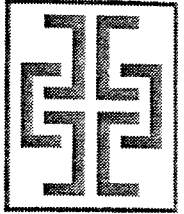


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# Newsletter

NUMBER 6

March 1995



COTAC

CONFERENCE  
ON TRAINING  
ARCHITECTURAL  
CONSERVATION

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## INTRODUCTION

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Best wishes for a rather belated New Year. It does not seem possible that this is the third calendar year since I joined COTAC but what an enjoyable and exciting period it has been. The enthusiasm and energy of those in the organisation, the Network and our associates in the conservation world seems boundless despite the time and financial pressures on everyone. The efforts towards our aims of a full range of training courses and well educated workforce are beginning to show results but there remains much to do in filling geographic and resource gaps in the Network, the development of appropriate qualifications and training at all levels in conservation and promoting the message to the construction industry at large. In this issue we give progress updates in a number of these areas.

As some of you will know Dame Jennifer Jenkins who has served as an excellent Chairman of COTAC, recently expressed a wish to stand down due to the many demands on her time. Naturally we were disappointed but we could not persuade her otherwise and so our thanks for all the help and support over the years, we wish her well and hope that we may see her at some of our events in the future. We have been very fortunate to secure the services of Rt Hon Peter Brooke MP as her successor. Peter has a long standing personal and professional interest in conservation as illustrated in his article in this issue. A warm welcome from COTAC to what we hope will be a long and beneficial relationship. Certainly in his first few weeks he has demonstrated a great enthusiasm, desire to get involved and a penetrative mind into some of the issues with which we deal.

It is a great sadness that Maurice Mendoza has confirmed he wishes to cease his regular involvement with COTAC. As some of you will know Maurice has not always been in the best of health recently and in his words "has decided to spend more time with his diary under his control rather than others." A large personal thank you from me for all his wise guidance, help and support since I joined COTAC. His abilities will be sadly missed by us all. Best wishes for the future and we hope that he is able to call in and see us and attend our events from time to time (and may be write the occasional article for the Newsletter?)

Congratulations and best wishes in her new role to Ms Jennifer Page CBE on her appointment as Chief Executive of the Millennium Commission from 1 March 1995, and our thanks for her support to COTAC during her time with English Heritage. Welcome also to her successor, Mr Chris Green, who was appointed from 1 March 1995 and was formerly Managing Director of InterCity and latterly Chief Executive of Scot Rail. His interests in the Heritage and Railways combine well with our exhibition this month at St Pancras Chambers.

This issue we focus on Lincoln, the College of Art & Design which recently merged with De Montfort University to become the School of Applied Arts & Design. This is a very useful link in the Network bringing together the various courses in conservation and restoration at Lincoln with the MA in Architectural Conservation at Leicester.

We have a further update on the encouraging progress with the Journal of Architectural Conservation which should produce its first issue shortly and include a note of the topics this will include. The Carpenters Award, run biennially by the Carpenters Company, celebrates its 25th year in 1995 and Margie Prior tells us something about the competition, invites entries for this year and shows some of the successful schemes in 1993. Richard Davies was interviewed about conservation training for the *Lecturer Newspaper* and the article is reproduced in this issue.

Set95 is a week dedicated to demonstrating all aspects of Science, Engineering and Technology (hence SET) and is organised by the British Association for the Advancement of Science. COTAC are involved with a group of partners from the London area and British Rail Property Board in arranging an exhibition, live training demonstrations and guided tours of the interiors of the buildings at St Pancras Chambers, the former Midland Grand Hotel at the front of the station. Great interest has been aroused as these buildings are not normally open to the public. A series of CPD seminars is being arranged in conjunction with Mark Fitzpatrick Building and Civil Engineering Contractors on a number of evenings. It is hoped that this focus can provide the beginning of on-going co-operation between the organisations

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CHAIRMAN: Rt Hon Peter Brooke CH MP VICE-CHAIRMAN: Donald Insall OBE, FSA, RWA, FRIBA, FRTP, SP Dip. (Hons.)  
DIRECTOR: Richard Davies Dip. Arch., (Hons.) RIBA HON. TREASURER: Stephen Bond MA, ARICS, Grad. Dip. Cons. AA

concerned in the development of a comprehensive London centre for the Network.

We include reviews of two major international organisations involved with conservation, ICOMOS and ICCROM, and an article about a conference at Villanova in Spain aimed at linking an international group for further European co-operative work.

Chris Crooke and Richard Davies give an up-date on the progress with work for the CITB and CISC in S/NVQ development through a series of working groups. Professor Richard Frewer from Bath University highlights in an entertaining way some of the major ecological concerns affecting our civilisation today and suggests a number of avenues that we should pursue for improvement.

As hinted in the last issue we are making arrangements for the Annual International Conference this year to be held in conjunction with Interbuild and a number of other partners at the

National Exhibition Centre, Birmingham in November. This is particularly appropriate as it is the centenary of Interbuild in 1995 linking nicely to our conservation theme and as the premier construction exhibition provides an ideal opportunity for COTAC to approach the wider construction industry.

As usual we include a selection of forthcoming conferences, courses and exhibitions. We are always pleased to receive features for future issues and the copy date for the next Newsletter is Friday 21 April, which will give you the Easter holiday to prepare your article. It would be much appreciated if copy could be word processed and submitted on 3.5" computer floppy disk ideally in Wordperfect 5.1/6.0, ASCII or compatible format.

Graham Lee  
March 1995

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## MESSAGE FROM THE CHAIRMAN

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It is both an honour and a pleasure to have been invited to become Chairman of COTAC: an honour because of the importance of the work, a pleasure because of its nature. I realise I may have been asked because I was known to have an interest in heritage matters but that does not diminish the satisfaction of the involvement.

Though my family have had a mixed tradition down the centuries among the Church, politics, the law, the armed forces, the public services and manufacturing, there has also been an artistic thread, with identifiable figures in all the last three centuries – so much so that when my youngest son said he was going to become a stone mason (with sculpture also in mind) I replied that it was good to know the tradition was going into the next century.

My own interest in architecture was stimulated at school, including by the happy chances of those who found themselves teaching in primary schools in the War. At secondary school the core building was a 1700 mansion but it was surrounded by buildings by Blore, Bodley, Norman Shaw, Street, Waterhouse, Aston Webb and W G Newton (including his first listed science laboratories of this century). Oxford of course overwhelmed one, and then at graduate school in America the late Oskar Stonorov introduced me to modernism – and incidentally personally to Frank Lloyd Wright.

But the key to a direct and detailed interest in buildings themselves and their creation had been the publication of the *Collins Guide to English Parish Churches* at the end of the 1950s, edited by Betjeman, who had received the same architectural stimuli at secondary school as I had. Much of the next decade was spent looking at churches all over the country, Betjeman in hand: any old English parish church is an extraordinary accretion of architectural styles, most happily imposed one upon another.

Even another couple of years in America represented continuity, for there are more than 350 pre-Revolutionary churches in the United States, but the next impetus was becoming a member of a series of conservation societies. I had been a member of the National Trust since the 1950s but in the 1970s I became a life member of the SPAB and the Georgian Group, and a sporadic

member of the Victorian Society and the Historic Churches Preservation Trust. I have said elsewhere that their annual reports are the ideal length for reading between going to bed and going to sleep.

I had always thought that William Morris, who preceded Betjeman and myself at our school, had been the sole founder of SPAB till I discovered, while at the Department of National Heritage, that my great grandfather Stopford Brooke had been one of his co-founders; and it was of course the latter who was a pre-National Trust conservationist when he purchased Dove Cottage in Grasmere, the Wordsworths' home, in 1890. Though as a trustee I say it, as perhaps I shouldn't, what we have achieved at Grasmere (admittedly in the context of British Romanticism) is a model of its kind.

Not all the houses I have owned have been listed, though two have (one 1720, one 1808) and as an adult I have lived too in an 1860 terrace house, and 1890 mansion flat, a 1986 riverside one and an American converted barn. But our present house is the happiest harbinger of COTAC: an eighteenth century listed agricultural cottage "interestingly extended" (in the words of the vendor's agents) and crowned by a functional folly in the form of a tower library. We are most agreeably in the hands of an independent builder of my own age, who is hallowing this heterogeneous complex, now not perhaps surprisingly delisted, with craftsmanship of the highest order which derives from sources as disparate as HMS Victory and Romney Marshes.

I regard my time at the Department of National Heritage simply as an apprenticeship for COTAC but one aspect of it is a concomitant of the challenge facing COTAC. I refer to the National Lottery which will pour a comucopia into the heritage. The challenge for COTAC will be to ensure that we have craftsmen of the quality and quantity necessary to make the most of it, at a time when all the evidence of polling is that the nation and our visitors are becoming more passionate about what the heritage can offer.

Rt Hon Peter Brooke CH MP  
Chairman COTAC

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# SCHOOL OF APPLIED ARTS AND DESIGN DE MONTFORT UNIVERSITY, LINCOLN

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The 1st August 1994 marked a milestone in the provision of further and higher education in the county as Lincolnshire College of Art & Design merged with De Montfort University to become The School of Applied Arts & Design, De Montfort University, Lincoln.

De Montfort University is one of the most successful 'new' Universities with a history spanning more than 100 years. With centres in Leicester, Milton Keynes, Bedfordshire and now Lincolnshire, DMU serves over 25,000 students.

De Montfort has pioneered the idea of a distributed university in Britain. The integrated network formed by this merger gives The School of Applied Arts and Design the mutual support necessary while still being a centre of excellence in its own right, with a reputation for quality dating back to 1863.

The School is continuing to develop and add to the extensive further and higher education programmes already available. Through this new structure, DMU brings education to the Lincolnshire community, increasing local access to qualifications and learning resources quickly and without any additional investment from local government.

The School of Applied Arts and Design will now join the School of Agriculture and Horticulture in Lincoln, The Schools of Applied Sciences, Art and Humanities, The Built Environment, Business, Computing Studies, Design and Manufacture, Engineering and Manufacture, Health and Community Studies and Law in Leicester and Milton Keynes, and the School of Humanities, Sport and Education in Bedford.

The Schools within the University can now share technology, systems and skills with each other and all benefit from the university's close liaison with industry, commerce and the professions, locally, nationally and internationally. Not only does this enable students to gain first-class practical experience throughout their courses; it also contributes to the university's unparalleled record for equipping graduates and diplomats for employment.

Zibby Gamett  
February 1995

The courses offered are as follows:

## **BTEC NATIONAL DIPLOMA CONSERVATION AND RESTORATION**

As the only pre-degree course of its kind in the country, this covers a wide range of materials and treatments. Working with historic objects, students study conservation techniques, recording skills, photography and computers. There is a strong element of science, art history and other supporting skills needed for work in museums and historic houses.

## **CONSERVATION AND RESTORATION**

### *Access Certificate to Higher Education (NEMAP Kitemark pending)*

This course has been designed to prepare students (normally those over 21 on completion of the course) for entry into Conservation and Restoration or related Higher Education courses and is a condensed and flexible pathway through our existing BTEC National Diploma in Conservation and Restoration.

Students registered on this course also have the opportunity of taking units accredited from other programmes within the School alongside their Conservation and Restoration units.

### **Course Content**

The course comprises the following 'units of learning' covering conservation Theory and Practice, Recording Studies (which means Drawing, Photography and IT in Conservation), Restoration Crafts, Historical and Contextual Studies and Communications and Professional Studies.

### **Assessment**

Assessment takes place during and at the end of each unit. Full-time students take all units unless they can gain credit through APL (Accreditation of Prior Learning).

Part-time students may take any number of credits to suit their particular personal needs.

### **Opportunities**

Competition for HE places on Conservation and Restoration courses nationally is very high; an access course such as this can provide the ideal preparatory period for a range of students not able or needing to complete two years of National Diploma before entering HE. We think this course will be of particular interest to mature applicants, with relevant Conservation interests and aptitudes but not possessing perhaps formal qualifications, those unplaced on Higher Education without a specialist preparatory course and finally for international students.

### **Placements**

Students are encouraged to participate in voluntary work placements. Live projects are continuous throughout the programme.

There is a programme to teach traditional craft skills in surface decoration and woodworking.

## **HISTORIC DECORATIVE CRAFTS BTEC HND**

Duration is two years, full time with 30 places on the course.

### **The Course**

The course offers an exciting opportunity to learn the broad range of traditional craft skills applied to the decoration of

objects and interiors. A wide range of teaching expertise, laboratories, workshops and learning resources are available to give students the highest level of practical professional training in this specialist field. Skills taught include; gilding, marbling, graining, stencilling, signwriting, woodworking and replication. Practical work is underpinned with a theoretical knowledge of scientific and technological factors affecting the application and use of materials, together with an understanding of the historical techniques that were used as part of the design of objects and buildings.

Training in the use of recording techniques and an awareness and knowledge of business and professional practice will also complement studies.

### **Teaching/Assessment**

Teaching includes studio and workshop activity, lectures, tutorial and group seminars. Teaching is undertaken by experienced full-time tutors and practising part-time specialists in well equipped studios and workshops. Formal assessment and informed critiques take place at regular identified intervals.

### **Career Opportunities**

The course prepares the student for employment opportunities as practitioners and consultants within private sector workshops or national agencies dealing with the historic decorative crafts.

## **BA Hons CONSERVATION AND RESTORATION**

The course aims to prepare students, with an interest in conservation, for employment in museums, historic houses or in the private sector.

Students will develop a high level of conservation knowledge, application and practice supporting a range of specialisations including the treatment of social history and ethnographic materials, woods, ceramics and gilded objects. Students also have the opportunity to undertake an eight week placement in their chosen specialist subject.

## **MSc CONSERVATION SCIENCE (pending validation)**

The course, taken over two years, is modular and links the analytical techniques of Chemistry and Physics with the techniques and methodology of the conservation of historic materials.

Conservation graduates will spend their first year strengthening their grounding in those aspects of science which are relevant to conservation. Modules include Matter and Energy, Laboratory

Analytical Techniques.

The other route, for students with a science background, provides a foundation in conservation. Study includes Conservation Theory, Conservation Skills, Art History and Recording Studies.

## **MA in ARCHITECTURAL CONSERVATION**

The Master of Arts in Architectural Conservation is a 24-month part time course aimed at graduates from an architectural, planning and surveying, archaeology, art history or other background who wish to develop professional skills in the field of historic building preservation and a wider understanding of issues relating to the historic environment. The course attracts candidates from private practice, local government, English Heritage, the National Trust and elsewhere. In their diversity and breadth of interests and experience, they form a highly motivated body of individuals capable of producing work of the highest standard.

