enterprise Council have come together in a six-month programme to repair the north facade of a large regency building, No. 1 The Smithery, in the Dockyard itself. The work includes cutting out decayed brickwork, repointing and, depending on the achievement levels of individual trainees, repair to rubbed brickwork.



*No. 1 The Smithery to be repaired in the Chatham Traditional Brickwork course.*

A fourth course is planned in heavy carpentry through the repair of a medieval wool store in Ashford. Here the Trust will co-operate with a building preservation trust that it has sponsored. Unlike earlier training projects the building to be repaired is not in public ownership and, for access and control, the Trust will seek to acquire possession. Here a college will combine with a firm specialising in timber-frame work in what will be a complex and challenging repair to a building which otherwise would not be economic to conserve. Other similar courses are under consideration but funding continues to be a constraint.

Part of the Trust's wider approach to building conservation training led it to sponsor the Traditional Buildings Preservation Trust referred to earlier, where a repair could not be achieved without a change of ownership. The support of the Architectural Heritage Fund has been essential to the feasibility study work now nearing completion on the wool store. The economics of this and other projects will be improved by including training as part of the process of bringing the building back into productive use.



*Training for instructors in heavy carpentry at Hastings*

### **Youth Education**

The Trust is pursuing education in a schools programme jointly with English Heritage using the Trust's 'hands on' training style to encourage those with exceptional hand skills into the conservation of our heritage. In June, two one-day courses are being held at Ranger's House, Blackheath, involving a number of local schools at the fifth and sixth form level. Three instructors jointly sponsored by the Trust and English Heritage will demonstrate various crafts with plenty of pupil participation.

### **Building Owners**

With much routine repair commissioned by owners of historic buildings without the benefit of architectural supervision, the onus for ensuring accurate work falls upon the owner. Accordingly the Trust is addressing this issue in the first of what it hopes will be a series of 'owners' days' in a planned collaboration with the Historic Houses Association.



*Building proposed for a traditional Timber Frame Repair course*

## Training Standards

The support and co-operation of English Heritage and of the training institutions are essential elements in the success of our projects which must incorporate high levels of supervision on site in recognition of the architectural value of the buildings being repaired. Prior to the commencement of any course, college instructors are given comprehensive training by conservation practitioners. This training is sponsored by the Trust. When the course itself starts, the site work is preceded by a period of workshop instruction during which the trainee must acquire appropriate standards of hand and tool skills. Admittance to these courses is by interview and applicants must display minimum levels of hand skills but also, very importantly, a personal philosophy consistent with the aims of conservation.

The Trust is fortunate in gaining the support of a wide group from the architectural conservation establishment as Trustees, Vice Presidents and Advisors. This gives us an opportunity to address a broad range of building conservation issues.

As a member of the Training Network of the Conference on Training in Architectural Conservation, the Trust benefits from advice on standards and training methods from a number of very experienced conservation and educational bodies and hopes to make an increasing contribution to the COTAC objective of developing a clear framework for nationally agreed standards in training to preserve our national heritage.

*Alex MacLaren  
April 1994*

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## BRITISH URBAN REGENERATION ASSOCIATION (BURA)

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John Taylor, who joined the COTAC management team last year, with a background in civil engineering practice, senior management, corporate planning, and a long-standing interest in conservation, has recently been appointed Chief Executive of BURA. He will however retain an active role in COTAC's development and sees considerable potential for close collaboration between the two organisations.

On the one hand, COTAC is seeking to stimulate a greater understanding of our architectural heritage and to satisfy growing demands from the public at large, clients and the construction industry itself, to raise standards in conservation, maintenance, and new or adapted buildings; in short, the application of traditional skills and knowledge to improving and sustaining quality in the built environment. It works with the national institutions represented on the COTAC standing conference and through its network of centres, where links between the community, the construction industry and education and training establishments are established at the local level.

On the other hand, BURA's role is to provide a forum for the exchange and dissemination of information on good practice in urban regeneration and to act as a catalyst for successful partnerships between policy makers, public and private sources of finance, the construction industry and local communities in revitalising areas of decay and in restoring a balanced framework of economic, social, and cultural activity. While action in the inner cities remains the highest priority, changing patterns of economic activity and flawed redevelopment schemes in past decades have resulted in many 'ordinary' towns displaying some of the symptoms of our most deprived areas. In all cases, a common factor is the need to recapture a sense of identity and pride in the community – restoring both the heart and the fabric – a task which requires a sustainable improvement in the quality of the built environment, based on human scale and a sense of place.

Despite the prevailing mood of doom and gloom, strenuous efforts are being made for improvement and although never enough, there are signs that the number of successful schemes is

increasing, and attitudes changing. Not least, evidence of this is BURA's rapid growth from its formation in 1990 to become, now, a network of over 500 organisations including Government departments, property developers, construction firms, lawyers, academics and local authorities, with strong reciprocal links to related charitable bodies and professional associations.

By publishing regular papers, including BURA News and Urban Regeneration, which give details of many current regeneration projects, it acts as a voice for all those involved in urban regeneration.

However, BURA's collective expertise is communicated not only by the written word; it is also highly visible in the number of workshops, conferences, 'inward missions' and visits it organises. The conferences and workshops aim to highlight the most successful examples of best practice in urban regeneration and to give first hand advice on relevant subjects. Similarly, regional and international visits allow local success stories to receive justified publicity and attention.

Perhaps one of the most innovative ways in which BURA has promoted good practice is through the annual Best Practice Awards Scheme, with presentations made this year on 11th May at Cabot Hall. Judges look for projects that have excelled in improving the long term economic regeneration of an area and stress the importance of a project that increases business confidence in an area, by building up a cohesive community spirit. Environmental concerns are also taken into account when assessing the success of these projects. Award winners have included projects such as the Jewellery Quarter in Birmingham, Little Germany in Bradford, and the Castlefield Canal Basin in Manchester, all of which involved considerable conservation skill.

John Taylor would welcome enquiries direct from any COTAC respondents: BURA, 33 Great Sutton Street, London EC1V 0DX, telephone 071-253 5054, or via the COTAC management office.

*John Taylor  
April 1994*

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## THE YORK NETWORK: AN UPDATE

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In Newsletter Number 3, I wrote about the eight areas we had identified for 'particular exploration and growth', and we have decided to add to these the issues relating to the conservation of historic interiors. We already have an annual programme of study relating to this topic but, with our rich heritage of great country houses and of eighteenth and nineteenth century churches, we feel that we have the raw material for a much more serious contribution to this important field.

The relationship with the York College of Further and Higher Education has been developing in a most promising way. I particularly enjoyed taking part myself in our Stone course: all of us had an opportunity to have a go at splitting a large piece of stone into smaller and more manageable pieces, of working at the banker, and of carving some lettering. We all felt we would have enjoyed spending longer than a day at it! Similarly, the relationship with the Ryedale Folk Museum has been taken a stage further and I felt very proud of my current MA students during the recent visit of the Association of Conservation Officers conference when the curator of the Museum, Martin Watts, pointed out the lime plastering we had done last October and the areas where we shall be working hard *this* October! Dates have already been fixed for our Lime course there, and also now for the Earth course which will, we hope, include the building of a turf house. Turf houses were, if not common, at least quite significant as part of our building tradition in the North York Moors area.

