



AHSS

THE MAGAZINE OF THE ARCHITECTURAL HERITAGE SOCIETY OF SCOTLAND

www.ahss.org.uk

AHSS Founded in 1956 – Speaking for Scotland's Buildings | Autumn 2018 | No. 42



Join us

Scotland has a rich heritage of castles, mansions and garden landscapes, ecclesiastical and industrial sites, cities, towns and villages. This wealth of buildings provides many opportunities for study, but despite being famous throughout the world, our heritage is in constant need of protection.

The Architectural Heritage Society of Scotland is committed to encouraging public understanding and appreciation of our built environment and supports the thoughtful and meaningful preservation and restoration of historic buildings.

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Cover image: Mosaic wall panel made from glass at High Sunderland (category A listed) in the Scottish Borders, built 1956-7 by Peter Womersley for textile designer Bernat Klein. 'High Sunderland' by Tom Parnell licensed under CC BY-SA 2.0.

AHSS

Autumn 2018 | No. 42

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This issue has two themes running through it: the materials we use to construct buildings and vernacular architecture. The first article explores earth construction - one of the earliest building techniques humans developed to provide shelter. Authors Tom Morton and Becky Little argue passionately that rather than associating earth, mud, straw and clay only with historic buildings, we should instead see them as truly sustainable, progressive and 'modern'. Our second article, by Michael Leybourne, focusses on the remarkable survival of a thatched cruck framed cottage at Torthorwald, once a common sight in many areas of Scotland, but now extremely rare.

The Glasites were a small religious sect whose Meeting House in Edinburgh will be known to readers as the AHSS's home for many years. The third article, by Cal Harris, details the building's transformation into an art gallery and reveals how restoring the stunning cupola, made up of over 400 hand-painted and etched glass panes, brought an unexpected discovery to light hidden in its design.

An architect who was keen to exploit the properties of those most modern of materials - concrete, steel and glass - was Peter Womersley, the focus of our fourth article. Written by James Colledge, who knew both the architect and one of his most loyal clients, Bernat Klein, the feature takes a personal view of his work and legacy.

The popular National Study Tour, which this year focussed on Galloway, is written up in enthusiastic terms by participant Jilly MacLeod. Anyone inspired by what looks to have been a wonderfully invigorating and hugely enjoyable trip should look out for details of next year's tour, which will be to the Peak District. As well as being a great opportunity to learn about the area's architectural heritage in the company of fellow enthusiasts, the annual Study Tour helps to support the work of the AHSS so sign up while there are still places!

Abigail Daly | Editor

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View from the Chair

MARTIN ROBERTSON

Writing this in August it was easy to identify a subject of great interest to the Society as a whole: the disastrous fire at Glasgow School of Art's Mackintosh Building on the night of June 15th. We had been there before with the fire that consumed the west end of the building in 2014, the damage from which had almost been fully repaired. Sadly, this summer's fire was altogether worse, destroying the whole roof and interior of the building and badly damaging the fabric of the exterior walls. What was left, once the fire was finally out, was an extremely fragile shell which might have fallen, partly or wholly, at any moment, causing great danger to its surroundings and enormous disruption and loss to nearby residents and businesses.

After the first fire Glasgow School of Art (GSA) decided its response would be full restoration, despite a wide range of suggestions proposed by other interested parties. In a public statement under the banner, 'Restoration Intent', GSA said:

The Glasgow School of Art is aware of the global interest in the restoration of the Mackintosh Building and the diversity of opinion that surrounds this. We also recognise our enormous responsibility, both in respect of the building's historic and civic role and its role as a working building, to bring it back to life as a robust, functioning and inspirational working art school, a role the building has played successfully for more than 100 years, ensuring it is fit for purpose for a 21st century art school.

On 23 May 2014, when the extent of the fire loss was known our Chair [Muriel Gray] stated "We will rebuild and rebuild well". Moving forward that commitment remains – our ambition is to achieve an exemplary restoration of the Mackintosh Building, using meticulous and detailed conservation, traditional craftsmanship and construction skills combined with technology, design innovation and robust functionality.