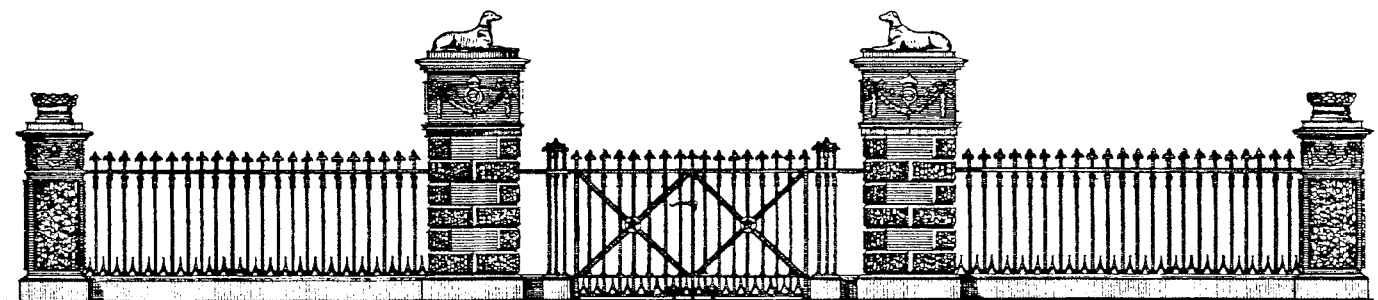
Teaching takes place each Friday during term time, usually in Leicester, though considerable emphasis is placed on site and field visits in the East Midlands. In addition, a short field course is programmed into each year, one to a centre in the UK and another abroad. Recent field courses have included Halifax, Bath, Norwich, York, Glasgow, Amsterdam, Bruges, Berlin and Florence.

Postgraduate teaching of architectural conservation in Leicester has a long record dating back to the Diploma in Architectural Building Conservation, set up in 1973. The MA course is endorsed by COTAC and is recognised by practitioners and academics as one of the leading courses of its type.

### **Centre for Conservation Studies**

The MA course is closely linked to the Centre for Conservation Studies, which aims to promote, conduct and publish research on all aspects of the conservation and management of historic cultural property. The Centre was opened in December 1993 and has undertaken a number of projects in Tuscany; measurement and interpretation of industrial architecture in East Anglia using digital survey and computer-aided design technology; and historical and documentary research on City of London property owned by The Merchant Tailor's Company. The Centre is staffed by full-time and part-time academics and supported by respected practitioners with a commitment to research and publication. Current MPhil/PhD research spans a broad field including fire safety in cathedrals, conservation philosophy and policy in Europe, and the work of various 19th Century architects.

*Vincent Shacklock  
February 1995*



*South Lodge Gates and Piers, Clumber Park Notts., a student assignment for the MA in Architectural Conservation at De Montfort, drawn by D H Sweeney.*



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# JOURNAL OF ARCHITECTURAL CONSERVATION

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The *Journal of Architectural Conservation* is proceeding well toward its first issue in March 1995 and all the indications are that the venture will be a success in every sense.

A programme of funding has been agreed and COTAC has supported the purchase of a computer for the use of the Editor. Numerous matters of layout and style have been agreed. References to the new Journal have appeared in more than a dozen publications, and publicity brochures mailed to thousands of potential subscribers in the UK and USA.

With regard to the content, there has been extensive examination of other publications, and a broad policy established concerning editorial rules, length and weight of articles, peer-review processes, book reviews, announcements, advertisements and, since the first call for papers, a large number of full papers and outlines have been secured. From these a first issue has been put together that has a broad spectrum of material ranging from conservation theory to modern chemical science, and from historic gardens to architectural intervention. Subject to final confirmation the first issue should contain the following:

- *Conservation – Is There No Limit?* A review by Sir Bernard Feilden
- *Restoration to Conservation: The Study and Treatment of Historic Buildings and Monuments in Britain* by David Mason and Vincent Shacklock
- *The Role of Paint Analysis in the Historic Interior* by Patrick Baty
- *Historic Parks and Gardens: Listing, Awareness and the Future* by Judith Roberts

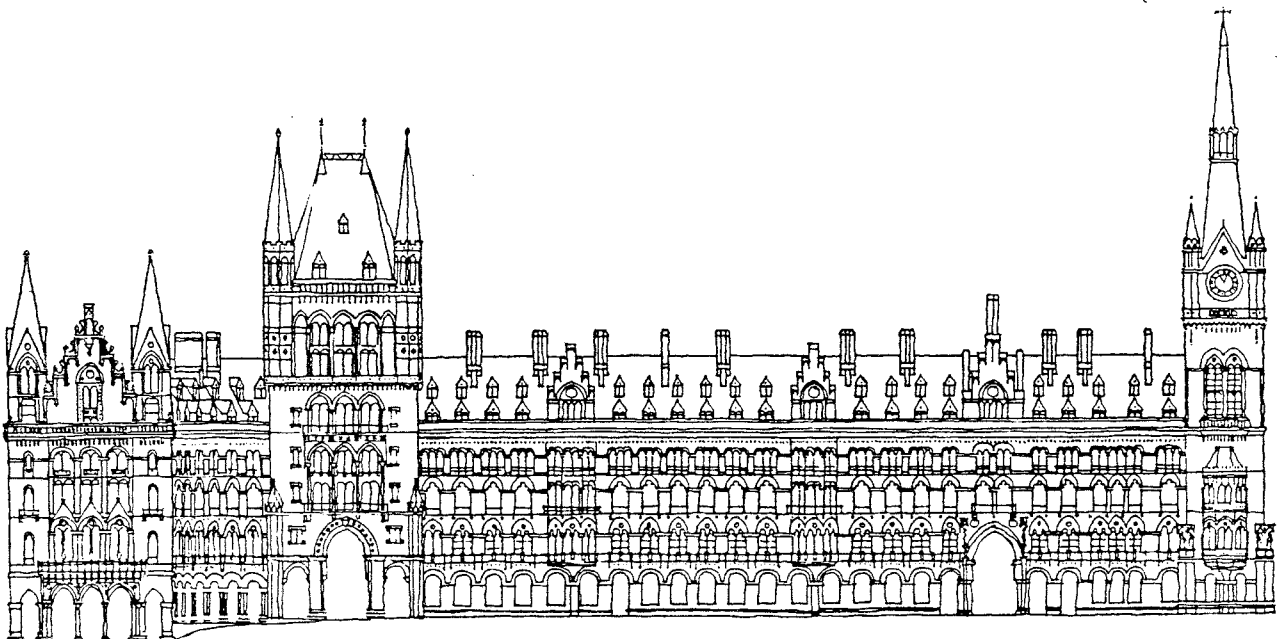
- *Studies of Architectural Terracotta including New and Soiled Examples and Pieces Treated with a Hydrofluoric Acid-based Cleaning Solution* by C. Moynehan, G. Allen, L. Brown, S. Church, J. Beavis and J. Ashurst
- *The Restoration of Burlington House and the Scheme for Improvements at the Royal Academy of Arts* by Julian Harrap
- *Conservation and the Stonemason* by Peter Hill
- Book Reviews

The number of subscriptions received to date (more than 100 at the last count) suggests there will be a good support and there is a hope that a market may develop in the USA. All editorial advisors approached agreed to help the Journal and a number of well-known national figures have offered words of support for publicity use and will be cited in the Journal. The help given by these parties in commenting upon papers and for their hard work in shaping the Journal is gratefully acknowledged.

The first few issues will also contain a list of founder subscribers, and it is intended (as agreed at the Forum meetings held in 1994) that the academic institutions supporting the Conservation Course Directors Forum will be specifically identified.

Thank you to everyone for their help to date. I am confident that the Journal will be a success and make a major contribution in the field of architectural conservation, whether of buildings, monuments, places or landscapes.

David S. Watt, Editor



St Pancras Chambers, the former Midland Grand Hotel.

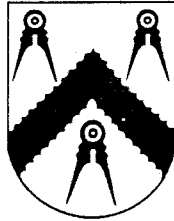
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# THE CARPENTERS AWARD 1995

## Celebrates its 25th year with increased publicity for all entrants

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The biennial competition covers fine joinery and woodwork in or associated with buildings. The sponsors are The Worshipful Company of Carpenters, The Timber Trade Federation with The American Hardwood Export Council, English Heritage, Timber Research and Development Association, The British Woodworking Federation, The Council of Forest Industries (Canada), Le Bureau de Promotion des Industries du Bois and The Joinery Managers' Association. Entry is by sending an entry form, available as enclosed with this issue of the Newsletter or by tel/fax: 0171 727 9474, and photos of completed work. There are four categories of Award:



structure, such as a timber frame building, bridgework, a tower or a jetty, in exterior or interior installation".

**The English Heritage Award.** "This Award is concerned with conservation and repair of our Heritage in England, relating to work on the fabric or associated fittings of a listed building or a scheduled monument. Restoration may be included but an extension or new build is not normally relevant to this Award".

In all categories, work relating to structures out of doors will be considered. The Award is made in respect of work completed for its intended use in the period 1st April 1993 – 31st March 1995. Entries are sought from those associated with design, construction, building work, joinery companies, craftsmen, suppliers of timber, and owners of buildings. Entries close on 30th May 1995.

The Award Ceremony will be held on 31st October 1995 at The Carpenters Hall. Entry for the competition will entitle the entrant to one invitation to the Ceremony. Thanks to the generosity of The Carpenters Company, the exhibition of all entries will be on show there for two days after the Presentation when the sponsors will invite guests to view the entries.

Interbuild is celebrating its Centenary this year and entries for The Carpenters Award will be one of the exhibits at the NEC in November, 1995 in conjunction with the COTAC Annual International Conference and Exhibition.

**Major Projects** with a likely installed cost of £25,000 upwards – joinery in softwood or hardwood installed in or associated with buildings in The United Kingdom, relating to interior design, architectural detailing, structure of a building or in the form of an item or items of joinery.

**Smaller Projects.** This covers joinery work, fitted furniture or other installed woodwork relating to new or existing building, in soft or hardwood, in the form of an individual piece, and of a scale likely to cost less than £25,000.

**The Trade Award for Structural Carpentry or Joinery.** "Forming a part or the whole structural frame of a building, or other

### WINNERS OF CARPENTERS AWARD 1993

#### THE TRADA AWARD

The Red Cross Centre, Irvine, Strathclyde  
Designers: The Irvine Corporation, Architects Department  
Joinery by: Shanks & McEwan  
Owners: The British Red Cross

#### THE ENGLISH HERITAGE AWARD

Ightham Mote, Kent  
Designers: Stuart Page, Architects  
Joinery by: H & E Waters Ltd  
Owners: The National Trust

#### ENGLISH HERITAGE HIGHLY COMMENDED

Hampton Court Palace, The South Range  
Designers: The PSA and James Longley Co. Ltd  
Joinery by: James Longley Joinery  
Owner: Her Majesty The Queen

#### THE SMALLER PROJECT AWARD

A Private House in Oxfordshire  
Designer: Robert Franklin, Architect  
Joinery by: Nicholas Dyson Furniture  
Owners: Mr & Mrs Robert Warner

#### THE MAJOR PROJECT AWARD

The Chapel of Fitzwilliam College, Cambridge  
Designers: MacCormac Jamieson Prichard  
Joinery by: Johnson & Bailey Ltd  
Owners: The Master, Fellows and Scholars of Fitzwilliam College

#### THE MAJOR PROJECT HIGH COMMENDED

Mar Lodge, Braemar, Scotland  
Designers: Hall & Tawse Scotland Ltd  
& Smith Gore, Chartered Surveyors  
Joinery by: Joinery Division, Hall & Tawse Scotland Ltd  
Owner: Mr John Kluge

The winners and highly commended entries personally receive framed illuminated certificates and the owners of the buildings selected as the best joinery work of the past two years receive a carved oak plaque contributed by Whitmore's Timber Company and Mr David Garrett of Mid Kent College. Further information on Carpenters Award 1993 from: Margie Prior, 0171 727 9474 (Tel, Fax, Answerphone).

## THE PREMIER MAJOR AWARD

### *The Chapel of Fitzwilliam College, Cambridge*

The Chapel, was conceived in symbolic terms as a boat. The deck of the boat defines the Chapel, while the belly of its hull forms the ceiling to the crypt below. The curvature of the hull, inflecting into the crypt, reminds one of the presence of the Chapel above. The primary structural elements are precast and tooled in-situ concrete; the secondary elements are timber, metal and glass.

The boat, its deck, hull and bulwark are all clad in solid American white oak planking, with solid oak handrails. The curved oak stairs hang between masonry walls, with gang planks dropped on either side to form the deck. The curved sail-like roofs are constructed from solid oak rafters and shaped struts with lipped veneered soffit panels.

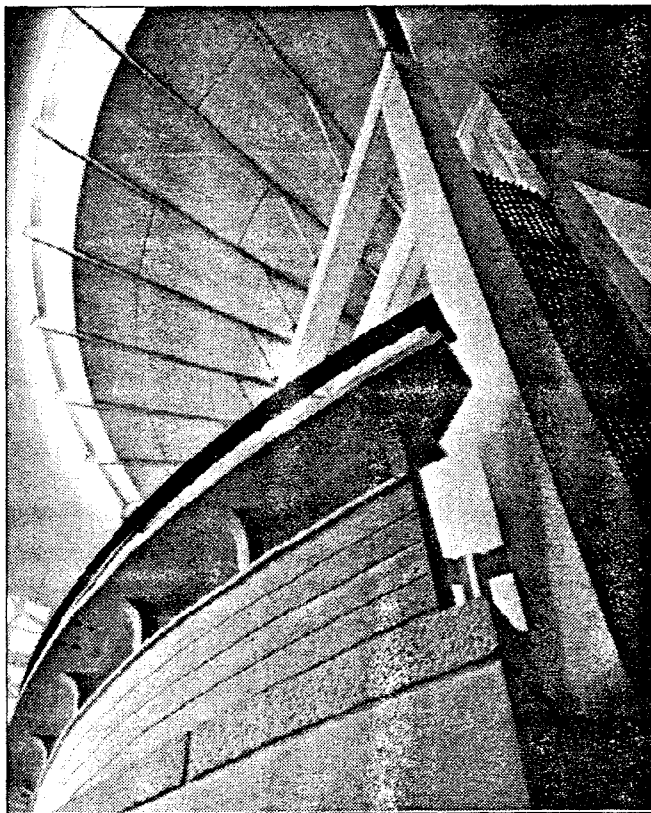
The entrance doors and screens are in lipped and veneered plywood panels to differentiate them from parts of the boat and to emphasise the construction theme. The solid oak organ, acting as the boat's stern, is made of panels of differing sizes and is loosely connected to its support frame to add to the chapel's acoustic performance, as in a violin, cello or piano.