Similarly, the York Art Workers' Guild has been flourishing, with evenings grouped around the work of a letter-cutter and sculptor (Charles Smith), a stained glass conservator (Keith Barley), someone deeply versed in the craftsmanship of eighteenth century Yorkshire (Dr Ivan Hall) and a leading cathedral architect (Martin Stancliffe). The summer will see contributions from Professor Kerry Downes (on Hawksmoor and Vanbrugh in Yorkshire, at Castle Howard), a Yorkshire mural painter (Graeme Willson) and an evening visit to a potter member (Peter Dick, of the Coxwold Pottery). Arising out of these various relationships will be, in the autumn, conferences on *Design in the Vernacular Tradition: New Use of Timber in Architecture*, *The*

*Study and Conservation of Churchyards and Cemeteries*, *Lettering in Churches, Churchyards and Other Public Spaces* and *Living Craftsmen in Yorkshire and the North East*.

In February I was able to revisit ICCROM in Rome, for the first time since I was a student there, and give a seminar and meet the current students and members of staff. I particularly enjoyed my conversations with the relatively new Director, Marc Laenen, and we agreed to collaborate on organising a major conference on vernacular buildings (and the risks thereto) which will have two parts: in York in 1995 and in Rome in 1996. Afterwards, I went on to visit one of our international partners, the Regional Institute for the Protection of Historic Monuments in Split, Croatia; while there I had an opportunity to enter the war zone and to give some advice on the repair of the dome of the cathedral at Sibenik. (A detailed review of this visit is included later in this issue.)

In the summer term we shall be having two one-day conferences: one on *Rural Conservation Issues – the Pitfalls, the Shortfalls, the Solutions?* – particularly timely, in view of the proposed merger between the Countryside Commission and English Nature; the second, with the permission of the Archbishop of York, a one-day conference at Warter Church on Saturday 11 June to explore the theme *Rural Redundant Churches and their Churchyards: A Problem or an Opportunity?*

This reminds me to say that, in my previous article, I had omitted to mention the Diocese of York. It is vital that we work closely with the owners of historic buildings, whether ecclesiastical or secular, and so we are not only pleased to be working with the Diocese of York but also looking forward eagerly to the arrival of the new Surveyor to the Fabric of York Minster, James Simpson, and to working out various ways in which the exciting work currently going on in the major cathedrals can be shared with the wider and interested public.

Peter Burman  
Centre for Conservation Studies  
IoAAS, University of York  
April 1994

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# MASTERCRAFTS DIPLOMA IN BUILDING CONSERVATION, RESTORATION AND NEW WORK

## Lambeth College and Dimitra Greek Trainees Exchange Report

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Dimitra, or the Institute of Information, Training and Development, was established in 1987 to assist Greece in a smooth and fast transition into the European community. Its activities are spread at national and European level through its branches in Athens, Volos, Serres, Thessaloniki and its office in Brussels, Belgium.

Dimitra's priorities are materialised through vocational training programmes, case studies, meetings, creative initiatives and actions of local, national and European interest.

Within the framework of European Community Initiatives and Programmes, Dimitra and Lambeth College have collaborated in the exchange of trainers and trainees. The aim of the transfer was the creation of a common substructure for the support of training, an exchange of experience and a transfer of know-how.

As a result, on Sunday 23rd January 1994, 16 Greek trainees studying Restoration and Conservation arrived in London to take part in a measuring, drawing and recording exercise with trainees from the Mastercrafts Diploma course at Lambeth College.

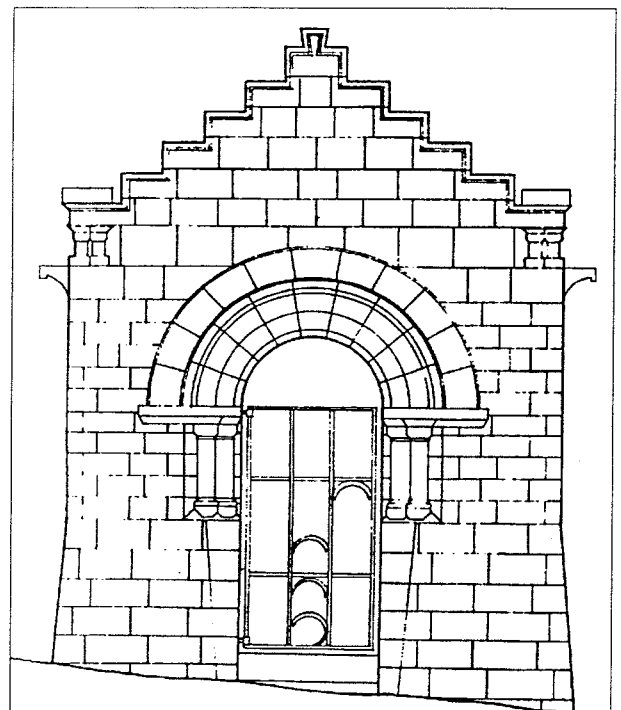
Unlike the trade and craft background of the Mastercraft trainees, the Greek students had previously been involved in civil engineering, design and architecture. They were also only within

a few weeks of completing their course, so naturally our expectations of their ability was high.

The project was to measure and record an historic monument at All Saints Cemetery, in Nunhead, Peckham, London. Nunhead is one of seven great Victorian cemeteries established in a ring around the outskirts of London. The cemetery was consecrated in 1840 and run by the London Cemetery Company, which was a private profit-making company, until 1969, when it ceased to exist. The gates of the cemetery were closed, no further maintenance work was carried out, and it was left to decay and slowly return to nature.

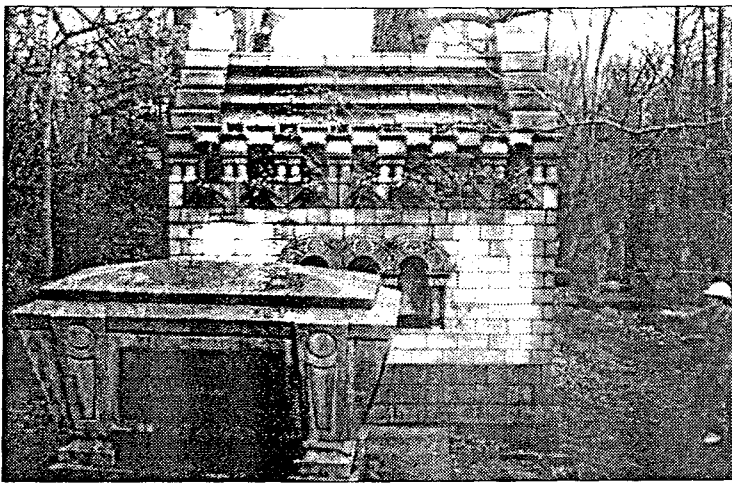
Today the cemetery is maintained by the Friends of Nunhead Cemetery whose aims are to promote the understanding and appreciation of the cemetery, and actively encourage its preservation and conservation.

After an introduction and guided tour of the Vauxhall Centre, Lambeth College, the classes took place at Nunhead Cemetery. The Greek and English trainees worked together in two teams, recording the measurements of two different monuments. A third team of English trainees recorded the ground plan of the Anglican chapel built by Thomas Little.