The second fire, with its far more extensive damage, has resulted in a similar chorus of opinion: rebuild exactly *in situ*, rebuild as a museum replica on another site, hold a competition for a replacement, and so on. Where might the AHSS stand in this debate? Rebuilding as before has been the common response with important buildings. Think of Bath Assembly Rooms (1942 and, like the Mackintosh, having just completed a full restoration), Hampton Court Palace (1986)



Door at the Glasgow School of Art. 'School's out' by Ellen Munro licensed under CC BY 2.0

and Windsor Castle (1992); of Uppark (1989) in Sussex, Prior Park (1991) in Bath and Clendon Park (2015) in Surrey. All have been rebuilt to appear to be just as before, but in each case the opportunity was taken to bring the buildings closer in line with modern safety standards.

The sort of approach that the AHSS expects and supports was expressed by Professor Tom Inns, Director of GSA: "What the eye sees will be Mackintosh. What Mackintosh sees will be 21st century." The rebuilt Mackintosh will be like, but not exactly like the original. It will be more strongly constructed according to modern building standards, more resilient, better suited for use in the 21st century, and probably just as beautiful as before. Everybody has their favourite parts of the building, and I should certainly like to see mine reappear. It is immensely sad to see all those carefully-crafted details of the interior destroyed, but they can be reproduced and indeed many are still in storage after the first fire. GSA's complete record of the building allows full reproduction down to the smallest detail - an advantage that few other buildings have. What will come only with the passing of time and use is the atmosphere, the patina, the used and lived-in feel which were so wonderful.

What the whole story does do is highlight the danger from fire that still exists among the closely-packed historic buildings of Scotland's cities and towns. As readers will know, the fire that engulfed the Mackintosh Building also affected the neighbouring O2 ABC on Sauchiehall Street - a venue that had been entertaining the masses for over 140 years and which will also hopefully be rebuilt.

Very few of these buildings were designed with any kind of fire safety standards as we would recognise them today. A limited number of mills and factories were given so-called 'fireproof construction' through the use of cast-iron beams and floor plates supported on brick jack arches and cast iron columns. However, this was expensive and only the most economically valuable buildings merited it. The flammable materials housed in many city centre buildings and the dangerously volatile lighting systems in use at the time - candles, oil and paraffin lamps, gaslighting and early electrical systems - meant that fires were frequent and destructive of life and property.

Bringing traditional buildings up to modern construction standards is difficult, and can be damaging to their historic character, but it is usually possible. The fires at the Mackintosh Building must be used to concentrate the minds of all owners of historic buildings in Scotland. Is their building properly protected from fire? Does it have a full risk assessment based on the principles recommended by Historic Environment Scotland in their 2010 publication, *Fire Safety Management in Traditional Buildings*? Does it have an adequate warning system to quickly identify the presence of fire and transmit the warning onwards so that prompt assistance is made available?

This wake-up call must be heeded so that the future destruction of Scotland's heritage buildings by fire can be prevented. As for 'The Mack'? Well, a phoenix can rise from the ashes more than once, and it can too. We shall look forward to a successful conclusion of its re-birth into whatever form it finally takes. As Muriel Gray says, "There is a huge desire to see Mackintosh's masterpiece rise again, one which we all share". ■

NEW ADMINISTRATOR APPOINTED

"My name is Lena Sideri and I am delighted to have been appointed Administrator for the AHSS. I came to the 'Athens of the North' from Athens in 2015 and some of you may know me already as I was previously employed by The Royal Incorporation of Architects in Scotland (RIAS) as their receptionist and bookshop assistant at Rutland Square. During this time, I studied for an MSc in Modern and Contemporary Art History, Curating and Criticism at the University of Edinburgh and before that spent several years in Dublin, where I completed a BA in Visual Arts at the Dún Laoghaire Institute of Art, Design and Technology.

While working for the RIAS my passion for the built environment was

rekindled and although I come from an arts background, I am confident that these overlapping fields contain the promise of unexplored territories.