*Designers:* MacComac Jamieson Prichard, London

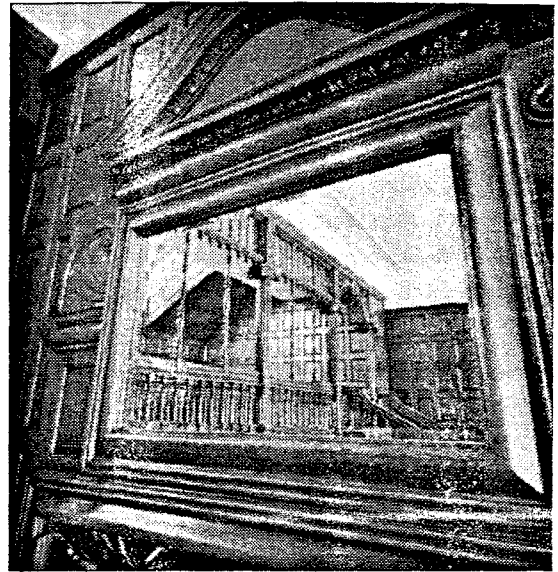
*Joinery:* Johnson & Bailey Ltd; Cambridge

*Organ Builders:* P. Collins Ltd., Melton Mowbray

*Owner:* The Master, Fellows and Scholars of  
Fitzwilliam College



*The Chapel of Fitzwilliam College, Cambridge.*



*External and internal joinery at Mar Lodge, near Braemar*

## THE HIGHLY COMMENDED MAJOR AWARD

### *External and Interior joinery at Mar Lodge, near Braemar, Scotland*

Mar Lodge was built in 1896 for the 1st Duke of Fife, and damaged by fire in 1991. Structurally the work consisted of recreating half-timbered gables and gablets of varying styles, complete with curved and moulded decorative bargeboards and finials. Salvaged dormer windows were matched exactly. Casement windows, French doors to the first-floor balconies and balustrading and handrails were turned and moulded to the original detail.

The original timbers consisted of Scots Pine, Scots Fir and Redwood (*Pinus sylvestris*) from the surrounding forests on the 77,500 acre Mar Estate. The window sashes were made from Brazilian Mahogany and Weymouth or Yellow Pine (*Pinus Strobus*) was used for the bargeboards and finials. All timbers used in the restoration were of the same species as the original. The one exception being Douglas Fir which replaced the Yellow Pine for reasons of size availability and suitability for the climate.

The ornate detailing of major public rooms, with full height fielded panelling and elaborate beams and panelled ceiling, was reproduced. The staircase has massive ornate newel posts, screens, columns and balustrading with "thick & thin" balusters moulded and hand-turned on a lathe, deep moulded "hand & palm" type handrails, with wreathed scrolled ends and goose neck joints at changes of levels. American Poplar was chosen for general work and Douglas Fir for panelling.

To meet the requirements of fire insurers, all the joiners work had to be designed and treated to meet BS 476 Part 22 and Class O rating. This was achieved without detracting from the appearance of the interior and exterior joinery work.

*Designer:* Hall & Tawse Scotland Ltd.,

Aberdeen Smiths Gore, Edinburgh

*Contractors:* Hall & Tawse Scotland Ltd., Aberdeen

*Joinery:* Joinery Division, Hall & Tawse Scotland Ltd., Aberdeen

*Fire Consultant:* Per E Jackman, International Fire Consultant

*Owner:* Mr John Kluge

## THE PREMIER AWARD FOR A SMALLER PROJECT

*Fitted and freestanding furniture in a private house in Oxfordshire*

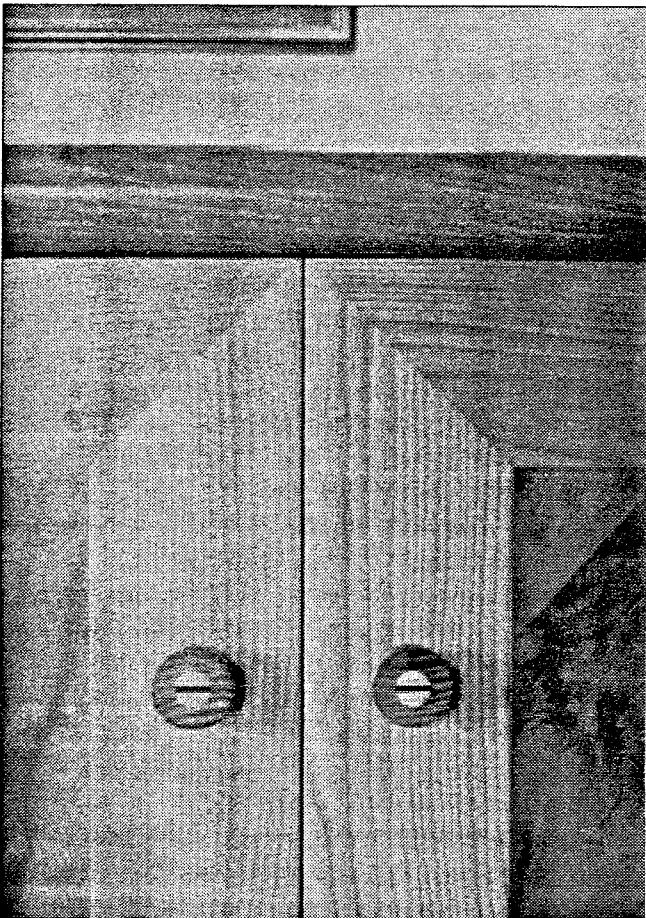
After a major restoration project coupled with a substantial enlargement of the house, the architect's brief was to fit out the study for something "unique and a modern heirloom". The Arts and Craft theme of the house was again a guide, bringing together native hardwoods, modern veneering techniques and joints in contrasting colours to give a fresh interpretation to the style of the house.

The woods chosen were ash (frame and knobs) elm (drawer fronts and framing of panels and deck), yew (diagonal veneers on mdf for panels and deck) with walnut decorative inlay banding and joint wedges. A melamine spray finish gave an easily maintained and silky smooth surface to the wood.

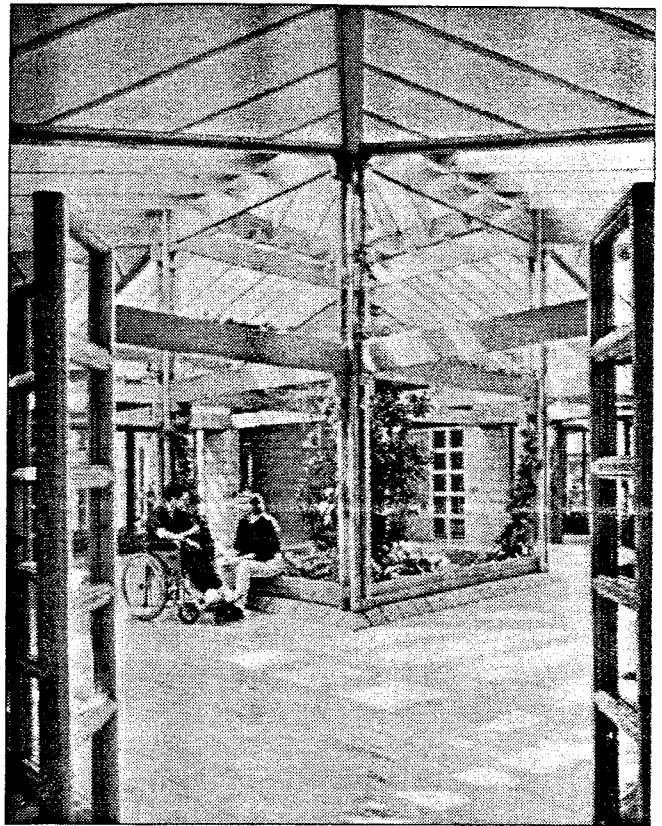
*Designer:* Robert Franklin Architects, Oxford

*Joinery:* Nicholas Dyson Furniture, Ardington

*Owner:* Mr and Mrs Robert Warner



*Fitted and freestanding furniture in a private house in Oxfordshire.*



*The Red Cross Centre, Irvine.*

## THE TRADA AWARD

*The Red Cross Centre, Irvine*

The Day Centre for disabled people, comprises a single storey Health Club Suite with Gymnasium and Swimming Pool, a Library Suite with learning support facilities, Restaurant, Workshops and offices, linked under cover to 20 of the 41 residential houses in the 'village' development.

Solid or laminated Douglas Fir and Redwood are used for the exposed structural timber. The pitched roofs are expressed internally and consist of plywood over rafters, with 150mm insulation and a plasterboard ceiling.

Floors are suspended timber and maple strip flooring in the main circulation areas and restaurant thereby ensuring low resistance to wheelchair movement.

The entrance hall is covered by a glazed pyramid roof supported on built-up timber columns, integrated with planters and wooden benches.

The pool hall roof is a large pyramid formed by hip beams which span from the perimeter edge beam on laminated timber columns to a laminated timber ring beam, supported by struts off a central concrete column. Stability of the structure is provided by the plywood deck.

The Gymnasium and the Library are of load bearing blockwork supporting laminated timber hip beams on a ring beam topped by a glazed lantern. The good sound absorption properties of the wood are particularly noticeable in the Pool and Gymnasium.

*Architect:* Irvine Development Corporation, Irvine

*Joinery:* Shanks & McEwan (Contractors) Ltd., Coatbridge

*Owner:* The British Red Cross Society



*The repair and conservation of oak structure joinery in the north east quarter of Ightham Mote, Kent.*

#### **THE ENGLISH HERITAGE AWARD**

##### *The repair and conservation of oak structure joinery in the north east quarter of Ightham Mote, Kent*

Ightham Mote is a unique moated manor house dating from 1340 and constructed of oak framing and ragstone under clay tiled roofs.

The building has been continuously modified and adapted over 650 years and it provides an outstanding record of domestic architecture.

The North East Quarter repairs project has allowed an unprecedented detailed study, analysis and recording to take place.

Each phase of the historic building work resulted in alterations marked by pegholes, mortices, patches and concealed detail.

These have provided the Archaeologist with a wealth of detail and evidence for new interpretation.

Wherever possible the joiners and carpenters worked in full view of the public and the repair techniques were explained in monthly bulletins in public areas, linked with a conservation exhibition.

The project had the following policies: 1. To secure structural stability. 2. To ensure the buildings will be as weatherproof as is compatible with their construction and position. 3. To retain as much of the original material as possible. 4. Structural members displaced as part of overall movement of the building would not be relocated in their original position. 5. The materials and techniques should follow the traditional pattern and textures.

*Architect:* Stuart Page Architects, Langton Green

*Joinery:* H & E Waters, Forest Row

Richard Waters, Brian Ralph, Foreman

*Owner:* The National Trust

#### **ENGLISH HERITAGE AWARD Highly Commended** *The Restoration of the Fire Damaged South Range at Hampton Court Palace*

On Easter Monday 1986, the South Range of Fountain Court, containing the Kings State Apartments was severely damaged by fire. The philosophy of repair adopted included the re-use of all salvageable material. Every panel was assessed for condition, repaired and rematched; only 6 were completely new. The roof trusses were examined and members re-used which had retained sufficient timbers after de-charring, with new elements as required. The original ironwork was salvaged, reworked and reinstated.

Every panel was assessed for the condition of the moulded frame, panel and glue blocks. Precautions against fire were taken and the internal environment is monitored and managed.

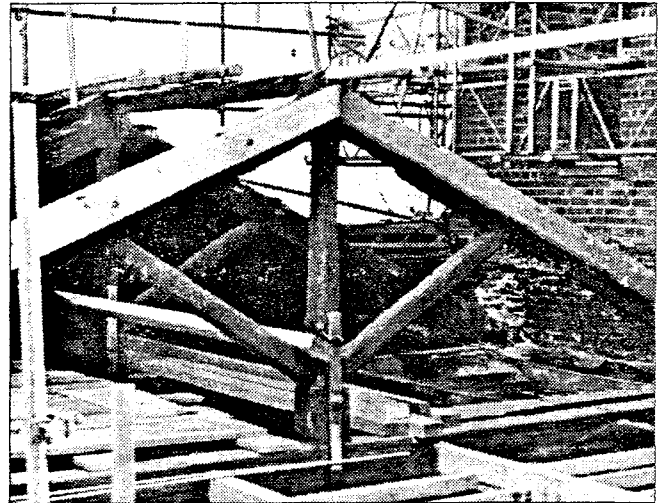
*Designers:* PSA Building Management South-East,

James Longley & Co. Ltd

*Joinery:* James Longley & Co. Ltd

*Construction:* James Longley & Co. Ltd

*Owner:* Her Majesty, The Queen



*The restoration of the fire damaged South Range at Hampton Court Palace. Original trusses were salvaged where possible and repaired and strengthened with new timbers.*



*The repair and conservation of oak structure joinery in the north east quarter of Ightham Mote, Kent.*



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## THE LECTURER NEWSPAPER RUN BY NATFHE (The University and College Lecturers Union)

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They don't make them like they used to . . .

Its almost 100 years since the hero of The Ragged Trousered Philanthropist shook his head in sorrow at the slapdash methods of the modern building trade.

Who knows what we would make of the narrow competencies of today's plasterers, bricklayers and carpenters? Quite apart from the revolution in building methods since then and the decline in traditional apprenticeships, there are a lot of over-worked, underpaid (if not actually ragged) FE lecturers who would point the finger at the inadequacies of NVQs.

But there is a growing demand for traditional skills – a demand that further education is slowly waking up to. At first glance, building conservation and the traditional skills it requires seems to be a very specialised field.

But Richard Davies of COTAC – the Conference On Training in Architectural Conservation – does not agree. "Around 50 per cent of work in the building trade is in the management of existing buildings," he says.

Above and beyond the 5–7 per cent of the country's whole building stock – almost 1.5 million structures – which have some form of protection he points to the tremendous amount of Victorian and pre-war housing and to the 'Prince Charles factor'. "Recent estimates show that 380,000 people, including 220,000 craft-related jobs, are involved in the repair of pre-1950 buildings. Not only are traditional craft skills in demand, there's the beginning of a skills shortage," he says.

That's why, in partnership with COTAC, the City and Guilds

of London Institute has recently launched the Master Craftsperson Diploma in Building Conservation Restoration and New Work. Based on development work carried out by Lambeth College in London and West Kent College in association with a group of other centres, it combines the theory and ethics of conservation with specialisation in particular fields.

At Lambeth, for instance, carpentry/joinery, stone masonry and plastering are offered.

COTAC, an independent body, was set up over 30 years ago with a narrow focus on historic buildings and on the architecture profession. But since the advent of NVQs in 1986 it has been involved in promoting conservation courses for craftspeople. The City and Guilds diploma will hopefully prefigure further courses at NVQ level 4. Davies points to COTAC's role since 1992 in setting up a Conservation Training Network, based on seven regional centres. Each is creating new courses and working with other institutions in the region and with specialist contractors, local authorities and Training Enterprise Councils (TECs).

At Lincoln for instance, the College of Art and Design offers a BTEC National Diploma and, through De Montfort University, a BA in Conservation. And Boumemouth University, together with local museums and English Heritage's training centre at Fort Brockhurst, has created the Joint Centre for Building Conservation.

"We're trying to get regional centres to work to national standards but also to develop the local vernacular," says Davies.

"For instance in the South West a lot of work has been done on cob – that's a form of building with earth. It began with a few enthusiasts getting together with a surviving craftsman and now there's a research programme at Plymouth University.

"And from that there's a link with people across the UK, Europe and the world who are involved in earth construction techniques.