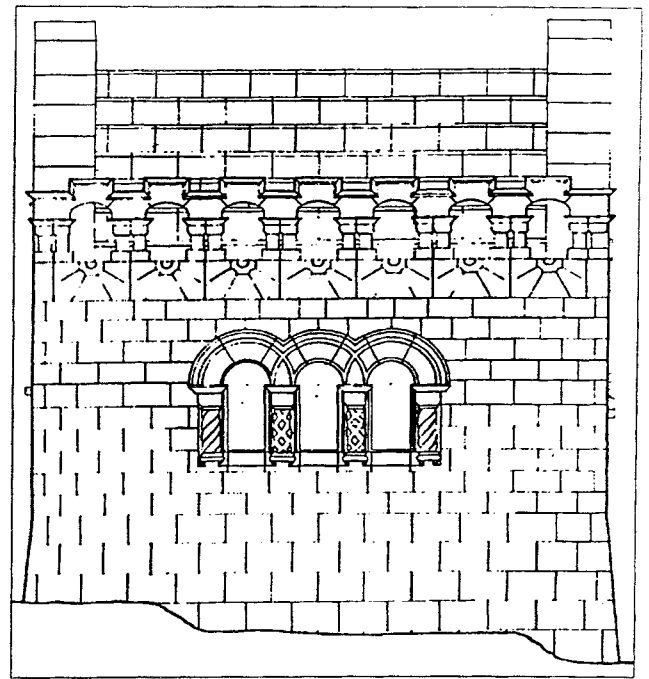


*Left and right, photograph and measured drawing of front elevation of the Stearn mausoleum at Nunhead Cemetery*





Left and right, side elevation



I worked with eight Greek trainees on the Steam mausoleum which had been built in 1902 in the Romanesque style, reflecting the architectural fashion of the 1900's. From the outset, my intention was to learn as much as possible from their approach to the project and hopefully exchange as much information as we could communicate to one another.

Their approach was not as I had expected. They each took an elevation and started to sketch it, the more intricate details being sketched again. Once this process was completed measurements were taken and transferred to the sketches. The sketches were not based on initial measurements to devise a rough ground plan or to develop rough proportional sketches. This process was continued throughout the next three days until all the details had been recorded and photographed. I also observed that they preferred to work in pairs, teamwork resulting in huge discussions and very little measuring. They were also determined to take every measurement even if it were a repetitive one. And all the measurements were in centimetres. They questioned my use of millimetres constantly.

There was a general air of co-operation throughout the recording of the project and a tremendous enthusiasm to exchange ideas on the construction industry as a whole, especially with regard to how one should approach restoration and conservation of ancient monuments.

The climax of their visit was a trip to Hampton Court Palace, where we observed not only an immaculately preserved historic building, but how the restoration work was carried out after the great fire in the mid-1980s.

In the week following their return to Greece the recording of the historic buildings was started. On Thursday the 3rd February 1994 myself, one other trainee and our tutor Mr Peter Hillman travelled to Larissa in Greece to continue, observe and follow up the documentation and drawing of the Nunhead projects.

Larissa is the fifth largest Greek city. It is situated 350 km from Athens in central mainland Greece and is a major commercial and industrial centre. According to archaeological evidence, Larissa lies atop a site that has been inhabited since the tenth millennium before Christ.

Our first impression of Larissa was of a relatively new town undergoing constant redevelopment. Most of the buildings are

built with reinforced steel and concrete, columns, platforms and curtain walling. It took us a couple of days to find the old sector of town with its traditional timber-framed buildings, medieval fortress and ancient theatre. On our day off we visited a mountain monastery at Tembi, and the proposed site of an ambitious restoration.

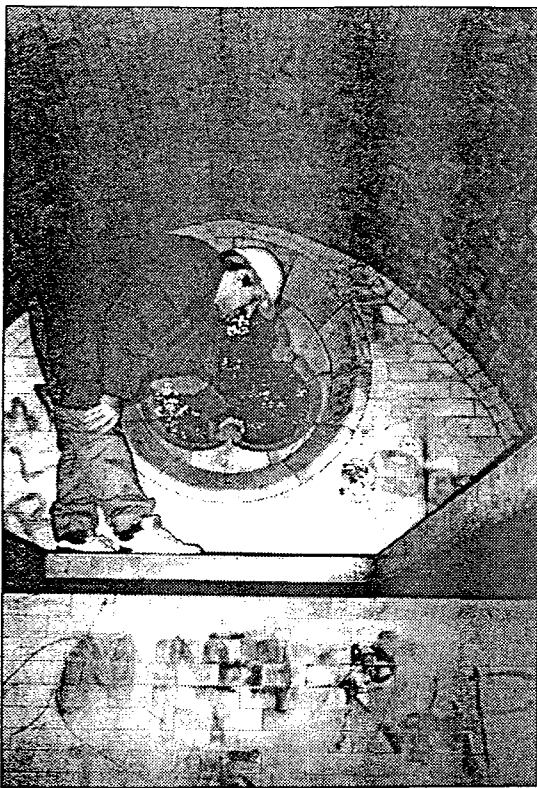
Greek working hours vary from ours and classes are attended between 8.30 a.m. to 2.00 p.m. and/or 4.30 p.m. to 8.30 p.m. The afternoon we arrived, an evening session was in progress, so we duly attended.

Dimitra is situated in a small five-storey block of flats in the heart of Larissa. Most of the classrooms have a number of computers and an abundance of software. There are no craft workshops because any practical work is carried out on site.

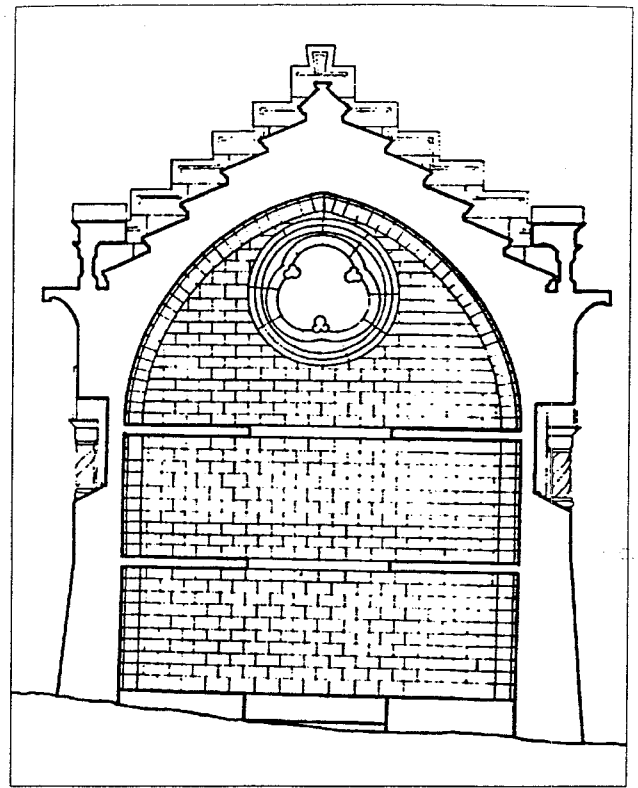
After a short welcome we immediately started to discuss the projects, compare photographs, measurements and methods of documentation. The different techniques in producing the drawings was evident from the moment our A1 paper was removed from the storage tubes.

The technical drawing equipment was quite different from that we had become used to at Vauxhall College. They did not use drawing boards or adjustable tables or even professional draughtsmen's tables. Instead, the narrow tables became their drawing boards and a portable parallel bar with pulley wheels and strings was pinned to the top and bottom edges of the table. The tension of the string held the bar in parallel motion. This appeared to work well. However, A2 was the largest size paper that could be used with this system. Most of the Greek trainees were using A4 tracing paper. Our A1 paper caused some fascination. With some imagination and a few adaptations, we were able to work on sections of our project.