With significant developments underway and exciting projects brewing, this is indeed an exceptional moment in the history of the Society - critical but also full of potential and I am delighted to be joining such a vibrant community. I would like to take this opportunity to say thank you for the warm welcome I have received so far: members, Trustees, office bearers and groups representatives have all been very supportive. I look forward to assisting the good work of the Society and to hopefully meeting many more of you in person at forthcoming events."



Lena Sideri, the AHSS's new Administrator



'The Old Royal High School' by Patrick Down licensed under CC BY-NC 2.0.

THE ROYAL HIGH SCHOOL, EDINBURGH - TO ARMS ONCE MORE

This autumn the future of Edinburgh's former Royal High School and its magnificent setting on Calton Hill will come under further attack.

The City of Edinburgh Council have twice refused planning applications to create a 'luxury' hotel in Thomas Hamilton's A listed neoclassical masterpiece.

Both refusals are now being appealed by the developers. The public planning inquiry is likely to take at least five or six weeks and the costs for all parties including the Scottish Government will be considerable.

The AHSS, with previous generous support from members and friends, has been able to build up a reasonable war chest for the impending battle but,

when faced with two appeals rather than one, it is inevitable that legal costs will be greater than had been anticipated.

The fight for the Royal High School is of national importance and the Council of the AHSS asks everyone who is able to contribute to donate what they can towards our legal costs.

For more information about the campaign visit www.ahss.org.uk/saverhs

Please consider donating to the AHSS - any amount is gratefully received.

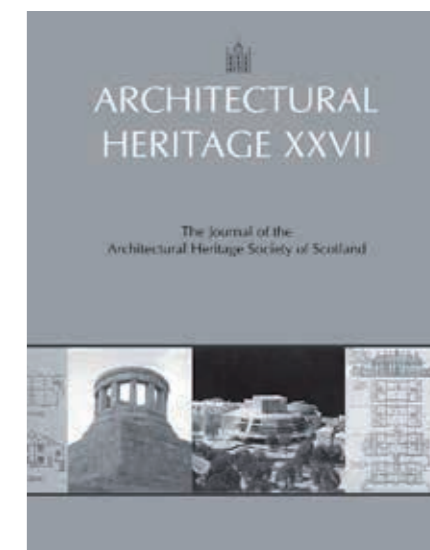
Either send a cheque to the National Office (15 Rutland Square, Edinburgh, EH1 2BE) or donate online:

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MEMBERSHIP BENEFITS: GET YOUR DIGITAL COPY OF THE JOURNAL

Members can access the AHSS's Journal, *Architectural Heritage*, digitally and search through all previous issues. The new code or 'Access Token' is **2018AHSSMEMBER**, which members should use to access the Journal after registration. This code is valid until 28 February 2020. If you have already registered with the Edinburgh University Press website, please start at step 4.

1. Go to www.eupublishing.com/journals and register as a new user by clicking on the 'Register link' in the top right corner.
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Yorkhill Quay and Harland and Wolff Shipbuilding Yard, Clydebrae Street, Glasgow: aerial photograph taken facing the south-east dated 1931. © HES (Aerofilms Collection)

PLANNING PERMISSION REFUSED FOR GOVAN DOCKS DEVELOPMENT

Glasgow City Council has rejected plans by ZM Architecture and developer New City Vision to build more than 700 flats, a hotel, shops, museum, restaurant and office space on the category A listed Graving Docks. First constructed in 1869 for the Clyde Navigation Trust, and expanded in 1883 and 1893, the three dry docks and associated structures are a unique and internationally important maritime complex. Two of the docks were the deepest in Britain and could accommodate the largest ships operating in the world at that time. At the centre of the Clyde's ship building industry, the docks are of great historical and architectural significance. The site has lain derelict since 1988 when the docks closed, and the Buildings At Risk Register has recorded its condition as "poor" and its category of risk as "moderate". In rejecting the plans, which were submitted in 2017 and revised earlier this year, the Council stated that the development was contrary to numerous planning policies, failed to preserve the site's special architectural and historic interest, and would increase the likelihood of flooding. Historic Environment Scotland objected to the proposal and SEPA objected in principle, stating that as the site "lies within the functional flood plain [it is] not suitable for either residential or hotel development". Council officials noted that the standard of the submission was "surprisingly poor" but that there was enough information for them to conclude that the development couldn't be supported. Clyde Docks Preservation Initiative, who want to see the docks become a maritime heritage park, welcomed

the decision. Jim McColl, whose engineering firm Ferguson Marine builds vessels at Port Glasgow, has stated that he'd like to see the docks become a ship repair facility with a V&A Dundee style museum allowing visitors to view work. New City Vision, who own the site, haven't yet said whether they will lodge an appeal.