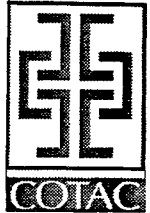
"Conservation spans from how you manage a town as a total environment right down to how you as a private individual get somebody in to clean your plaster cornice. The message that we're trying to put across to the industry and to educationalists is that the demand is there"



*Cob construction: a traditional building method revived*

**set95\***  
 seven days exploring  
 science, engineering  
 and technology  
 from 17 March  
 \*A national celebration organised by the British Association

**A PUBLIC EXHIBITION  
 AT ST PANCRAS CHAMBERS 20 - 24 MARCH 1995  
 'St. Pancras Chambers in the 21st century'**



CONFERENCE  
 ON TRAINING IN  
 ARCHITECTURAL  
 CONSERVATION

St Pancras Chambers, the former Midland Grand Hotel, is a Grade I listed building designed by Sir George Gilbert Scott in 1865. Directly adjacent is the similarly important St Pancras Train Shed, designed by William Barlow, Engineer to the Midland Railway Company. In its day, the Hotel provided the ultimate luxury. It was converted to office use in 1935 but has been effectively unoccupied since 1980. St Pancras Station will be the main terminus for the UK's rail link to the Channel Tunnel. Along with neighbouring Kings Cross station it will become London's gateway to Europe and will act as a catalyst for the regeneration of the surrounding areas.

The spectacular exterior of the famous building is a well loved part of the London skyline. The interior is very much less familiar and visitors will gain access to some of the finest spaces in this world class example of 19th century British building.

The building's owners, British Rail, has invited a group of institutions, working in partnership with COTAC, to mount an exhibition highlighting the conservation and restoration skills required for the interior of St Pancras Chambers. The exhibition forms part of the National Science, Engineering and Technology Week 'SET95' and will be held in St Pancras Chambers from 20-24 March.

Hopefully this will lead on to further opportunities, using the unoccupied building as a live training site for students from a range of different disciplines.

The partners include British Rail Property Board, BURA, Camberwell College of Art, Camden Training Centre, City & Guilds of London School of Art, Lambeth College, London Borough of Camden, Mark Fitzpatrick and Sons Ltd, MRDA Architects, Michael Czerwinski, South Bank University, University College London.

There will be information on the building's past and there will also be

**Demonstrations of conservation in action. • Open Monday to Friday 20-24 March 1995 10.00am - 4.00pm**

**Admission: £2.00 (£1.00 concessions) • Short tour of part of the interior: £1.00**

**Sorry, no disabled access or public lavatories**

In addition Mark Fitzpatrick & Sons Ltd, building and civil engineering contractors, are arranging a series of free continuing professional development seminars in the building during the evenings of that week. Entry is strictly by invitation on a first come first served basis.

**Phone 0171 607 9909, Fax 0171-607 7371**

**if you would like to apply for tickets.**

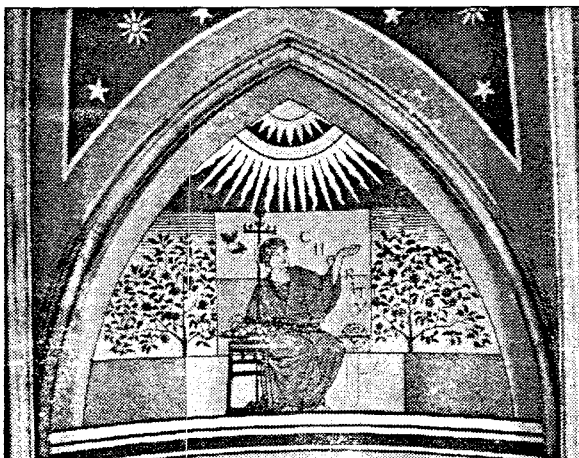
*The original motif used on the china of the Midland Grand Hotel.*



*Mosaic/terrazzo flooring in main entrance hall of Midland Grand Hotel.*



*Restored wall panel over staircase in main entrance hall*







*Progressive paint removal on polished limestone columns by student from Lambeth College. See previous page.*



*Original fanlight and door in first floor corridor adjacent to exposed stencil work. See previous page.*

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## ICOMOS (International Council on Monuments and Sites)

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ICOMOS is a non-governmental organisation (NGO) which covers all parts of the world, although with variable performance in different countries. 1995 marks the organisation's 30th anniversary and its Secretary General Professor Jean-Louis Luxen recently reviewed the early days of the Organisation and its plans for the future.

"The mood during the early 1960's was favourable for promoting greater awareness of the need to protect the world's heritage. This was illustrated by the establishment of Europa Nostra in 1963 and two years later by the creation of ICOMOS in the wake of the adoption, in 1964, of the "Venice Charter", the International Charter on the Preservation and Restoration of Monuments and Sites. The purpose of ICOMOS is "to promote the theory, methods, and technology involved in conserving, protecting and improving the status of monuments, complexes and sites." It has subsequently developed a range of charters and guidelines, some applicable to special issues or world regions, some being relevant worldwide.

"The scientific and technological cooperation developed by conservation experts is highlighted by the fundamental achievement of the signing of the World Heritage Convention in 1972: this was inspired by ICOMOS and the IUCN (International Union for the Conservation of Nature) and put into effect by UNESCO. ICOMOS is in charge of appraising proposals by Governments to include national cultural property in the World Heritage list. The organisation is the Scientific Council of UNESCO. It has an important contract to fulfil in this role: by making assessments, by taking action to guarantee the necessary follow-up: and by organising a number of theme based meetings. Under the terms of another contract ICOMOS documentation centre in Paris is entrusted with the task of holding all the World

Heritage reports and files. The Convention has given rise to a dynamic process, a never-ending combat and the main achievement is the range of activities developed for promoting international cooperation."

"A monument included on the World Heritage list is awarded as a certificate recognising its universal value. The Government involved undertakes to ensure that the cultural property is afforded the best protection possible at national level; and it becomes part of "the heritage of mankind". ICOMOS conservation activities are based on establishing a dialogue and applying moral pressure. The work done in this area by conservation experts is very important, as is the weight of public opinion."

Professor Luxen plans to create an ICOMOS European Union Committee that would be responsible for liaising with the European Commission and make its services available to the Commission for certain assignments and reports.

"The priority objectives of ICOMOS are seen to be "universality" and that to remain a credible organisation it must have a higher profile in Africa and Asia. The next priority is "openness" and to welcome more young professionals into the ranks, and finally "intellectual development" by taking a closer look at the theory behind the organisations activities and swapping ideas and experiences."

"ICOMOS promotes a philosophy of international cooperation; the heritage is an expression of national and regional identity that must be protected as our roots. At the same time the same amount of energy must be devoted to developing international cooperation and highlighting the cultural exchanges that have been found inspiring. Otherwise there is a danger of becoming caught up in nationalism and regionalism and the cultural heritage would be the first to suffer by becoming a symbolic target as has

happened in many of the world's trouble spots. International cooperation helps people to get to know each other and respect their cultural values and so heritage conservation is not an end in itself but a means to promote better quality of life, mutual understanding and peace."

ICOMOS can be very influential through for example, its book on recording heritage and the generation of guidelines on training for architectural conservation. This last will form a bench-mark

for standards and training courses for all concerned with building conservation and should be the basis for the evaluation of the special skills associated with different professions or disciplines. This is not to mean however that each area of the world will work in the same way or have the same qualifications for its specialists in conservation, as each will want to maintain its own unique local variations which is after all part of the cultural heritage.

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## VILLANOVA AGREEMENT

### The Villanova Group

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COTAC together with our Irish and Portuguese partners attended the conference in Villanova Spain last November organised by our Spanish colleagues Xarxa Local. The occasion was used for a transnational FORCE workshop as well as taking part in the conference. The outcome was a general agreement for future co-operation signed by all parties described in outline in the following article.

An example of an initiative for multinational co-operation influenced by or directly sponsored by the European Union includes this environment and employment group. It is made up of a range of training institutions concerned primarily with Ecology and its potential relationship with employment. The group recognises the significance of cultural tradition and the historic environment and all 3 partners in our FORCE study were willing signatories to the Villanova Declaration reproduced below, thus committing themselves to linking their work on building restoration/conservation to the other dimensions of conservation in the broadest sense.

#### Proposal for a GENERAL AGREEMENT OF CO-OPERATION

Representatives of training and employment institutions from all over the European Community, met in Barcelona from November 9th to November 12th 1994 to evaluate their national and transnational training programmes in the period 1991 to 1994 and to analyse the general conditions of employment and environment in their countries. As a result they decided to form a transnational training network under the name of Villanova Agreement and to start a co-operation programme in 1995 with the working title: "Integrated Training in a European Network of Centres for Ecological and Social Community Development"

#### Basic philosophy

Ecological and social work in Europe is relevant from the following points of view:

- Ecologically appropriate technology: Eco-technology is being further developed, tested and adapted. Professionalisation of providers is being accelerated.

Awareness of environmentally friendly products and technologies is being promoted. Markets for eco-technology are being developed.

- Culturally appropriate technology: technology is to respect the historically grown built environment and the conservation of traditional crafts.
- Employment policies: Our work and the programmes supporting it will secure existing jobs where viable through further training, open up new occupational fields and create new jobs.
- Social policies: Our work is designed to integrate problem groups into the labour market, to advise consumers with regard to environmental practice and to contribute to international understanding in our inter-cultural and transnational work.

Repair and restoration are gaining priority over demolition and new construction in lots of regions.

The increasing integration of European business and industry require intercultural experienced companies and employees.

The existing know-how of small and medium-sized companies in no way meets these requirements. Given appropriate training, there are considerable employment opportunities even for disadvantaged groups of the labour market.

#### Description of the joint project proposal 1995-1999

The co-operation project includes:

- Studying possibilities of employment and of new skills related to the environment on a European level.
- Developing integrated learning concepts.
- Making experience available to small companies.
- Establishing ecological resource centres or demonstration facilities if possible or similar projects.
- Ensuring European transfer.
- Devising ecological community development programmes.

For the delivery of these programmes, partners of the consortium will seek support from the ESF and EFRE and from suitable community initiatives (EMPLOYMENT, ADAPT) in accordance with objectives 1, 3 and 4 of the European Social Fund.

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# THE DEVELOPMENT OF S/NVQs FOR BUILDING CONSERVATION IN THE UK

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This is a progress report on parallel programmes of development for Scottish and National Vocational Qualifications for building conservation which COTAC is carrying out for the two 'Lead Industry Bodies' that represent the UK Construction Industry.

## SENIOR LEVEL S/NVQs

In September 1994 we were commissioned by CISC to act as Project Manager to develop S/NVQs for the higher level functions in conservation. CISC (the Construction Industry Standing Conference) is the lead body in this case.

From the start a validation group was established. From this a number of working sub-groups were created and these have now decided that, for most functions in conservation, there should be an "add on" to an existing qualification. This decision is based on the belief that someone acting in this field should already be pre-qualified in a recognised profession. An important exception to this principle could well be for conservation officers and other similar groups in national organisations who deal with the legal control of conservation and the related advisory and policy functions. These people may well need a stand-alone qualification. There are now four formally constituted sub-groups dealing with major functional areas. The validation group has endorsed this general approach.

The four sub-groups are:

1. **Consultants.** The group deals with the activities covered by the main professional bodies involved in conservation; that is the RIBA, RIAS, RICS and the Landscape Institute as well as representatives from the Institute of Advanced Architectural Studies. It is chaired by Ingal Maxwell from Historic Scotland. The sub-group has used the draft COTAC Profiles developed from the ICOMOS Training Guidelines as a basis for defining the activities required by consultants in the conservation field. A number of meetings have been held and steady progress has been made despite the complexity of the tasks that are being studied.
2. **Site Management and Site Control.** This sub-group is looking at the role of site agent, site manager and clerk of works. It is chaired by Oliver Longley of James Longley Ltd and other representatives include St Blaise Ltd and the Institute of Clerks of Works. This is the furthest advanced of the four sub-groups and progress has been most satisfactory.
3. **Building Control.** A sub-group now to be chaired by Chris Smith of English Heritage (who is currently chairman of the Association of Conservation Officers) will invite representatives from Historic Scotland and CADW. So far the sub-group has endorsed the need for stand-alone qualifications

for Conservation Officers and is working on the requirements at Level 3 as well as Level 4.

4. **Building Maintenance.** This sub-group has not yet met but will include representatives of the Institute of Building Maintenance and Management and, hopefully, major institutional owners such as the National Trust.

## CRAFT S/NVQs

The CITB (Construction Industry Training Board) is the other main lead body for the construction industry and is responsible for craft training. It has commissioned COTAC to develop S/NVQs in conservation, maintenance and refurbishment for carpentry and joinery, brick laying, plastering, masonry and painting and decorating. Initially this work has concentrated on Levels 2 and 3, but we have been asked to consider the options for a Level 4 Mastercraft qualification.

Similar to the CISC exercise, a sub-group for each trade has been established, consisting of representatives from specialist firms, organisations such as the Institute of Carpenters and also selected colleges.

The working groups have, without exception, decided to extend the existing S/NVQs which are due for revalidation later this year by the inclusion of units for conservation etc. We have now reached the point where the first draft for each trade has been written and these are now being sent out for comment. The intention is that these will be ready for colleges to use in setting up courses for September this year.

Initial proposals for a Level 4 Mastercraft qualification in wood trades have been sent to the CITB. This is a development of the City and Guilds/COTAC Mastercraft qualification. It is proposed that prospective students will be pre-qualified in their craft at Level 3. It is important to note that much of the course is not craft specific as it covers such things as management, draughtsmanship, construction technology and history.

## THE DEVELOPMENT PROCESS

Clearly we must see all this work as a unique opportunity to obtain a proper recognition of the importance of conservation skills for the maintenance and development of the built environment, across the whole of the construction industry. However this is an enormous task which is only possible thanks to the active support of practitioners and the response has been gratifying. Our original concept for the development of the appropriate qualifications was an even progression, from the identification of the requirement through to submission for national accreditation, all by spring of this year. Clearly, this was a somewhat optimistic target.

From the start we realised that our work on the higher level

qualifications could not be isolated from other developments, both within the construction industry and in occupational areas such as object conservation and ecological preservation. However we now find that we need to link with a variety of other groups working on such subjects as property management and statutory control. Inevitably all of these have their own agendas and timetables.

Of course we have experienced the inevitable problems facing all those involved in S/NVQ work. The development sequence for qualifications depends upon rigorous analysis of work functions with all outputs fitting into the wider context defined through the occupational map for the industry. These are then set as standards for qualifications where appropriate. The figure below shows the key stages in designing S/NVQs and gives some idea of the complexity. For the uninitiated this can be a painful

process requiring help and guidance. For most of the institutions that are involved there is a clear recognition of the benefits of defining or updating the definition of the competencies of their members. Nevertheless there are inevitable dangers and mixed opinions with regard to the breadth and depth of knowledge required for a qualification.

There are also concerns (which need to be set aside during the development phase) with regard to the funding of training at all levels. Funding is a problem that has long been endemic to the industry as a whole and will certainly not be resolved by these new qualifications. However it is important to ensure that the qualifications are framed in a way that makes them attainable and thus encourages people to take them up, progressively throughout their working life.

*Chris Crooke and Richard Davies*

### KEY STAGES IN DESIGNING NVQs AND SVQs

The Figure below sets out the key stages in designing NVQs and SVQs. Although the stages are presented as a linear model, many of the design stages are interactive: decisions or findings at a later stage, creating the need to review and sometimes change earlier decisions. (OSC stands for Occupational Standards Council.)