The Greek trainees were impressed with the amount of work we had produced. In the same time scale we had produced a front, side and back elevation and a roof plan, to their one elevation. I explained how relevant lines had been struck off one



*Left and right, inside and section*



drawing to the next and so on. They appeared impressed and I was surprised, considering most of the trainees' technical backgrounds.

After a couple of days working with the trainees it appeared that their approach was more artistic than technical, with little discipline in the use of their equipment. I later discovered that they had been trained in the use of auto-sketch and auto-cad on the computers.

Initially I had imagined that because of their academic background, we would be overshadowed technically. In the end I believe that it was the Greek trainees and their trainers who were impressed by our approach, skills and method of delivery. They often commented on how Greek tradespersons were not taught to such a high level and that they were full of admiration for us and our specific trades.

Our short visit ended after three working days, with the project nearly complete and a genuine interest in continuing the exchange of information once the drawings were finished and

presented.

Was the exchange of trainees worth it? For the following reasons I believe it was:

1. Observing the Greek trainees' working practice reinforced the need to learn hand skills first and computer skills later.
2. The communication and exchange of information at all levels was educational and hopefully will be put into practice later, on the Master Craft course.
3. Their positive approach to a unified Europe and the feelings that their newly learned skills could be transferred from one country to another, was infectious.
4. That generally the collaboration between colleges and training centres did create a common substructure for the support of training and an exchange of experience.

*Sarah Brown  
Master Craft Trainee  
April 1994*

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# RATIONALE FOR A MASTER CRAFTSPERSON

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The master craftsman qualification applies to those at the pinnacle of their career as practitioners within their chosen discipline.

Craftsmen and craftswomen who obtain this qualification will have shown a broad understanding of the full range of contributions that their craft has to offer the building industry. They must demonstrate individual achievement of their own practical craft skills at the very highest level.

In addition, there must be evidence of a sensitivity to the context of any problem and significant personal input to the ethical decisions that formed the basis for both new design and conservation work.

This programme is primarily intended to provide training for people who have obtained a nationally recognised construction craft qualification at NVQ Level 3 or Advanced Craft Certificate, or can provide evidence of work experience at this level. It is recognised however that interest from other associated professions is possible and the programme has been constructed to offer suitable pathway opportunities for building on existing knowledge and skills. This broad and balanced programme of study aims to provide relevant skills, understanding and the ability needed by the building worker, to acquire:

1. A sound and detailed knowledge of traditional and modern building materials and techniques, with a strong practical perspective in conservation and restoration of the building environment.
2. Be able to manage, supervise and train others in all aspects of the craft.
3. Be able to contribute to the design process, and give financial and administrative support to project.

The students will follow a modular course of study at three levels:

The FOUNDATION LEVEL (Stage One) will give students a broad-based theoretical and practical training leading to:

The INTERMEDIATE LEVEL (Stage Two) which will develop a degree of self-management and confirm skills and knowledge, leading to:

The MASTER'S WORK LEVEL (Stage Three) which will endeavour to ensure that the student has the ability to plan and execute an on-site programme of work parallel to the employment requirement of traditional and modern building techniques.

On successful completion of the course of study, the student

will be awarded the title Master of the Craft of ..... acquired through practical and theoretical application which will enable students to understand the principles of traditional and modern building techniques, integrating contextual knowledge and analysis.

## Aims and Objectives

The broad aims of the modules offered are to:

- Develop skills, knowledge and understanding relevant to the practical application of traditional and modern construction and conservation techniques.
- Encourage critical thought as well as personal skills in both written and oral presentation and the execution of practical work.

More detailed aims are to:

- Develop an ethical approach to building and a sound understanding and aesthetic appreciation of materials concerned, including historical/cultural context and building technology.
- Develop problem solving skills in the diagnosis and choice of appropriate work to be undertaken.
- Develop recording skills for the production of documentation relevant to research and methods applied.
- Develop practical skills needed for the execution of treatment and the ability to plan and manage a work programme.
- Develop the ability to criticise the results of work and to recognise limitations of experience and skills.
- Offer both generalist grounding and possible specialist routes through the programme of study.
- Encourage an independent and self-managed approach to study throughout all modules.
- Develop an awareness of the main issues in contemporary debates on the built environment.

## Assessment Procedures I

### *Foundation Level (Stage One)*

On completion of the necessary modules, at this level, the student will be assessed on theoretical knowledge through project and assignment work. The practical element of the students' craft will be examined through a substantial practical exercise which will include all necessary preparatory work.

### *Intermediate Level (Stage Two)*

On the completion of each module, the student will be assessed

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through project and assignment work. They will be encouraged to identify a theme, for their practical work at the Masters Level, before the end of this level.

### Master's Work (Stage Three)

The student will identify a practical project at this level which will be subject to approval of the craft tutors and will have to demonstrate a high level of craft competence, tool skills, an understanding of materials, be able to demonstrate imagination, creativity of design and application.