SCOTTISH HOUSEHOLD SURVEY 2017 REVEALS INCREASED ENGAGEMENT WITH CULTURE AND HERITAGE

The survey is based on a random sample of the general population and is conducted via face-to-face interviews. Just under 10,000 people were surveyed and questions related to their household's composition, characteristics, attitudes and behaviour. The survey's 'Culture and Heritage' section reported that of those surveyed, 93% were 'culturally engaged' in 2017, defined as having "attended or participated in some cultural event or activity", up by around six percentage points compared with 2007. Compared with 2012, attendance at cultural events and visits to places of culture increased across all categories, with the exception of attendance at libraries, book festivals or reading groups. The largest increase is seen in the number of adults visiting an historical or archaeological place, up from 28% to 35%. 33% said they had visited a museum (compared with 29% in 2012) and 15% said they had attended a culturally specific festival (up from 11%). Using figures that exclude cinema trips, there were pronounced differences in participation between people with no qualifications and those with degrees or professional qualifications (52% compared



New Lanark reported an increase in the number of families visiting their site in 2017 following the popular Lego Brick City exhibition. 'New Lanark Mill' by 4652 Paces licensed under CC BY-ND 2.0

with 91%), those with and without long-term physical or mental health conditions (53% compared with 81%) and people living in the most and least deprived area (65% compared with 88%). 94% of the youngest age category surveyed (16-24 year olds) stated that they had attended a cultural event in the last twelve months, and even excluding cinema visits, the figures remain high at 80% - a greater proportion than in the 45-59, 60-74 or 75 plus age categories. Reasons for people not attending any cultural place or event fell in to four main categories: 41% said they were "not really interested", 29% said their "health isn't good enough", 14% said "It's difficult to find the time" and 9% said "it costs too much". Roughly a third of households also took part in the Scottish House Condition Survey, conducted by qualified surveyors with the aim of gathering information about the energy efficiency and condition of homes. The results are due to be published in December 2018. To read the full report visit www.gov.scot/Publications/2018/09/1313

BALLATER OLD ROYAL STATION RE-OPENS FOLLOWING £3M RESTORATION PROJECT

Built in 1866, and used by the Royal family visiting the nearby Balmoral Castle, the station closed in 1966 as part of the Beeching cuts. It eventually became a popular restaurant, exhibition space and visitor centre and was leased by VisitScotland from Aberdeenshire Council. A fire devastated the B listed station in May 2015 and Scottish Fire and Rescue Service said at the time that 90% of the structure had been lost. Public support for



Ballater Old Royal Station has re-opened after a fire destroyed most of the structure in 2015. © Aberdeenshire Council

full restoration was strong and architects Halliday Fraser Munro and contractors Morgan Sindall were appointed. The rebuilt station includes a VisitScotland information centre, bistro and tearoom run by The Prince's Foundation, exhibition space and a public library. A replica carriage from Queen Victoria's first visit to Scotland was saved from the fire together with part of the royal waiting room and are incorporated into the new development. The station's colour scheme was returned to the traditional British Rail colour scheme of cream and "eau de nil" green and salvaged architectural details used wherever possible.