**Information and guidance from:**

Occupational Mapping Study

NCVQ and SCOTVEC

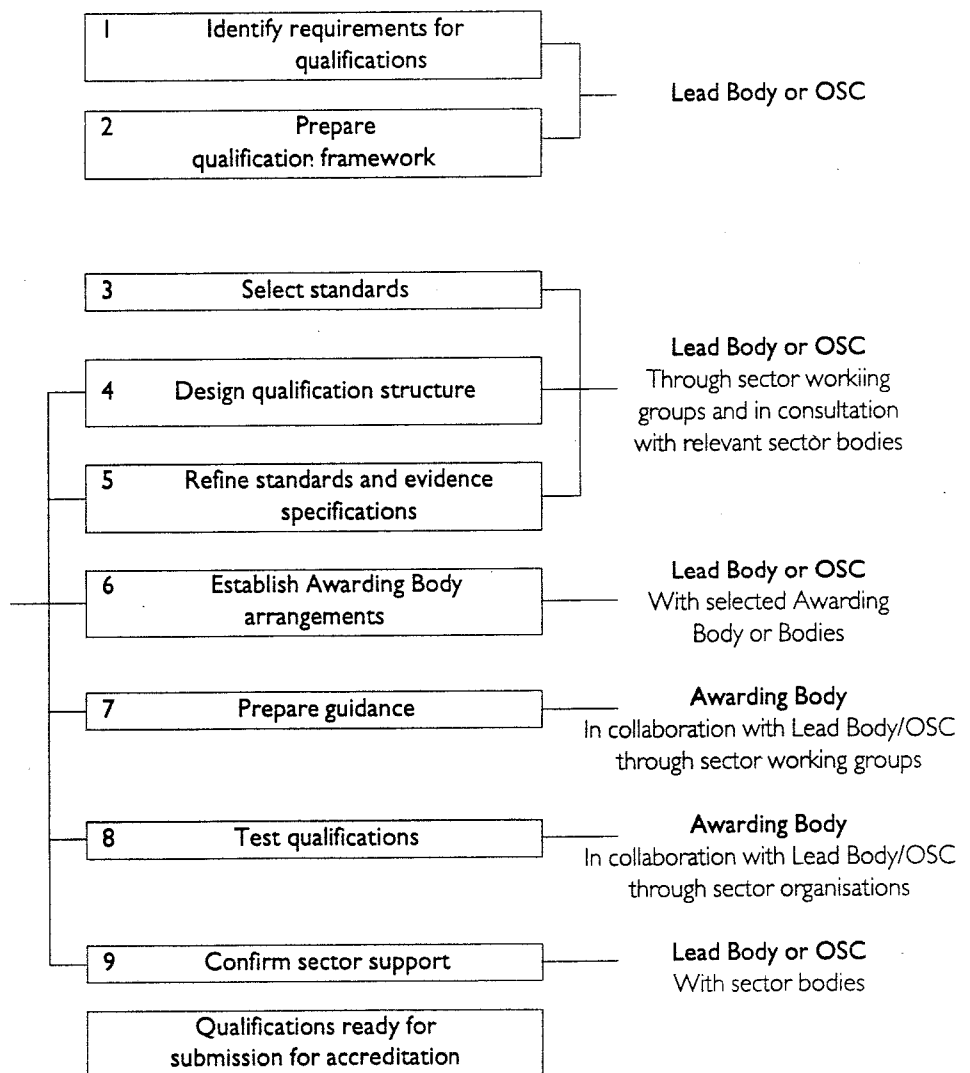
Lead Body Standards

Standards from other Lead Bodies

Employment Department  
NCVQ  
SCOTVEC

**Development Stages**

**Responsibility for action**



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## ICCROM ROME

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The International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) is an autonomous scientific inter Governmental organisation created in 1956 and established in Rome in 1959. At present 86 states are members. The United Kingdom joined ICCROM in 1959.

**ICCROM works throughout the world to create or improve conditions for the effective conservation of cultural property.** This it has done by organising education and training and by providing documentation and technical assistance in a series of programmes all focusing on the practical implementation of conservation work in the fields of architecture and object conservation.

ICCROM's work is concerned with every aspect of "cultural property", i.e. the physical testimony of human activity, thought and artistic expression. This heritage includes historic buildings and monuments, archaeological sites, museum collections of all kinds, as well as library and archival material.

### **SITUATION REPORT NOVEMBER 1994**

ICCROM's mission is now to be:

**"The crossroads of people, ideas and actions in the service of Cultural Heritage world-wide".**

Underpinning this area are a number of aims.

#### **To keep abreast of developments and anticipate trends**

This is a commitment to a continuous process of survey in order to evaluate the conditions relating to conservation throughout the world. Over time this should allow ICCROM to capitalise on its unique position as an international body specifically orientated to conservation. It should also provide the basis for decisions on priorities for action.

#### **Promote and facilitate net-working and information exchange.**

#### **Stimulate awareness and involvement (of individuals and institutions) at all levels.**

Currently these are areas in which ICCROM does not excel. ICCROM should provide the national representatives at the General Assembly, Council Members and the Associate Member Institutions throughout the world with more user-friendly information and, in turn expect a better response in terms of active support and co-operation.

#### **Respond sensitively to different cultures and realities**

It is now clear that ICCROM must be more aware of the dangers of applying European thinking with regard to the ethics of conservation and also to the realities of the economic systems when it comes to operating within other world regions. (Currently, there is an interesting dialogue between Japan and Norway on the contrasting principles applied to the conservation of structures). It has become increasingly apparent that the larger ICCROM programmes, running in conjunction with other national and international agencies need to be more sensitive to the economic and political realities that exist within and between host countries.

#### **Define appropriate policies and innovative strategies**

Here is the critical problem for ICCROM, "standing at the crossroads", with an impossibly large task and critically small resources in terms of personnel and funds. Its traditional role has been to hold courses in Rome for people who would act as missionaries back at home and to provide aid in the form of equipment or information wherever it is needed world-wide. But the world has moved on and nearly all countries now acknowledge a need for conservation of their culture as well as their natural resources. Most countries have some sort of centre now in operation for conservation of cultural artifacts. Many first world countries are actively involved in supporting other nation's cultural programmes as a part of their overseas aid policy and often learn much to their own benefit as a result.

ICCROM must now work in partnership with the authorities in each country and with national or multi-national bodies providing support to others. It should continue to carry out a range of activities but always in the context of a coherent longer term programme agreed with national and/or international partners.

This policy demands more sophisticated decision-making and management tools for evaluating opportunities and setting priorities. It also requires a much longer term planning framework, which allows activities to be meshed into national and international programmes.

Clearly it is going to take some time before all ICCROM's activities can be bedded properly into this broader framework along with the appropriate national or international partnerships.

Meanwhile it is ICCROM policy to create a family of general topics which, over time, may well encapsulate the areas of greatest interest or need world-wide. In no particular priority order these are as follows:

- Preventative conservation for objects and collections.
- Preventative conservation for archaeological sites.
- Evaluation of cultural landscapes and vernacular architecture.

- Urban conservation.
- Tourism impact.
- Disaster mitigation (including war).

Underpinning these themes will be the continuing development of the ICCROM roles in information dissemination (for the general community, policy makers and specialists) scientific techniques, applied research and teaching.

At present the UK participation in ICCROM's affairs relates more to its past working methods than its future wider role. We continue to expand the number of education centres who have direct liaison or co-operation with ICCROM (now Bournemouth and Plymouth in addition to York and London Universities). We continue to contribute experts and information for the maintenance of existing programmes and for the development of new

initiatives such as the Europe-wide "city beneath the city" project (with English Heritage and the Council of Europe) or on the new programme for preventive conservation in museums (with the Museums and Galleries Commission and the Scottish Museums Association).

Where we are falling behind a number of our competitor countries in Europe and elsewhere, is in our failure to establish, at very little additional cost, a cultural dimension to our overseas aid programmes. With one exception (in India) we are not capitalising on our still very significant international reputation, influencing world-wide standards or exporting the services of our UK commercial expertise in this field.

Institutions who are interested learning more or in becoming Associate members of ICCROM should contact Richard Davies at 429 Oxford Street London W1R 2HD. Tel: 0171 973 3615.

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## MEDIA SAVE ART

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A range of posters has been designed by students from schools in the capitals of the European Community members states which participated in the MEDIA SAVE ART '93 competition organised by ICCROM.

This competition forms part of the campaign aiming at sensitizing the younger generation to cultural heritage issues. The campaign was launched by ICCROM in the framework of MEDIA SAVE ART '91, an international series of mass media manifestations promoting cultural heritage conservation which took place in Rome in June 1991.

On that occasion, in collaboration with UNESCO, the Italian Ministry of Education and the Presidency of the Italian Council of Ministers, a poster competition was launched for the primary and secondary schools in Italy.

The Italian schools responded with enthusiasm to this initiative: it is estimated that 200,000 students and 10,000 teachers were involved in the design of the posters which were exhibited in Rome during the week of MEDIA SAVE ART '91. Since then, a travelling exhibition of 120 posters has been shown in Naples at the first "Monumenti, Porte Aperte" manifestation, at the United Nations in Vienna and at the Accademia Italiana in London.

The success of this competition stimulated ICCROM to launch a second, open to students from schools in the European Community capitals who were invited to submit their entries in three categories according to age (6-10 years, 11-14 years, 15-18 years).

The competition was conducted in two phases: the first in each EC capital where, in the spring of 1993, a national jury selected the posters to be forwarded to Rome; the second in

Rome where, in the autumn of 1993, an international jury awarded a prize of US\$3,000 to the winners of each age group.

The posters submitted to the competition compose this travelling exhibition which will tour the EC capitals starting in Rome.

The London UK prize winner in the 6-10 years category is shown on page 18.

### ONE HUNDRED POSTERS FROM EUROPE

When at the outset of the MEDIA SAVE ART '91 initiative it was proposed to incorporate an art competition for Italian schools on cultural heritage conservation, some may have been sceptical of the real importance or the potential volume and quality of the response. The results of "Know and Protect" – the title of the competition – were soon to mark this as one of the outstanding features of the programme. The exhibition of the shortlisted posters has since travelled in Italy and abroad, from Naples to London and Vienna, stimulating lively interest among the public and the media and inspiring similar initiatives with even wider resonance.

It was therefore only natural that the original limited competition should be extended in a second edition open to every type and level of school in the EC capitals. The enormous response, resulting in the one hundred selected posters submitted to the international jury, has fully endorsed the worth of the original idea.

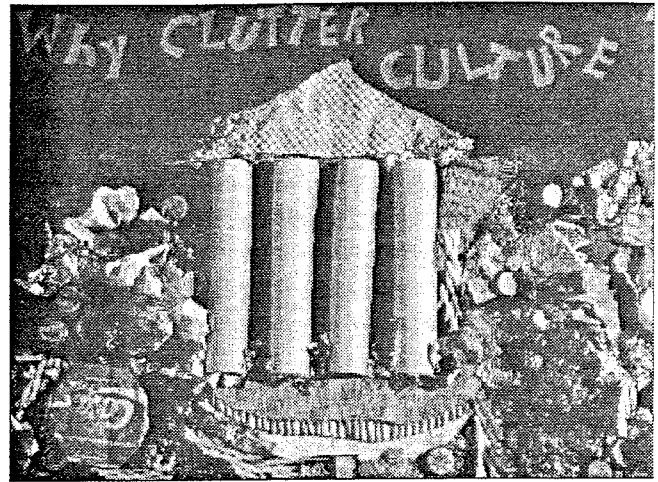
After the prizegiving and the opening of the associated exhibition which we look forward to with positive interest – particularly in a world full of negatives – the posters by prizewinners and other participants will set off on a grand tour of Europe. They

carry touching national identities (windmills, rows of cottages, gothic cathedrals, classical temples) as well as internationally recognisable symbols (the Colosseum, the Eiffel Tower, the Leaning Tower of Pisa). They also transmit a particular, absolutely spontaneous, concern about the more or less imminent prospect of the irretrievable loss of the artistic heritage, attributable exclusively to Man himself. This is the severe overall judgement which emerges from the posters.

Out of the schools, the young people and their "creative hands", there bursts an urgent invitation to institutions, to society, to the world, to reeducate ourselves and to educate those who are to follow us in respect, indeed love, for our culture and our history.

Stefano Rolando

Head, Department of Information and Publications  
 Presidency of the Italian Council of Ministers



Media Save '93 – First Prize 6–10 years – James Allen's Preparatory School, London.

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## SEVEN LAMPS OR SEVEN LASERS

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**SEVEN LAMPS OR SEVEN LASERS** was the title of a lecture given at the Holburne of Menstrie Museum during the 1994 Bath International Festival by Richard Frewer, Professor of Architecture at the University of Bath and until 1991 a partner of Arup Associates – Architects, Engineers and Quantity Surveyors. His talk was specifically focused upon the future of Bath but his arguments are as relevant to any European town concerned to set out a future for itself in the next millennium.

In looking too intensely at one aspect of conserving the quality of our environmental heritage, we blind ourselves to the most important, and ultimately life threatening context in which we live in our cities at present. The argument is involved and multi-faceted but I want, in staccato way, to set out some of the facts which lie behind my statement and then to sketch a vision of the way in which Bath can set an example...an example relevant to any city not only an historic one.

### WHY SEVEN LAMPS OR SEVEN LASERS?

The critic John Ruskin writing in Venice shortly after his marriage in 1849 set out, in a series of seven essays *The Seven Lamps*, a philosophical and aesthetic basis for designing and judging architecture. His lamps were symbols of sacrifice, truth, power, beauty, life, memory and obedience. His treatise was set against the context of Gothic architecture. Although he covered the structural and constructional aspects of the art, his emphasis differed from that which has held our interest over the past century following the work of the French architect/archaeologist Viollet le Duc and his contemporaries. The writing of Ruskin holds universal truths and yet, in the context of industrial developments at the time, proved to be something of a side show. Ruskin, besotted by Gothic, and in particular that strange southern Gothic of Venice, considered the principles of classical design to be a dead end. He believed that it was impossible to design with originality within the classical canons. Interesting how times

change – he was probably right!

Now, what really is of particular interest to us here is that, while he was ruminating over the charms of the Gothic, the whole pattern of life in the western world was changing dramatically before his very eyes. Since the late eighteenth century the countryside had been emptying, the cities had been mushrooming, coal had unleashed a massive change in which the scale and pace of life had already transformed around him. In England, the roots of eighteenth century culture and its system of iconography had gone forever to be replaced by a set of codes relevant to the ever-increasing number of affluent middle class gentlemen and their families.

Ruskin saw industrialisation as a threat to culture and although sympathetic and influential upon Morris and his utopian view of the value of labour, for him industrial building could never be architecture. The railway terminal or factory was an engineering structure and along with most architects of the period, Ruskin saw a wide gulf between engineering and architecture. In some ways this was surprising as Ruskin realised in his writing that a metal architecture might be acceptable and in the Oxford Museum he was involved with Woodward in an innovative metal and glass design.

I illustrate this piece of history, because we in the late 20th C. are falling into a parallel trap. We are navel gazing when a time bomb is already ticking.