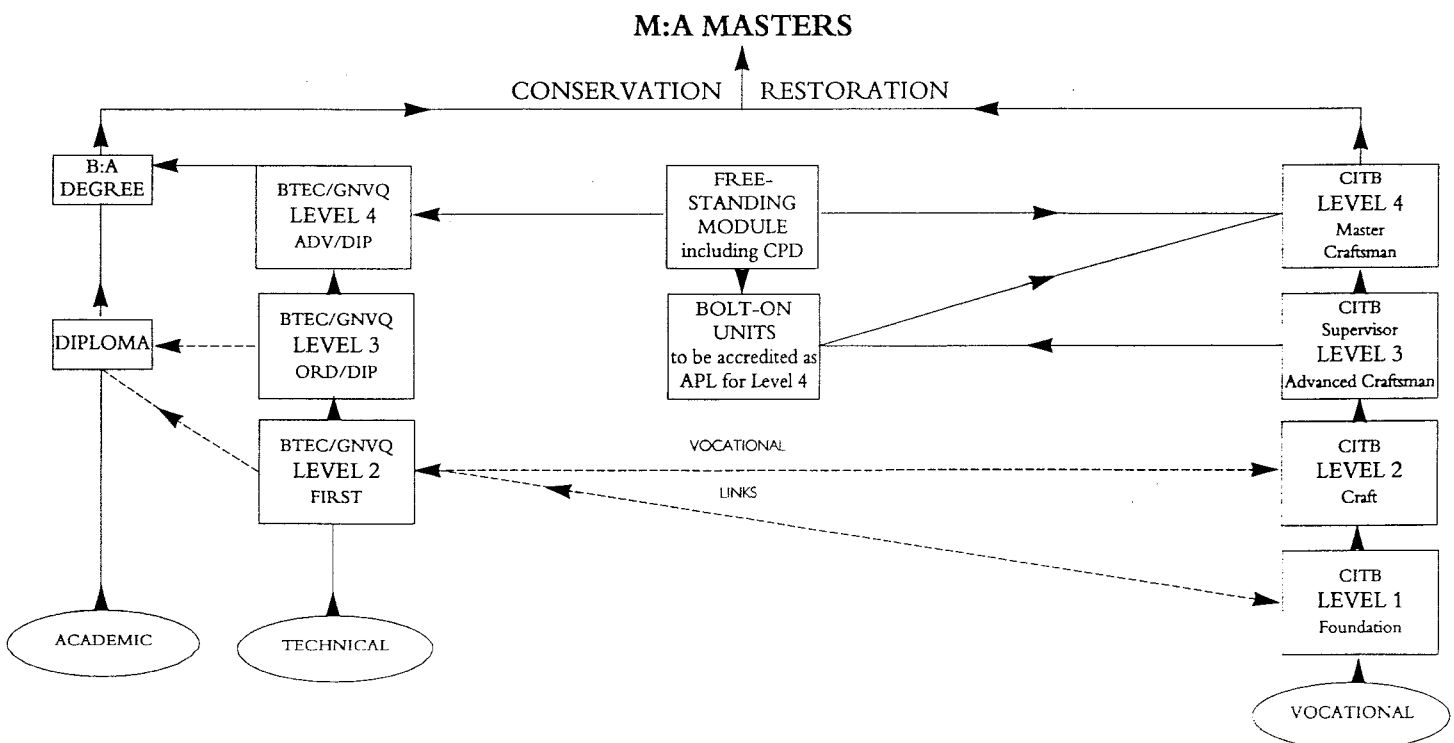
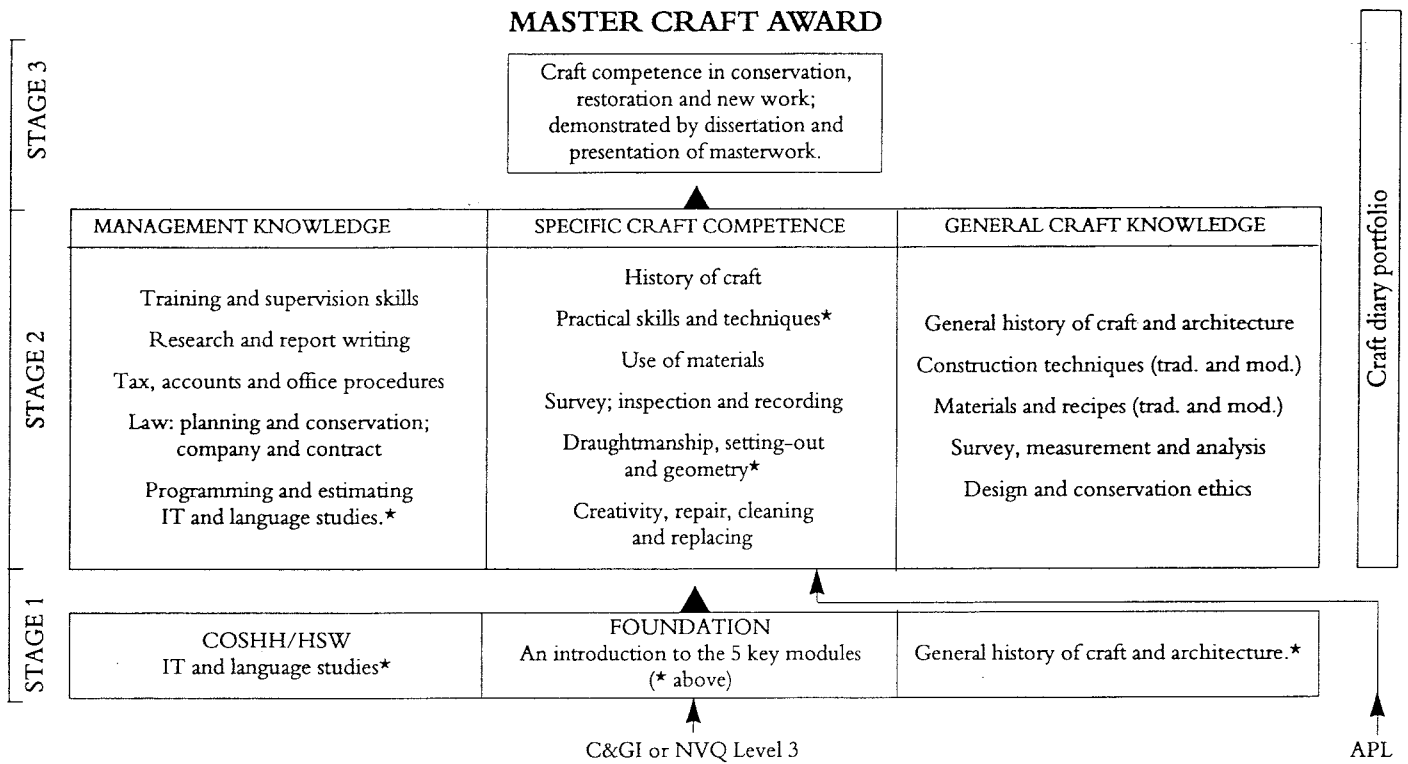
### Dissertation

The dissertation is a central component of the final level which

should be shown alongside the Master's practical work. The student should integrate and apply all aspects of knowledge required at the earlier stages of the course which should highlight research and standards of analysis and evaluation.

### Craft Diary

The student will be required to keep a detailed Craft Diary of all on-site work experiences and activities they have been involved in. The taking of photographs and detailed sketches should be encouraged where possible and the diary should be presented on completion of each level to the course tutor, who should look for suitable evidence that can be matched with the craft modules where possible.



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## CROATIAN VISIT

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At the invitation of the Regional Institute for Protection of Cultural Monuments, in Split, and with the assistance of the British Council, I flew to Split from Rome in February 1994.

The principal reason for the invitation to Split was to be one of the four speakers at a one-day seminar devoted to Robert Adam (1728-1792) and Vicko Andric (1793-1866). In a nub, Robert Adam is an important cultural figure on the Dalmatian coast because after his sojourn in Rome in the mid-1750s he spent some five weeks in Split master-minding a comprehensive investigation of the ruins of the Emperor Diocletian's Palace (now a world cultural heritage site), and published the fruits of the labours of his team in 1768 in a spectacular volume entitled *The Ruins of the Emperor Diocletian's Palace at Split*. This was one of the most handsome books published in the eighteenth century, and was a key factor in establishing Robert Adam's fame in Britain and beyond – as a serious scholar of Roman antiquity, and the discoverer and sympathiser of elements of architectural invention and decoration which could be synthesized into the neo-classical style, of which he was one of the leading European exponents. Vicko Andric was trained as an architect and in 1854 the government in Vienna (Croatia was at that time part of the Austro-Hungarian dual monarchy) appointed him the first Conservator of the Split and Zadar districts. He held this responsibility under the Central Commission for Protection of Monuments for the Empire. Hence, the Regional Institute for Protection of Cultural Monuments in Split is the oldest Croatian institution with a continuous professional activity in this area. On the day that the symposium took place, Friday 11 February, a substantial book on *Vicko Andric Architect and Conservator 1793-1866* was published by Prof. Dr Dusko Keckemet, published by Knjizevni Krug, Split.