TV SERIES' FILMING LOCATIONS PROMOTED BY VISITSCOTLAND

VisitScotland have published a free guide for tourists highlighting where television programmes have been filmed. *TV Set in Scotland* lists over 60 programmes and their filming locations and has been created in honour of Scottish television pioneer, John Logie Baird to mark 130 years since his birth. Many of the locations include historic sites such as Inveraray Castle, which was used for the *Downton Abbey* 2012 Christmas special. The value of tourism inspired by TV and film as well as the economic impact of filmmaking in Scotland has been recognised by VisitScotland who offer a range of guides for tourists. Described by Visit Scotland's Chief Executive, Malcolm Roughhead, as the "Outlander effect", 1.8 million more visitors to Scotland were recorded in 2017 compared with the previous year. *Outlander* centres on the story of a World War II nurse who finds herself



Blackness Castle, run by Historic Environment Scotland, has seen a huge increase in visitor figures, encouraged by its use as a film location for the popular *Outlander* TV series. 'Blackness Castle' by 4652 Paces licensed under CC BY-ND 2.0

transported back to the time of the Jacobite risings. Historic Environment Scotland have reported significant increases in visitor numbers at sites featured in the programme: comparing the start of the summer season in 2017 with the previous year, Blackness Castle figures were up by 72%, Doune Castle by 50% and Linlithgow Palace by 43%. However, some communities are concerned that poorly-managed tourism is creating a huge burden on local infrastructure while driving up house prices and reducing the number of homes available for long-term rent. Reports from visitor hot spots as diverse as Skye and Edinburgh suggest that there is increasing dissatisfaction amongst locals who feel that their needs are being ignored and that the natural, cultural and historic assets which have drawn tourists to the area in the first place are under threat.

COMPULSORY SALE ORDER LEGISLATION PROPOSED

The Scottish Land Commission (SLC) have published a report that outlines how new legislation could force owners to sell vacant or derelict land by public auction. Risk-adverse local authorities with limited resources rarely use the existing Compulsory Purchase Order powers and while communities may want to see property or land returned to productive use, they may not want to take ownership using the Right to Buy legislation. The report's authors state that the new proposals would plug this gap and provide a mechanism enabling local authorities to "tackle the problem of long-term vacancy and dereliction that blights many Scottish communities." The report notes that

although the Scottish Vacant and Derelict Land Survey 2017 estimates there are 11,600 hectares of derelict land, the figure is likely to be higher as the survey only registers land over 0.1 hectares. The Scottish Empty Homes Network Partnership Annual Report 2017-18 suggests that there are over 37,000 long-term empty homes in Scotland at a time when Scottish Government figures show that over 28,500 families have been registered as homeless. Justifying the need for new legislation, SLC argue that while there may be many complex reasons why land isn't used productively, some owners, especially in urban areas, have unrealistic expectations of their site's market value. They give examples of where owners have bought properties or land when the economy was buoyant but following downturns they've found they cannot recover their investment through selling on or developing the property. However, critics have pointed out that where this isn't the case, simply selling the land wouldn't address the issues that caused the land to remain undeveloped in the first place. These could include problems in providing adequate infrastructure, poor ground conditions or planning restrictions. A stipulation of the proposed legislation is that it is used as a "power of last resort" and new owners must bring their site back into use within a specified time. Further concerns relate to how the SLC are managed, whether local authority planning departments have the resources to manage additional activities, or what would happen when the land in question is owned by the local authority itself. To read the report visit landcommission.gov.scot/news-events.



Kirkcudbright Town Hall was remodelled at a cost of £3.1 million and was re-opened as Kirkcudbright Galleries this summer. Images © Anina Hutton



KIRKCUDBRIGHT GALLERIES OFFICIALLY OPENED

By Anina Hutton

On 12th July 2018, HRH The Princess Royal officially opened the Kirkcudbright Galleries. Kirkcudbright Town Hall, originally designed by Peddie & Kinnear and completed in 1878, included a library, museum, reading room, hall for public events and a town council room.

The museum collection quickly outgrew the space on the top floor and a separate Stewartry Museum, designed by Robert Wallace, was opened in 1893 just up the road. When the Town Council was disbanded under the Local Government (Scotland) Act 1973, the library moved into the Sheriff Court, and the building became underused.

Kirkcudbright Town Hall has a robust Neo-Renaissance façade in local red sandstone. The height of the first floor arched windows and pilasters and heavy consoled balcony over the door suggest its civic importance without pomposity and it proclaims its original functions in plain raised lettering along a wide frieze under the deep eaves. It stands on a central site in the town on St Mary Street and is category B listed.