Returning to the lamps, this time as useful domestic devices,



the source of light or power for the family in the first half of the nineteenth century was the candle or oil lamp. One candle could illuminate a single focus the size of a book. In terms of travel, the family would have related to the village and could regularly take a carriage typically as far as the nearest town.

By 1990, the date of Ruskin's death, the gas lamp reigned and electricity was being introduced into the home. The tram and local train had triggered the expansion of the suburbs and my family could take a train anywhere in the country. So time passes and technology advances; Carriage, train, tram, bus, plane. Communication has grown in range so that in 1990 it is global. I can get to anywhere without going there! The telephone, fax and tele-conference has revolutionised communication and my lamp has been replaced by a laser beam so potentially strong that it can penetrate steel or pinpoint my book from earth as I sit in my deckchair on the moon. Within this revolution, travel, communication and illumination have in some senses fused because, through the development of computerised electronics, we can create our own reality, Virtual Reality (VR) by light hitting a screen.

Using a pointillist analogy, we all see the separate points of paint which make the painting – we all see the consequences of the separate developments, but we, like Ruskin, fail to read or react to the whole picture and judge its significance. It is this overall scenario which must point to the future.

There are further important strands to my argument and I hope they follow in sequence.

## WE HAVE ENTERED A POST INDUSTRIAL WORLD

In the past twenty years, the ports in this country have been rationalised, so most of the traditional centres have all but died, and vast tracts of land once covered by manufacturing industry lie derelict or cleared. Coal pits are no longer viable we are told and our industrial costs are such that it is increasingly difficult to compete with the developing countries. Jobs which used to be for life are replaced by a portfolio of opportunities or lack of them. The post industrial world is very real and post industrial, some say post-modern, culture is here. In an essay by one of our fourth year students, the cultural reality of this finally struck me when he wrote of Mick Jagger and the Rolling Stones as 'late industrial' and a band called U2 as 'post-industrial'. U2 symbolised the change by ridiculing that East German car, the Trabant, hanging it in its set and using its headlights in mockery in the construction of a massive Wagnerian Valhalla of multiple TV screens, of strobe lights, lasers and speakers which show off music as a multi media experience to an audience of tens of thousands.

But, in our post industrial society, we will need manufactured goods. They, of course, come increasingly from the developing world; a world in which change from an agrarian society has been even more dramatic and rapid than our own development in the 19th century. To give an indication of this scale change, let us look at the size of the largest cities in 1950 and now. In 1950 the largest ten cities were from Europe, USA, Japan, China and the USSR. London 8.7m, New York, Tokyo, Paris and Shanghai at 6m. In the year 2000 London, does not feature in the top ten,

in its place Tokyo has 30m followed by Mexico City, Sao Paulo, Seoul, and at No. 5 Bombay with 15.3m at a staggering density of 120,000 per square mile. In parallel with the increase in city size caused by migration to the towns, the birth rate has rocketed. I must add one further sobering thought: China has hardly started to modernise.

Manufacture will continue and with it the need for large quantities of energy to sustain it. In continuing to manufacture, pollution will increase and ever increasing quantities of CO<sub>2</sub> will enter the atmosphere. Ay, there's the rub. The global environment's greatest enemy is the build-up of CO<sub>2</sub> in the atmosphere and we can no longer go on pretending otherwise.

The way in which this affects our environmental design goals was most eloquently covered by two young engineers Mark McCarthy and Guy Battle in a recent copy of the periodical, *Architectural Design*. It must be made clear of these engineers that they are not political activists, they have a constructive series of suggestions to make but they are critical of the political status quo:

"The scientist/engineer's approach to the problems of the man-made environment has become part of scientific culture, vital to the continuation of modern society. But the global issues conditioned by the state of the contemporary city has been purposely removed from the realms of scientific analysis, in order to protect vested financial and political interests established during the 19th century and continuing to this day as an instrument of power and privilege for certain economic groups. For this reason contemporary society has learned to treat the results of this research selectively".

But change must come – what are the consequences when it does?

A few bald facts:

- The average car needs one hundred trees to absorb the CO<sub>2</sub> emitted from its exhaust during the year.
- Not only are buildings expensive to heat and cool, they are very energy intensive to build.
- We simply cannot afford to heat buildings and light them to the present assumed acceptable levels without major improvements of insulation level to all existing building stock.
- Alternative energy sources are developing but will not cover present needs. The employment of energy from waste is also increasing but not fast enough.
- 50% of energy in this country is consumed in constructing, maintaining and running the built environment.
- The result of present energy consumption implies that we must cut it to 1/10 our present level. That is not by 1/10 – it is to 1/10th.
- The transport of goods over long distances can be absurdly inefficient. It can take 600 times its calorific value to import a pear.

There are those who argue that the only way forward is to control the birth-rate globally and that there is no point in taking other action. Containing the birth rate is vital, but I would argue that an example is always important to stimulate other initiatives.

At this point the argument makes a shift but it concludes back in Bath, as an example, with the scene completed.

## 'BACK TO THE POST-INDUSTRIAL CULTURE'

A city has always been the centre of transactions: local, regional and national – both social and economic. Man has needed centres to bring goods: sell, buy and barter them. From this need grew all the support systems to make transactions run smoothly. Cities became centres for the expression of political and religious power and of social order. As industry grew, so did the population necessary to support interdependent businesses which found their natural place in the city. But now increasingly there is evidence that, with the development of computerised information super-highways much of the traditional work of the city, and in particular the post industrial city can be done despite it rather than through it. The information network becomes the global city so the traditional city is redundant. Indeed it is argued that architecture in the way Ruskin saw it, is dead! If the city no longer acts as a magnet then why should people wish to live in an environment which is often impoverished. There is some move in this direction already apparent and, if there is only a 15% shift in work and living patterns away from the large cities to tele-working, it would have a major impact on infrastructure, transport, workpatterns and housing needs.

Yes you say but I have to shop, to go to the library or to visit the bank. Not so or not so very soon. Already most banking activity takes place electronically; when I sell a house I only need to see the solicitors to confirm that I trust them. The change to retailing may be equally dramatic. There are suggestions that a new architecture will appear built for the computer screen or Virtual Reality helmet, a computer created place 'Cyberspace' which can show off goods as though you, the receiver, were in the shop – the science fiction world of William Gibson realised. Rather than an architecture of column and beam, it will be an architecture of information subsets, choreographed to make a magic world – "an Alice through the looking glass". One can see the logic. If I ran Marks & Spencers, how would I make my displays more attractive than C & A's – answer: with its virtual architecture. A new breed of architect may evolve no longer concerned with building construction. Instead he may design Virtual Reality space. With this in mind perhaps some of our obscure stylistic developments in design may have a cyber-future! Of course, the enjoyment of shopping will still attract people, but the scale will drop. So to recap my argument and to restate my headings. We face a future in which historical assumptions about our cities must be questioned.

Energy and its use becomes central to our survival – Chernobyl and the many ageing nuclear plants may present a nightmare threat but they provide energy without CO<sub>2</sub> emission. Fossil fuel holds no radiation threat but its use leads slowly towards another nightmare – the greenhouse effect and a consequent rising temperature and rising sea level. Alternative energy sources are

still in their infancy but they are not developing fast enough. Perhaps it is not too fanciful to suggest that with the greenhouse effect, if we cannot heat and even more we cannot air condition, mass migration to temperate latitudes may be necessary.

Certainly the concept of 'Bio-Region' an idea expanded by Kenneth Frampton has relevance. Each geographical area needs to become increasingly self reliant in food production, in manufacture of bulk goods and hence in energy.

In building or regenerating our cities, if the building of a new structure is in itself very energy intensive, we must justify each new building or each demolition. This idea is not new but every year brings an increase in the strength of its logic.

Well what does this mean for us in a city of 1995? What is already in motion to meet this challenge? Indeed do these threats point towards a strategy for survival?

It might be argued that Bath is a typical among towns and cities. Yes, it is very focused, it is considered to be very beautiful but like other towns it has in microcosm the wide spectrum of urban challenges.

Bath is in some ways an extraordinary place. It is a place in which we are very aware of the layers of its history. Its hot water springs give it an air of prehistoric mystery, its legends of miraculous cure make it a natural focus. The Roman, Medieval, Georgian and Victorian inheritance is legible by any visitor and because of its geography, a bowl surrounded by green, Bath signals its own natural limits and focuses on its own centre. The fame of Bath sprang from its springs; the prosperity of Bath grew from the exploitation of its natural resources as a stimulus to social and economic activity. On top of this natural asset and because of it, we have inherited a unique architecture and urban design. Bath is not only a UNESCO World Heritage site, it is a World Heritage City and must therefore be protected. However protection does not have to mean stagnation. It does however, mean that any development should enhance its character and protect it and should signal its future.

Surely the existing assets, natural and fabricated, of any city are still relevant today. When 'conservation areas' were introduced there was an immediate implication that areas outside were of less importance. Every area of a town is important, indeed it could be argued that those outside the area need even more attention. Furthermore you can see that within my analysis, if a city is to prosper when pressures appear to be against its survival, it must have unique qualities which will attract both residents and visitors.

Let us take our example, Bath, and examine the implications of its qualities.

It is a city as reliant on the physical as the spiritual. Bath combines a history of an urbane Christianity with a pagan physicality. People would come to Bath for the purity and medicinal qualities of its waters but would also stay here for social contact – is this not the key?

I have described a pattern of life in the next century which the evidence shows me to be very probable – a life which will be liberated intellectually but more confined physically. But we all need physical contact, we need culture and congenial company and we need excitement. Where better than a city planned for it, to continue it. So how do we physically achieve it.

1. A city to survive must become more self sufficient in its use of energy. Problem: how do we make a large stock of listed buildings energy efficient? How do we double glaze large Georgian sash windows, and insulate stone walls? Answer: Through the new environmental centre, increase local awareness of the advantages of saving energy. Start to use the heat presently thrown away in millions of gallons of hot spring water for the city centre. Thus saving considerable sums per year.
2. How do you reduce the corrosive effects of pollution in our buildings. At present work carried out on stone can be rendered useless within 5 years. Answer: introduce the tightest of controls on the internal combustion engine in the city and diminish the need for heating in the city. Remove all car parking within the band of the river and extend a public transport system.
3. How do you signal our seriousness to become a centre of leisure in the next century? Answer: invest in some signs: A concert hall/conference centre. A modern spa – honestly of the next century. Important as the historic spa baths may be, the international community, those with wealth, need serious pampering and they are prepared to pay.
4. How do you increase economic diversity? Answer: Encourage, by further city investment, the development of cultural and educational programmes including conservation and sustainability at an international level combined with communication businesses: Film, recording, publishing and environmental industries. To compensate for any loss of the MOD, look for high skilled business prepared to relocate

themselves here. Such businesses exist and continue to look for places to relocate outside London. They are run by highly motivated and educated people who would bring new blood to the community and would need a base with high cultural and intellectual ambition.

5. How do you signal a city's ambition? Answer: Make a positive move to show that we in the 1990s have an architectural contribution to make which is of the age not despite it. This happens elegantly in other parts of the world. Why can it not happen here?
6. How do you activate the population to support ambitious initiatives? This is perhaps the most difficult task and the one on which the other strands depend. Even when architectural or environmental workshops are held the populace are slow to support. Perhaps it is a matter of "Chicken and Egg". Evidence of action may need to lead – and with this action and evidence of its success, support will arise. It is no easy task but we must be encouraged by the initiatives being taken by John Gummer first in his discussion document Quality in Town and Country and in the energy and enthusiasm which has followed it.

Each town is unique, each has its qualities to signal a unique future – an analysis against the realities of the 1990s must be realistically faced and a vision created if it is to survive.

Our sentimental preference may be towards the lamp but the reality of our future lies with accepting the uncertainties and challenge of the Laser.

*Professor Richard Frewer  
February 1995*

## THAMES GATEWAY

### Recording Historic Buildings and Landscapes on the Thames Estuary: a conference FRIDAY 24 MARCH 1995

Society of Antiquaries, Burlington House, Piccadilly, London W1

The historic environment has been recognised as a key element in the development of Thames Gateway, the area formerly known as the East Thames Corridor. Broadly it is the region of the Thames estuary, historically England's most important artery. The Department of the Environment's Draft Planning Framework affirms that the area's 'wide and full range of historic features', with the natural environment, 'form a significant element around which to plan the future of the area'. The Royal Commission on the Historical Monuments of England recently published a synopsis of its own archive holdings for the area with a directory to other major sources. This has been followed up by a number of discrete surveys relating to the Thames estuary. These knit in with a range of other current initiatives in the study of the area's historic environment.

The purpose of this conference is to present to an audience of planners, academics and others a wide-ranging series of brief case studies to illustrate recent recording and study of above-ground historic monuments along the Thames estuary. It is hoped that the conference will lead to improved understanding of the quality and diversity of the region's historic features as well as point to areas warranting further study.

The registration fee includes morning coffee, lunch and afternoon tea, and a copy of the proceedings, which will be published as soon as possible after the event.

Booking form to be submitted by 10 March 1995, with a remittance of £35 per person, available from Peter Guillery, RCHME, 55 Blandford Street, London W1H 3AF. Tel: 0171 208 8222/6 Fax: 0171 208 8221



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# FOCUS ON QUALITY IN THE URBAN ENVIRONMENT AT INTERBUILD 95

## NEC BIRMINGHAM, 19-24 NOVEMBER 1995

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BURA, COTAC, SKILLBUILD and UPKEEP are working with the organisers of INTERBUILD 95 on plans to devote one of their exhibition halls to displays and demonstrations on the theme of 'Quality in the Urban Environment' and to arrange a programme of related conferences, workshops and seminars. The emphasis will be on quality of design, materials and workmanship.

The event will be organised on a cooperative basis. The main proponents have formed a Joint Committee to coordinate activity and to canvass the support of the many firms and organisations it is expected will be keen to be involved in promoting the quality theme.

### BACKGROUND

The construction industry faces many challenges: it has a poor image in the eyes of the public; there is increasing pressure to improve the quality of the built environment and to take account of sustainability issues; and more emphasis is being placed on the adaptation of existing buildings compared with new construction.

Even during the boom years of the 1980s, it was estimated that almost 50% of all building industry activity was directed towards repair and maintenance. The proportion has undoubtedly increased since then. Of this, about half involves the conservation, renovation, maintenance and repair of buildings constructed before 1950.

Conservation itself is now seen in the broad context of preserving 'ordinary' buildings, as well as preserving listed ones. Indeed, it is generally accepted that the preservation of the traditional fabric of our towns and cities helps to create an environment which people can enjoy and in which they actually want to live and work.

All these factors indicate a requirement to promote quality in design and the use of materials, and a particular need to improve craftsmanship and broaden the construction industry's skill base.

### WHY INTERBUILD?

Various exhibitions cater for specialist sections of the building industry, but there is a need to influence general practitioners and ultimately property owners, in the private and public sectors, who must be persuaded to invest in quality. INTERBUILD was originally a buildings trades exhibition, but it has now become one of the largest construction industry events, and celebrates its centenary in 1995 (thus providing a further opportunity to emphasise traditional values). It attracts all sections of the building industry and is deliberately targeting larger numbers of professionals and property owners.