The speakers at the symposium were the author of the book, Prof. Dr Dusko Keckemet, who spoke about the making of the book and explored the rich vein of correspondence between Robert Adam and members of his family which is to be found in the archives of the family of Clerk of Penicuik, now in the National Archive of Scotland; Prof. Dr Ivo Babic, who spoke about the unique place held by Diocletian's Palace in the cultural history of Dalmatia; and I then spoke, as requested, to place Robert Adam in context, particularly in the Scottish background from which he came, the Adam family building concern, and the spectrum of Scottish buildings (both neo-classical and 'castle-style' and villas) which form an important part of his, and his brother James's, output. I also endeavoured to analyse Robert Adam's response to the antique, both in Italy and in Dalmatia, and the use he afterwards made of the experiences on his Grand Tour. The fourth speaker was Prof. Ivan Matejic, formerly working in the Regional Institute for Protection of Cultural Monuments in Split, during which time he became profoundly

interested in Vicko Andric and in his present-day influence. Andric's personality has inspired young Conservation Officers in Croatia, and on hearing this explained I began to wonder who would be the comparable role model in England, Scotland and Wales? Professor Matejic spoke of Andric's ideas of 'purification' of monuments; he explained that Andric had always been more interested by a building which had not been clear at first sight, in other words, one which needed considerable exploration and analysis; and he now found himself dealing with a challenge comparable to that which Andric had over Diocletian's Palace – e.g. his responsibility for the Bishop's Palace at Porec, which is the second-largest antique building in Croatia, and the best preserved of that period in the world. The whole complex consists of cathedral, narthex, Bishop's Palace and baptistry. The Bishop's Palace has been inhabited continuously since the fifth century until recently, i.e. sixteen centuries of continuous use. It appears that the Church authorities had a plan to renovate the building to modern living standards in such a way that would have been harmful to historic evidence; so, however, reluctantly, a decision was taken to build a new Bishop's Palace – thereby breaking the continuity – but enabling the authorities, secular and ecclesiastical, to deal with the old Bishop's Palace in a model way. But what is a model way? The main hall of the Bishop's Palace was originally eight metres high, and was then subdivided in the late fifteenth century: should it be unpicked? Should comparable later interventions be undone, or left to tell the story of the continuous layers of occupation through the centuries? Professor Matejic suggested that the only way to make a start was to 'pile up the evidence'; and then, but only then, to compare and contrast what would be the consequences of 'total conservation' (i.e. minimum intervention) on the one hand or 'total uncovering', on the other. The conclusion that he had reached was that the most important phase of a building should be, at the end of the work, the 'most prominent', more legible than other periods. However, it is intended to retain the most important later elements in the Palace. Not surprisingly, Professor Matejic's contribution stirred up a lively debate, and it was perhaps a pity that it had to come to an end at about 8.00 p.m., when most of us would cheerfully have gone on for much longer! The possibility of taking our MA students on a study tour to the Dalmatian coast, next year or the year after, for us to have an opportunity of visiting and debating the very important programme of work being planned at Porec, to study Diocletian's Palace in Split, and other major monuments along the coast, would seem very worthwhile.

Although time was limited, several more outstanding opportunities arose. On the Saturday, Goran Niksic, my principal host, kindly took me by bus to the town of Sibenik. The town itself is a fascinating palimpsest of late medieval and Renaissance housing, piled up on the hillside overlooking the harbour. The principal

object of our visit was, however, the cathedral of Sv. Jakov. The present building was begun in 1431 and was constructed in three stages: 1431-1441, 1441-1473, and 1473-1536. This was the time of the Venetian dominance of the Adriatic, and the Venetians effectively ruled the Dalmatian coast. So Italian influences were strong, and the first identified architect or master-mason was Master Bonino of Milan. The presiding genius of the second phase was Jurag 'the Dalmatian', and the strong personality of Nicolo Fiorentino is stamped on the third phase. The cathedral is, therefore, a remarkable mixture of late Gothic and early Renaissance forms. It has a dome over the crossing. An extraordinary feature of the building is that the entire roof coverings, including the covering of the dome, are in large stone plates. Documentary evidence exists that the plates were all lifted in the mid-nineteenth century, and put back again, with quite a number of replacements. The reason for our going there was to consider the war damage to the dome, and consider what might be done to put right the damage caused to three of the large stone plates covering it. My visit followed closely in the wake of experts from France, Italy, and Switzerland. My reaction to the cathedral and its present repair problem was to some extent influenced by the fact that we know of the nineteenth century intervention, and so there clearly is no technical reason why the covering of the dome should not be disassembled down to the point where the three severely damaged plates are located, replace them with new ones, and then reassemble the remaining plates. Philosophically, it seems to me that this would be a better course of action than 'patching' or consolidating the damaged plates using epoxy resins or any other late-twentieth century technically-inspired solution. For a good sound long term repair, it seems to me that traditional methods and materials can only be the best option.

On returning to Split, Goran Niksic took me to visit Professor and Mrs Jerko Marasovic. Professor Marasovic, ably assisted by his wife and several research assistants, runs the Mediterranean Centre for Built Heritage, which is part of the University of Split, and is housed in one of the massive corner towers of the Emperor Diocletian's Palace. The layers of history revealed by patient exploration, including careful measurement, of the buildings of Split from the foundation of Diocletian's Palace onwards are spellbinding. The thrust of these studies is not simply to be of scholarly interest (though they certainly are that), but to provide a sound foundation for future thinking and urban planning. It seemed that the whole enterprise was a model of its kind and, once again, to take the MA course to the Dalmatian coast would be invaluable, to have a full presentation of the work of the Mediterranean Centre for Built Heritage, and to explore with its help profoundly important questions relating to urban conservation.

A lengthy interview with a journalist from the local newspaper *Slobodna Dalmacija*, Gordana Benic, herself also a talented poet, at the end of that day, Saturday 12 February, explored matters of mutual interest, including the profoundly important studies of the

Emperor Diocletian's Palace. I suggested that there were two main ways forward: i) a continuous programme of repair, maintenance and specialist conservation work, and ii) a continuing attempt to provide good new uses for the ancient structures, with a particular emphasis on people living out their daily lives there. We also discussed the strong significance of Robert Adam for Split (and the Dalmatian coast generally), and also the enormous importance of Diocletian's Palace in Split for the development of the work and influence of Robert Adam. It was a very agreeable end to a demanding but exceptionally interesting day.

On the morning of Sunday 13 February it was snowing gently, but my other good friend and colleague from the Regional Institute for Protection of Cultural Monuments, Radoslav Tomic, came with his car to my hotel and took me off for a morning to explore the archaeological site of Salona (precursor of Split), and then on to the town of Trogir. Having visited Trogir with Radoslav Tomic the previous year, it struck me afresh how this must be considered one of the outstanding smaller cities of Europe, in terms of cultural heritage, and the consistent application of sound, sensitive and well-informed conservation policies. After Sienna, I would rather go to Trogir than to anywhere else, and to take others to it to show what can be done. However, most of the morning was spent at Salona and to me it was an eye-opener, first because I had not realised before what an extensive and important Roman site this is; secondly, because I could see that a great deal needs to be done to bring up the care of the site and its presentation to the public to a higher standard; but, nevertheless, since its investigation by a talented priest-antiquary in the late nineteenth century onwards it presents more or less a textbook of the various philosophies and ways in which ruined structures can be excavated, consolidated, to some extent reconstructed, and be shown to the public. It is certainly a site that deserves better facilities, and to be better known, and I shall never forget my first visit to it, with such an excellent guide, against a background of drifting snow.

Although my visit to the Republic of Croatia was a short one, with a particular and specific purpose in mind, I greatly valued the opportunity of being there and learnt much from the symposium and informal conversations with colleagues and friends from the Regional Institute for Protection of Cultural Monuments, and the visits to Sibenik, Trogir, and Salona were all – in their different ways – outstanding. I feel committed to doing whatever I can to furthering the relationships between professional colleagues in our field in the two countries. Goran Niksic had been a student at the Centre for Conservation Studies, IoAAS, University of York, in the academic year 1991-2 and it would be excellent if others could follow in his footsteps. Finally, I would like to say how pleased I was to see Nikola Nad from Dubrovnik, who came specially all the way to attend the symposium, and to renew our friendship.