For those promoting the 'quality' theme, it provides ready access to the required wider audience.

On the other hand, INTERBUILD will benefit from the added

appeal of the exhibition and the opportunity to draw in more exhibitors specialising in traditional materials and high-quality services. It recognises these advantages and has agreed to support the event by providing floor space and sponsoring some of the costs.

### CONCEPT

The principal objective is to bring the construction industry together as a whole to promote the quality theme. Organisations concerned more generally with the quality of life in towns and cities will also be encouraged to take part, and the event will be designed to appeal to a wide audience of professionals with an interest in civic issues.

Displays of conservation and traditional building techniques will be linked to a celebration of the Centenary of Interbuild; and the commitment of the construction industry to the attainment of the highest standards of skill will be demonstrated by SKILLBUILD, which will now return to Interbuild for its national-level building craft skills competition.

The event will include:

- a 'themed' exhibition hall for relevant displays, specialist trade stands and live skill-based activities, including the SKILLBUILD competition;
- a series of conferences and seminars on quality and skill issues;
- exhibits of best practice;
- information and advice on training opportunities (professional, technical and craft);
- displays promoting the innovative use of traditional materials;
- exhibitions of entries for national awards schemes;
- buildings museums exhibits.

The event will also develop related themes of sustainability, landscape matters and general management of the built environment.

### PROPONENTS

**BURA (The British Urban Regeneration Association)** is the leading independent association of the many disciplines and agencies involved in urban regeneration.

**COTAC (Conference on Training in Architectural Conservation)** promotes education and training in conservation of the built environment, in the broadest senses of both terms, focusing on traditional skills and materials, but adapting them for use in sensitive conversion and new build as well as pure conservation work.

**UPKEEP** The Trust for Education and Training in Building Maintenance (formerly the Building Conservation Trust) is concerned with the maintenance and repair of older buildings, constructed mainly of traditional materials.

**Joint Committee.** INTERBUILD and the organisers of SKILL-BUILD have joined the original proponents to form a Joint Committee to coordinate the event.

### OTHER ACTIVITIES

A static display of entries received for the 1995 award sponsored by the Carpenters Company, The Timber Trade Federation, The British Woodworking Federation, the American Hardwood Exporters Council, the Joinery Manufacturers Association, TRADA and English Heritage will form a major static display. The opportunity exists for other construction trades exhibits.

Live demonstrations and 'Masterclasses', involving master-craftsmen supervising small groups of students engaged in traditional craft activity, eg. wood carving, masonry, fibrous plastering, decorative finishing, leadwork, etc. will add to the practical activity in the SKILLBUILD area.

A major attraction could be developed by involving building museums from around the country. The scope would depend on financial support if, for example, large exhibits were to be transported to the exhibition, but there is clearly a range of

options from simple display panels and educational material to quite large exhibits and models.

### FURTHER PARTICIPATION

The Joint Committee is optimistic that a significant number of members of construction industry lead bodies would wish to take part and that suppliers of traditional buildings materials products will be persuaded to exhibit in the themed area. Other organisations concerned more generally with the quality of life in towns and cities will also be encouraged to participate.

Exploratory discussions have been held with a representative selection of organisations and all those approached so far have very much welcomed this initiative and are keen to become involved.

### FURTHER INFORMATION

For further information, please contact:

Graham Lee  
Project Manager  
COTAC  
429 Oxford Street  
London W1R 2HD  
Tel: 0171 973 3615  
Fax: 0171 973 3656

John Taylor,  
Chief Executive,  
BURA,  
33 Great Sutton Street,  
London, EC1V 0DX  
Tel: 0171 253 5054  
Fax: 0171 490 8735



Former Midland Grand Hotel at St Pancras.. See page 11



**RESTOREX 95**  
**REFURBEX**

5th Exhibition of Products & Services  
for Building Restoration and Refurbishment

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National Hall Olympia, London  
23 - 25 May 1995

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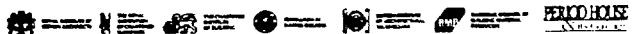
For information pack contact  
Tony Prior on 081 504 1661

Exhibition jointly organised by:

**Refurbishment Projects Journal**  
50 Queen's Road, Buckhurst Hill,  
Essex IG9 5DD, UK.  
Tel: (081) 504 1661 Fax: (081) 505 4336

Exhibition jointly organised by:

**Mack-Brook Exhibitions Ltd**  
Forum Place, Hatfield,  
Herts AL10 0RN, UK  
Tel: (0707) 275641 Fax: (0707) 275544



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## TRAINING EXCHANGE VISIT TO THE SCHOOL OF APPLIED ARTS & DESIGN, De Montfort University Lincoln, by 10 Students from the Escola Profissional de Recuperacao do Patrimonio de Sintra, 6-26 November 1994

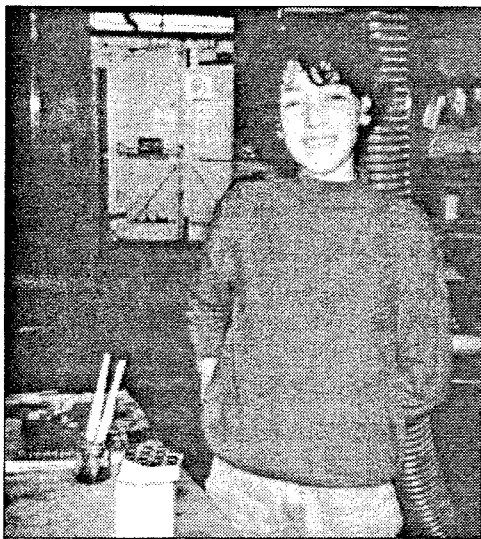
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Following my visit to the Escola in Sintra in December 1993 to introduce Lincolnshire College of Art & Design (now The School of Applied Arts & Design, De Montfort University) to the Director and her staff, she and I agreed that there was a great deal of potential in developing links and training exchange opportunities for our students.

Accordingly, at the beginning of 1994, Sra Xavier submitted an application to PETRA to allow a number of her pupils to visit Lincoln and undertake a short training programme in the Historic Decorative Crafts workshops. By Easter we learnt that this submission had been successful. (Much later in the year, August 1994, we in Lincoln learnt that we had also achieved success with our application to send 14 students to Portugal to be introduced to the craft skills of fresco painting and decorative stucco.)

It was agreed between us that the visit would take place between 6th and 26th November and that, as in the first year of their course, the students would study specific craft skills and have the opportunity to practise them in the workshops. The subjects chosen were surface decoration (marbling, graining and stencilling) and woodworking (veneering, marquetry and traditional finishing), precisely because they were not available to any degree on their existing programme of study.

The group of 10 students accompanied by the first of 3 monitors flew to London Heathrow, where they were met by two members of support staff from the School of Applied Arts & Design who drove them back to Lincoln in the School's minibus. Their first introduction to English architecture was a visit to Leadenham Parish Church with some interior decoration by



*Raquel Freitas with her completed marquetry design on a small hexagonal box.*

A.W.N. Pugin. They were taken to the five houses where they were to stay for the 3 weeks and which are the homes of other Lincoln students, some of whom were in Portugal themselves.

Timetables were planned to allow for one-and-a-half days per subject each week in the workshops.

### *Surface Decoration*

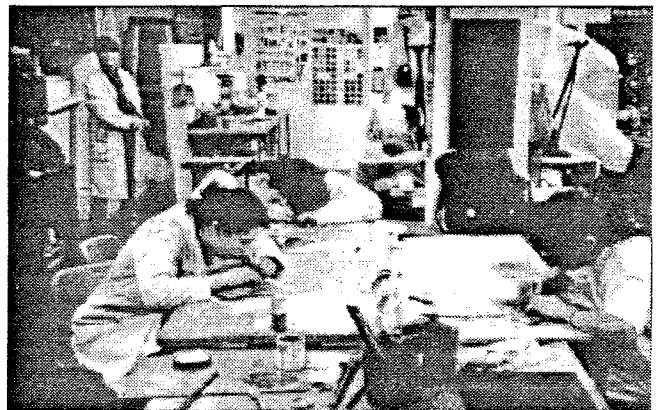
On the first day, the students were introduced to the techniques of paint effects to simulate wood graining, one being mahogany (in water-soluble paints) and the other oak (in oil paints). Each student successfully completed a one-foot-square panel in each type of graining. In the second week they were introduced to some stencilling techniques, which quickly identified a varied range of technical achievement in the group, some finding the exacting work of cutting the patterns much harder and more time-consuming than others. In the third week, they were shown how to paint a board in oil paints in simulation of sienna marble.

### *Woodworking*

Before the arrival of the group, the tutor constructed a small hexagonal box (5ins high) with a lid for each of them to decorate with wood veneers to produce a geometric pattern of their own design. He demonstrated cutting, gluing and wax finishing techniques, all of which the students put into practice. To finish the work, the boxes were lined with brown felt and, to the delight of the staff, each student was able to complete the project.

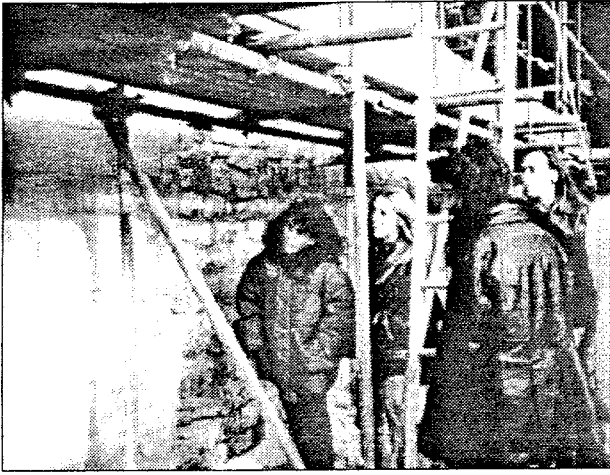
### *Observation Drawing*

The tutor had planned a drawing programme to enable the students to design the veneer decoration for the boxes which proved a successful preparation for their practical undertaking in the workshops.

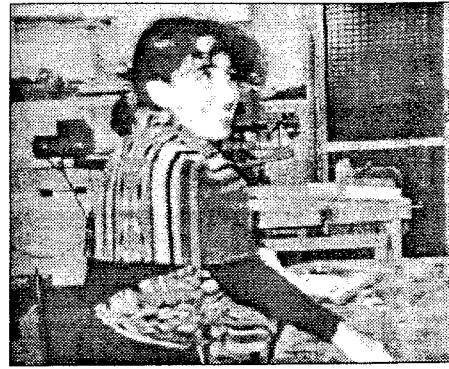


*Portuguese exchange students cutting stencils for the surface decoration module.*





*Exchange students from Sintra visitng the work in progress at Vicars Court, Lincoln.*



*Lara Rodrigues clearing up in the workshop.*

We are pleased to be able to report that all the students achieved satisfactory Pass marks and some a range of Merits.

The visiting students were issued with a certificate confirming that they had completed their short course of study satisfactorily.

At lunchtime on their first day, we arranged an official reception to welcome our guests to which a number of local officials were invited. They included the Chairman of Lincolnshire County Council, representatives of the East Midlands Further Education Council, the European Unit of the Economic Development Unit, the Training & Enterprise Council, Lincoln Cooperative Society, the Advisory Board of the University, as well as the Acting Head of School and the senior management team.

During the ensuing three weeks, the students visited a variety of historic buildings, sites and interiors to introduce them to a range of English architecture and its decoration and furnishing. They were told about the management of different building conservation and restoration projects, some in progress and some complete, and for these opportunities the School is extremely grateful to a number of outside professionals who freely and enthusiastically gave their time and expertise.

The places visited were: the laboratories and workshops of the Conservation & Restoration Section of the School; Harrington Hall, near Homcastle (Grade I listed building under restoration after extensive fire damage); the oldest streets of the City of Lincoln and the exterior of the Cathedral; 3a Vicars Court (13th century dwelling undergoing conservation and restoration); the historic town of Newark, including the Town Hall, Parish Church, Castle and Market Square; the interior of Lincoln Cathedral and the Wren Library; Peterborough Cathedral and the City of Cambridge including the Fitzwilliam Museum. For the second weekend of their visit, the group was invited to stay with a number of families in the north Lincolnshire village of Barton upon Humber where they had the opportunity to meet people other than those involved with the School and were also shown a variety of church buildings, ancient monuments and sites, and were taken to the City of York.

On the final day of the visit, I conducted with the students an informal, verbal evaluation of their work, combined with their impressions of the cultural value of the exchange and comments

on the places they had seen and visited. This was recorded on video, as were a variety of the teaching demonstrations and workshop sessions, and also a selection of the study visits. On their return to Portugal, the students were asked to complete a written evaluation form identical to the one we asked our English students to complete.

We all admitted, and were duly humbled by, the ability of both the students and their monitors to speak and understand English. Their fluency and willingness to express themselves and ask questions of everyone they met, whether fellow students, tutors, guides, visitors and everyone they encountered made a deep impression on us all.

We found their enthusiastic and enquiring approach most refreshing and also noted how fast they worked in their classes and the body of work which they achieved in a comparatively short time.

Finally, we are delighted and feel most privileged to have been able to take part in a successful, reciprocal exchange.

There are a number of differences between the groups of students (maturity, enthusiasm, curiosity, technical skills and knowledge, domestic background) and their programmes of study (conservation, restoration, renovation, craft skills, teaching methods, assessment, career expectations) but in Lincoln there is universal and enthusiastic agreement amongst both staff and students that we wish to continue and develop the working relationship between us.

We have all learnt a great deal more about our respective cultural backgrounds and history than any fleeting encounter as mere tourists and their hosts. We have had the opportunity to hear from the students themselves how they view their course of study and their prospects in their own country and to learn about their live projects in historic buildings.

As it is only a few weeks since the end of the visit, there has not yet been time to consider in detail any formal proposal for developing the links between the Schools. However, the good relations built between the members of staff of the two institutions cannot be over-emphasised and already there is undoubtedly a great benefit in the exchange of ideas and experience.

*Account by Zibby Gamett  
Co-ordinating and Development Manager,  
HND Historic Decorative Crafts. February 1995*



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## ACCOUNT OF A THREE WEEK TRAINING PLACEMENT IN PORTUGAL BY 14 STUDENTS FROM HND HISTORIC DECORATIVE CRAFTS AT THE SCHOOL OF APPLIED ARTS & DESIGN, DE MONTFORT UNIVERSITY LINCOLN

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Towards the end of August 1994, the staff running the Higher National Diploma in Historic Decorative Crafts were delighted to learn that they had won financial support from both the European Union's PETRA Ia fund and from the Calouste Gulbenkian Foundation, to enable 14 students to undertake a three week training placement at the Escola Profissional de Recuperacao do Patrimonio de Sintra, near Lisbon, Portugal.

The training programme was designed to expand on the existing studies by introducing the students to the practical craft skills of fresco painting and decorative stuccowork. They were given an introduction to both subjects by illustrated lectures, workshop practice and briefings as to what work they were expected to undertake in the timespan. Two walls of their hosts' workshop had had a two-foot deep strip of plaster removed to a height of four to six feet from the ground. The strip measured approximately 12 metres along one wall and 4 metres along the return. On this area, the students were expected to produce a continuous fresco design, bordered by a stucco frieze to be undertaken as a team exercise.