*Peter Burman  
April 1994*

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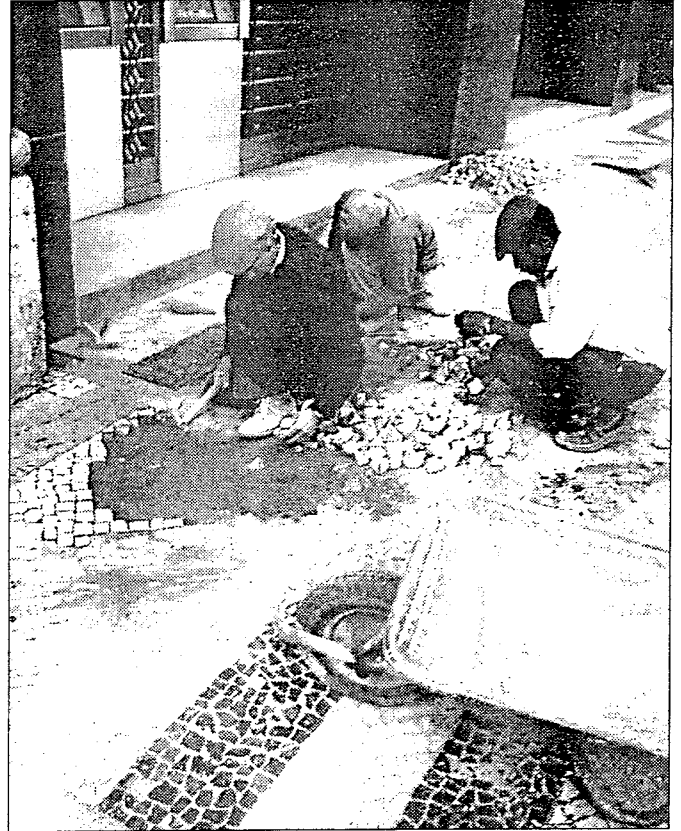
## PORTUGAL VISIT

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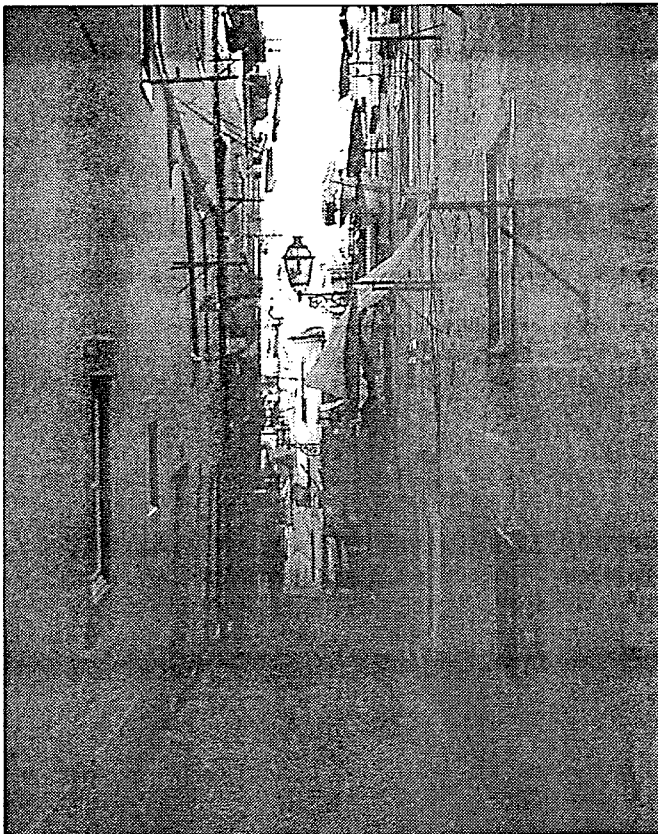
In the last Newsletter we mentioned COTAC's involvement in a FORCE project funded by the European Commission. The full title of the programme is Task Force, Human Resources, Education, Training and Youth. The aim of the project is to provide a skills audit for a sample of Small and Medium Sized Enterprises involved in Building Restoration and Conservation. COTAC representing the UK, is working in partnership with Portugal and Ireland on this project.

In March we visited Portugal with a number of related objectives. Initial contact with our FORCE project partners had been made through the 1993 COTAC International Conference in Birmingham. As a result we were responding to an invitation by CENFIC, the Lisbon based Construction Training Institute, to make a presentation to the first national conference on standards and training for the immovable heritage in Portugal. Our second objective was to learn more of the current thinking in South West Europe with regard to conservation generally and its relationship to the construction industry in particular. The third was to take forward the FORCE project by coordinating the first stages of independent effort by the three national partners.

The CENFIC Conference held in Sintra village, a potential world heritage site some 30km from Lisbon, was clearly a great



*Example of the stone mosaic paving being laid, much used in this area of Portugal.*



*A typical street in the old port area of Lisbon*

success. It was supported by well over 100 delegates representing most of the national authorities. All seemed committed to a range of new legislative and economic measures designed to enhance existing buildings and sites generally. With one eye on the real damage caused by redevelopment and over enthusiastic maintenance by some of the more developed countries in Europe, Portugal realises the advantages and the enormity of its responsibilities when it comes to its backlog in conservation work. While there are several central and regional government sponsored centres of expertise in urban building and object conservation, there has been little coordination between them and until now, limited effort to transfer some of their understanding and specialist skills to the rapidly expanding private sector. For government agencies the re-emphasis of traditional crafts and local building materials has enormous potential in terms of job creation. For a number of enlightened private sector employers, the market value of such skills is acknowledged, but they are affected not only by the Europe wide depression in demand for new build but also by an oversupply of existing buildings, particularly of older housing stock in urban centres. The solution for Portugal may need to include financial incentives for building maintenance as well as an industry wide retraining programme.

The relevance of the CENFIC Conference and of our visits to Sintra, CENFIC's headquarters at Sacavem and Lisbon was clear. There are a number of trends influencing both government and industry which are common to most of Europe. On the other hand there are special problems to be overcome which are unique to each country and require initiatives which are compatible with the particular social and economic conditions which prevail. The aim of our FORCE project must be to define those common factors and identify a framework for multinational support and cooperation but which will accept national and regional variations.

It was with this end in view that we confirmed our approach to a "top down" review of the relevance of conservation skills to the construction sector. This is in contrast but not counter to the existing common course development and transnational training initiatives which are supported by the European Commission and indeed, involve a number of the UK Network partners. Thus the project will produce an overview of the current and future demands of the industry at the Pan European as well as the national level. This information will be used in a series of interviews and seminars involving contractors and consultant firms. The final outcome of the project will be a definition of the training needs of these firms as a whole with indicators of the perceived relative value of conservation topics in relation to all others.

We know that the European Union is emphasising the need for mutual recognition of the systems applied in each member state for judging the experience and quality of firms as a filter or pre-qualification stage for government contracts. This means that both individual firms (and the national federations that represent both employers and unions) are aware of the need for quality assurance. What has yet to be proved is the significance of traditional craft and conservation skills to the survival of the construction sector.

R Davies  
May 1994



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## CONFERENCES, COURSES, SHOWS, APPEALS AND GRANTS AVAILABLE

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THE LINCOLNSHIRE COLLEGE OF ART AND DESIGN  
**Summer**  
**SHOW 94**  
*Don't miss it!*

**HND Historic Decorative Crafts**

Presents their Annual Show at the  
Tithe Barn Lincolnshire College of Art & Design

**Tuesday 14 June - Tuesday 28th June 1994**



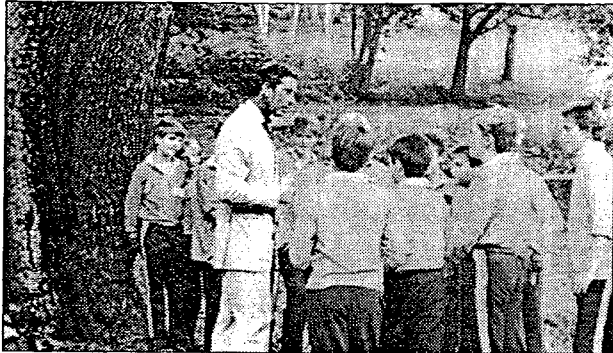
All enquiries to  
Lincolnshire College of Art and Design  
Lindum Road Lincoln LN2 1NP  
Telephone: 0522 569104 Facsimile 0522 569167

LINCOLNSHIRE COLLEGE OF ART AND DESIGN



*AN INVITATION  
TO PREVIEW THE  
LANDSCAPE  
BEAUTY OF AN  
18TH CENTURY PARK*

PAINSMILL  
PARK TRUST



HRH THE PRINCE OF WALES, ROYAL PATRON AT PAINSMILL PARK,  
WITH BOYS OF FELTONFLEET SCHOOL *Photo Jack Chinn*

1994 VISITOR ARRANGEMENTS

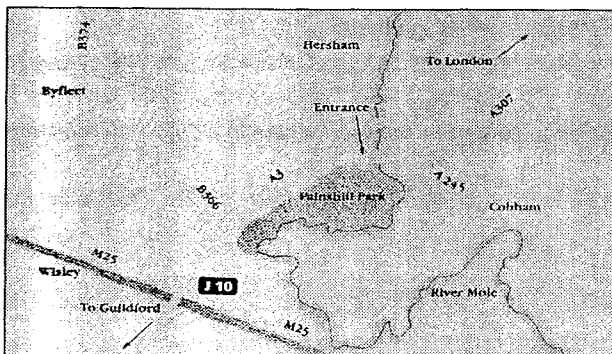
THE PARK IS OPEN 11.00AM - 5.00PM ON SUNDAYS ONLY  
10 APRIL - 16 OCTOBER (gates close 6.00pm)  
Light refreshments available

EDUCATION

The Painshill Park Education Trust is a separate charity, set up to encourage all age groups to benefit from the many and varied activities available. School visits, holiday activities, birthday parties and other special events may be organised.  
Telephone: Cobham (0932) 866743

FURTHER INFORMATION FROM:

Painshill Park Trust Ltd OR Painshill Park Education Trust Ltd  
Painshill Park, Portsmouth Road, Cobham, Surrey KT11 1JE  
Telephone: Cobham (0932) 868113 Fax: (0932) 868001



STONE & PLASTER CONSERVATORS

Positions are available with St Blaise Ltd for Stone and Plaster Conservators on a variety of sites (including Cardiff, Highcliffe, Stowe and Blithfield) for 3 and 6 month contracts with the possibility of longer term employment. Work is starting this month on some sites and contracts will not necessarily coincide with the summer vacation.



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**RESTORATION 94**

**Cultural meeting point  
with a style of its own**

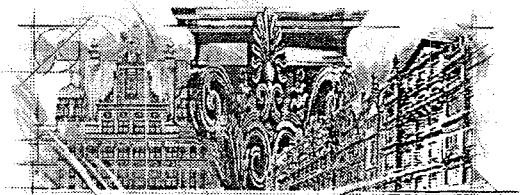
RESTORATION 94  
IN COMBINATION WITH  
ART AND ANTIQUES FAIR

12 - 14 October 1994

Restoration is alive and kicking. Two years ago this international specialised fair for restoration and preservation of cultural and industrial heritage pulled in over nine thousand visitors. An increase of more than 20% compared with 1990. All the more reason to turn Restoration 1994 once again into a prominent meeting point with a style of its own. A European meeting place, since The Netherlands is the only country in Europe to organise this type of specialised fair at such a scale. Restoration Amsterdam sets the trend and thereby contributes to The Netherlands acquiring a leading position in the field of restoration and preservation. This position gets even stronger through the Art and Antiques Fair (PAN), which is being held in conjunction with Restoration 94, in the Amstel Hall of the Amsterdam RAI.



LEIPZIG INVITATION



**denkmal'94**

THE NEW MARKET FOR OLD BUILDINGS  
26TH TO 29TH OCTOBER, 1994

denkmal'94

Specialised trade fair for  
the preservation of historical monuments  
and for urban renewal

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Fax: 03 41/2 23 24 34

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## CONFERENCES AND COURSES AVAILABLE FROM NETWORK MEMBERS

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### BOURNEMOUTH UNIVERSITY DEPARTMENT OF CONSERVATION SCIENCES

#### MSc in Building Conservation

The range of specialist skills necessary for the care and conservation of buildings is increasing and many techniques are new and require scientific analysis and verification. A subject which requires both rigorous scientific research and a mature approach to craft skill and artistry is one which readily lends itself to a vocational and practically-based masters course.

The Department is pleased to announce the launch of a masters degree in Building Conservation which, subject to approval, will begin next autumn. The proposed course will run as a part-time programme for graduates and professionally experienced candidates. Initially three specialisations will be possible; conservation practice, stone conservation and the conservation of timber buildings. The programme will be offered as a two-year course (for the Postgraduate Diploma) based on six long weekends of study per year (Thursday evening until Sunday evening) undertaken with both the University and partner organisations with specialist facilities which form a complementary and increasingly important element in the professional course portfolio. An MSc can be awarded on the submission of a dissertation in the third year.



#### The Singleton Master Classes Friday 24 June 1994

Once again this summer the beautiful setting offered by the Weald and Downland Open Air Museum at Singleton will be the scene of the Building Conservation Fair. Designed to bring together craftsmen, conservation officers, local authority representatives, builders, contractors and suppliers – in short, anyone with a professional interest in the care of old buildings – the Fair will also attract many interested members of the general public who come to enjoy a weekend of displays, demonstrations and activities.

In response to the growing emphasis on high quality training in building conservation, this year sees the launch of a new venture, a series of Master Classes on professionals' day – the first day of the Fair. There will be seven, led by top master craftsmen in their respective fields, between them covering brickwork, joinery, leadwork, lime, stonework, timber-framing and thatching.

Inspired by the Musical Master Class format there will be, of course, some subtle differences, But just the same will be the conveying of experience, wit and wisdom at a specialist level which few of us will ever achieve. If you would like to be a member of the audience on a unique occasion, to eavesdrop on the process by which the best of one generation bequeaths the best to the next – then do not miss this event.

*Katherine Barker*  
April 1994

## 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:

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,  
Lindum Road, Lincoln LN2 1NP.  
Telephone: 0522 569104  
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 M. Cook,  
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.

**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.

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.

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

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