During the second week, preparation of the lime plaster was undertaken, including its application and use, moulds (particularly rubber latex) were cast and applied, bench running undertaken

and corner moulds designed to complete the frieze.

In the third week, having decided to produce individual designs on a Celtic theme, the students had to apply a mixture of lime plaster and sand to the wall, following a demonstration. Then the designs were pounced with red chalk on to the plaster and during the rest of the week, as fresh plaster was added, they applied the paint from a range of colours based on earth oxide, which could be used in either opaque or translucent fashion. Finally, they painted a rope of swags and knots to link the individual designs.

The Escola had organised a useful number of half-day visits to historic buildings and museums in the Lisbon and Sintra areas and arranged a trip to Evora for one day. The students stayed in a delightful 19th century villa surrounded by a pretty garden and a convenient 10-minute walk from both the historic centre of Sintra and the village of Sao Pedro.

The training placement was considered a great success by every participant and there has been enthusiastic feedback from the Escola. Both partners are hopeful that the beneficial links established so far can be developed and expanded to mutual advantage.

Zibby Gamett  
10 February 1995



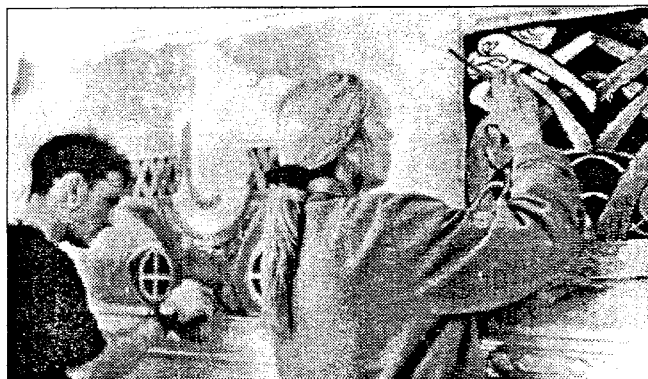
Liquid plaster is poured along the plank.



A wooden 'sledge' with a mould cutter inside is pushed along the plank, shaping the plaster.



Design in position, ready to be pounced through.



Work in progress

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## ACCOUNT BY A HISTORIC DECORATIVE CRAFT STUDENT OF A THREE WEEK TRAINING EXCHANGE TO ESCOLA PROFISSIONAL DE RECUPERACAO DO PATRIMONIO DE SINTRA, PORTUGAL IN NOVEMBER 1994

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We had two main areas of study in Portugal, which were fresco painting and stucco plasterwork. The fresco painting was done in the third week of our visit. The stucco in the second and the first week was basically an introduction to the processes by showing slides of work in and around Portugal.

### *Stucco plaster*

The tutor for this subject was an ex-student called Carla. She didn't speak much English so our instructions mainly consisted of single words. This may have limited the amount of knowledge transferred but I found it a good opportunity to practise my Portuguese.

The work itself was fairly straightforward, in fact, we had done the mould-making before in our replication module of the first year. Lime plaster is plaster with lime mixed in, which wasn't too hard to grasp, as was the case with the stucco work in general – it would have been nice to have the challenge of some intricate carving.

The tools that we used were in good condition and in plentiful supply. We were usually shown how to use tools first by Carla; then she would watch us as we carried on the work. Supervision was very good. The thing that I benefited from most during the second week was learning how to run a mould; the method was both interesting and quite amusing when performed by certain people.

### *Fresco painting*

The fresco painting seemed to be the most enjoyed subject of all. I think the reason for this was that there was more creativity involved. During the week leading up to fresco we each produced an individual design based on the celtic style. We then looked at all the designs together and allocated spaces on the fresco wall according to whose designs were compatible.

The application of the plaster was quite hard going. We were using normal builders' trowels when a plastering trowel would have been more useful, but when I described the tool to Joaquim, the tutor for fresco, he didn't seem to know what I meant. Despite all that, the tools we did have were in good con-

dition and there were more than enough to go around.

Joaquim's English was quite good so we received some basic technical details about fresco and its history. He, like Carla, was very supportive, helpful and nearly always around to give advice. The one thing that seemed to escape the attention of the Portuguese staff and students was health and safety measures.

I hadn't done anything like fresco painting before so everything we did in the third week was particularly beneficial to me and I finished my painting with a good idea of how Michelangelo would have worked in the Sistene Chapel, although it wasn't quite up to his standard.

### *Language*

I hadn't heard the Portuguese language until the lessons before we left England, but after a couple of days in Sintra I felt comfortable trying out my limited vocabulary in most situations. I even talked with a bar owner in Caiscais and now may have the opportunity to work there this summer.

### *Overall*

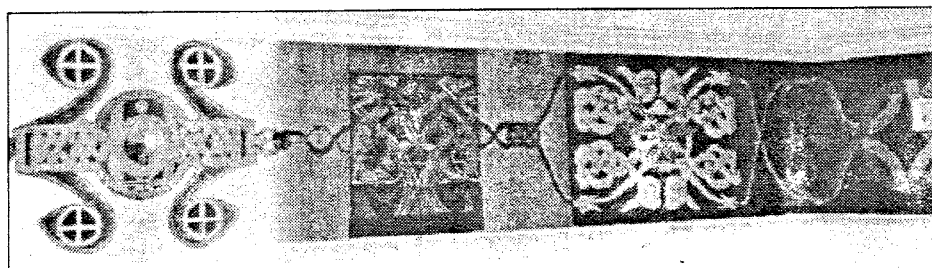
I have to say that all aspects of the study visit were marvellous. We were made very welcome by our hosts in the Escola and the pensao where we stayed.

I learnt from the college related subjects in the Escola but possibly even more interesting were the cultural and social pastimes. I don't mean going down to the local bars at night; rather, going out with our Portuguese counterparts and talking (as best as possible) with them about their lives in and out of college to find similarities and differences in our lifestyles. Even just sitting on the train and watching people greet each other was a learning experience.

The conversations I had in Portugal were definitely an eye-opener as to how introverted the British culture is. The Portuguese students naturally thought on a European scale and had quite a few set views and opinions on the subject, whereas most of us hadn't thought about it. To be honest, it was quite embarrassing.

Much could be learnt from our friends in Portugal, as I'm sure they could learn from us and I hope a strong link can be forged between the two colleges so future students can enjoy the benefits of an exchange as I did.

*Richard Chippington*



The fresco completed. Note the stucco work framing the fresco.

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# EUROPEAN CENTRE FOR TRAINING OF CRAFTSMEN IN THE CONSERVATION OF THE ARCHITECTURAL HERITAGE, SAN SERVOLO

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**Intensive course 1995** – In 1995 the European Centre for Training Craftsmen will conduct several two-week courses for craftsmen and professionals active in the conservation of architectural heritage. The objective of these course is to instruct special techniques that historically and culturally have been concerned with the conservation of historical buildings or objects.

**Organisation and schedule of the courses** – The instruction takes place in the buildings of the Centre on the island of San Servolo and is normally a part of the residential situation. The courses are conceived for people who take the course for the first time, or in the case of courses marked with number 2 for those who have already taken the first course on the subject. The participants of the courses are required to attend all of the instruction and practical exercises held in the Centre's workshops.

The courses are to be held according to the following schedule:

**C 14-25 February 1995**

(Further Courses April and September)

CL 11: MARMORINO II

CL 12: SCAGLIOLA II

CL 13: ARCHITECTURAL ORNAMENT

CL 14: BUILDING SURVEY

CL 15: WOODGRAINING AND MARBLING II

The courses start on 14 February at 9 o'clock and end on 24 February at 12 o'clock. There is no instruction on Saturday, 18 February.

**D 7-17 March 1995**

CL 16: GILDING

CL 17: FORGING BLACKSMITH TOOLS

CL 18: CONSERVATION OF WALL PAINTINGS

CL 19: SCAGLIOLA I

CL 20: MARMORINO I

The courses start on 7 March at 9 o'clock and end on 17 March at 12 o'clock. There is no instruction on Saturday, 11 February.

**E 28 March - 7 April 1995**

(Further courses in September)

CL 21: CONSERVATION OF WALL PAINTINGS

CL 22: CONSERVATION OF STONE MONUMENTS

CL 23: SCAGLIOLA

CL 24: THE FORGING OF HISTORICAL ORNAMENTS

CL 25: FRESCO TECHNIQUE

The courses start on 28 March at 9 o'clock and end on 7 March at 12 o'clock. There is no instruction on Saturday, 1 April.

**Costs of the course** – The cost of the course consist of:

(A) The obligatory fee: Lit 1,100,000

(B) Optional costs for residing at the Centre (room and breakfasts for the entire period, the mid-day meal from Monday to Friday); Lit 370,000. For those who prefer not to reside at the Centre the cost for the mid-day meals is Lit 175,000 for the entire period;

(C) The obligatory registration fee: Lit 15,000.

The obligatory fee (a) for the courses CL 18, CL 21, CL 22 is Lit 1,480,000.

Starting from January 1, 1995 there will be 50% discount on the obligatory fee (a) for students attending an intensive course for the 4th time.

**Admission requirements** – A good command of the basic techniques of the particular craft is expected. The achievement of the skill level necessary for the craft or at least two years of professional experience is required. The minimum number of participants for each course is 8 people, the maximum number is 15. The Centre has the right to cancel a course when the registration is not sufficient or to place a participant in another course. In the event of over-registration the placement in another course is possible.

The admission is determined by the date of registration.

The instruction is essentially of a practical nature and is taught by a qualified teacher. The participants must understand one of the following languages: Italian, German, English or French. The teaching on Monday and Friday of each course will have interpreters available.

**Practical information** – The island of San Servolo can be reached by the vaporetto line 20. It departs from the boat stop San Zaccaria (monument Vittorio Emanuele) at the following times: 7:15, 8:15, 10:30, 12:05, 14:55, 16:55, 18:45, 21:30 and 22:10. The return trip from San Servolo departs 25 minutes later than the San Zaccaria-San Servolo schedule.

The people who travel to Venice by automobile should drive to Parking Garage (Piazzale Roma) or those arriving at the train station (Venezia, Santa Lucia) can take line 52, direction Lido, to the boat stop San Zaccaria (Danieli) and then walk (about 200m) to the boat stop for San Servolo, line 20.

From 20 April 1995 the European Centre will conduct a normal twelve-week course. The appropriate information is contained in the programme which can be requested from the following address:

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

Isola di San Servolo

Casella Postale 676

30100 VENEZIA

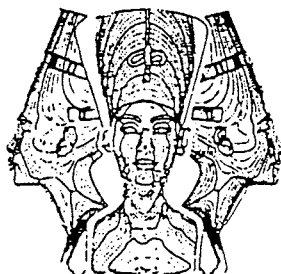
Tel 041/5268546-7 Fax 041/2760211

Please enclose 1,500 Italian Lire in international stamp coupons  
to cover the postage for the requested information.

**Some funds may be available to support suitable  
UK candidates from the Venice in Peril Fund.  
PLEASE NOTE: Applications for these must be  
made ONLY through the European Centre for  
Training of Craftsmen in the Conservation of  
Architectural Heritage at San Servolo, NOT to  
Venice in Peril.**

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**8TH INTERNATIONAL CONGRESS  
ON DETERIORATION AND CONSERVATION OF STONE  
BERLIN, 30 SEPTEMBER TO 4 OCTOBER 1996  
1st Announcement and Call for Papers**



**Rathgen-Forschungslabor, Berlin**

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From September 30th to October 4th, the 8th International Congress on the Deterioration and Conservation of Stone will be held in Berlin, following the earlier congresses in La Rochelle, Athens, Venice, Louisville, Lausanne, Turin and Lisbon.

Guided tours to historical monuments and Research Institutes in Berlin and its environs on Wednesday and Saturday will show practical samples of restoration and conservation of stone in North-Eastern Germany.

### DEADLINES FOR CONTRIBUTIONS

Title and Abstract: December 31st, 1995

Text: May 31st, 1996

### CONGRESS FEES

	Before August 1st, 1996	After
Participants	US\$ 350	US\$ 400
Accompanying	US\$ 200	US\$ 250
Students	US£ 200	US£ 250

### CONGRESS SECRETARIAT

Rathgen-Forschungslabor  
Schloss-Str. 1a  
D 14059 Berlin  
Germany  
Telephone : 0049-30-32091297  
Telefax: 0049-30-3221614

### PROGRAMME

#### Monday, 30 September 1996

9:00	Opening ceremony
9:30 – 12:30	Properties of Stone
14:00 – 18:00	Deterioration

#### Tuesday, 1 October 1996

9:00 – 12:30	Analysis
14:00 – 18:00	Laboratory tests

#### Wednesday, 2 October 1996

Excursions to historic monuments in Berlin and Potsdam  
Laboratory visits

#### Thursday, 3 October 1996

9:00 – 12:30	Conservation 1
14:00 – 18:00	Conservation 2

#### Friday, 4 October 1996

9:00 – 12:30	Case histories
14:00 – 17:00	Documentation
17:00	Closing session

#### Saturday, 5 October 1996

Excursions to Potsdam, Dresden and historical sites in Brandenburg, Mecklenburg-Vorpommern, Sachsen and Sachseb-Anhalt.

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## COURSES AVAILABLE FROM NETWORK MEMBERS

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### **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: 01202 524111.  
Fax: 01202 595255

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### **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: 01304 225066

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### **SCHOOL OF APPLIED ARTS & DESIGN, DE MONTFORT UNIVERSITY LINCOLN**

Access Certificate to HE, Conservation and Restoration – various  
BTec ND in Conservation and Restoration – 2 years full time.  
BTec HND in Historic Decorative Crafts – 2 years full time.  
BA Hons in Conservation and Restoration – 3 years

#### *Contact:*

Mrs Z Gamett, Co-ordinating &  
Development Manager, School of  
Applied Arts & Design, De Montfort  
University Lincoln, Lindum Road,  
Lincoln LN2 1NP.  
Telephone: 01522 569104  
Fax: 01522 542167

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### **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 – 2 years full 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:  
071-501 5010. Fax: 0171-501 5490.

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### **PLYMOUTH UNIVERSITY**

PgDip/MA in Architectural Conservation – 1–5 years part time.  
CPD – various subjects of interest in conservation.

#### *Contact:*

Mrs L Watson, Conservation Course  
Co-ordinator, Plymouth School of  
Architecture, Hoe Centre, Plymouth,  
Devon PL1 2AR. Telephone: 01752  
233600. Fax: 01752 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: 0121-694 5000. Fax: 0121-694 5007.

**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: 01904 433987. Fax: 01904 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.

Do you know of someone who would like to receive a copy of the COTAC Newsletter in future? Please add their details to the following:

Name .....

Title .....

Organisation .....

Address .....

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and forward to: Mr Graham Lee

Project Manager

COTAC

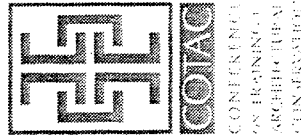
Keysign House

429 Oxford Street

London W1R 2HD

Telephone: 071-973 3615

Fax: 071-973 3656



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

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