The project to provide better exhibition space in the town started nearly twenty years ago; the 'Kirkcudbright 2000' group identified community support for touring art exhibitions, but these could not be accommodated in either the Tolbooth or the Stewartry Museum. There was also a desire to display the town's own collection of over 600 works by artists associated with

Kirkcudbright, including John Faed, Jessie M. King, Charles Oppenheimer, S. J. Peplow and E. A. Hornel. The collection, which includes pictures, books, illustrations, decorative art, silverware and archival photographs, is recognised as being of national significance.

Work to remodel the Town Hall as Kirkcudbright Galleries, at a cost of £3.1 million started in December 2016 and opened to the public in June this year. ARPL Architects (Ayr) were given the task of adapting the building to a new use and to modern standards and have achieved a good result in keeping with the plain character of the building. Certain original features were kept: the twin staircase from the entrance hall with its cast iron balustrade and mahogany handrail, the fireplace in the Council room and plaster ceilings. The external appearance is as it was but the heavy wooden doors have gone, now replaced by a glazed screen which creates a light and welcoming entrance encouraging visitors inside. Security is achieved by pierced sheet metal doors, which also proclaim the new name and use of the building, and by carefully inserted internal roller shutters on the windows.

The treatment of the spaces at the front of the building, the entrance, ground floor shop and café above, make maximum use of the light from the huge windows, an exciting contrast with the lower natural light levels in the galleries. The windows in the café offer views down the street to the south and also west across to the Parish Church. Interesting light effects have been created within the building; mezzanine levels with glass screens and mahogany handrails,

irregular openings in areas of floor and small square windows inserted between old and new staircases create unexpected views. These combinations of pattern and shape in original and new elements, including enormous circular light fittings and patterns of stainless steel bolts, produces a lively interior, modified by a straight forward approach to materials and limited colour palette. New wooden flooring throughout helps to harmonise the whole.

In an interview for the BBC Curator Anne Ramsbottom said, "Quite often buildings are converted just to be a kind of box to contain things. This building has been converted to be beautiful in itself." Fitting all the necessary elements into the building was obviously a challenge and required compromises with the result that the new staircase is fairly utilitarian and the toilets are cramped.

When Museums Galleries Scotland announced funding in support of the gallery, Fiona Hyslop, Cabinet Secretary for Culture, Tourism and External Affairs, said that the building would, "hugely benefit Dumfries and Galloway's cultural scene, attracting visitors from all across the country and strongly boosting the south of Scotland's economy". Enthusiastic claims for how it will impact town centre regeneration and regional economic growth have yet to be proven, but the new Kirkcudbright Galleries are a good reuse of a decent redundant historic building, important to its setting and community, and will now provide better opportunities to engage with art for both visitors and local people. ■

DESIGNS FOR SCOTTISH CHAMBER ORCHESTRA'S HOME REVEALED

David Chipperfield Architects were appointed to the project after winning an international competition in 2017. They submitted their planning application for the prominent Edinburgh New Town site at the end of August this year. The IMPACT Centre will be located to the east of St Andrews Square, behind the Royal Bank of Scotland HQ, Dundas House. The proposed complex includes a 1,000 seat auditorium, rehearsal space, café, bar and education rooms.

BRIDGE LINKING SCOTLAND TO NORTHERN IRELAND PROPOSED BY SCOTS ARCHITECT

Giving the keynote speech at an event titled 'Urbanism at Borders Conference' (5th September), architect Alan Dunlop presented a concept sketch for a bridge linking Scotland with Northern Ireland. Dunlop, who is Visiting Professor at Scott Sutherland School of Architecture and Built Environment at Robert Gordon University, argued that a bridge would bring multiple economic, social and cultural benefits and that governments should work together on a feasibility study. He highlighted examples in Scandinavia where bridges have linked coastal communities via massive bridges and tunnels crossing fjords, lakes and islands.



View of the proposed IMPACT Centre from St Andrews Square. The oval viewing gallery can be seen above the category A listed Dundas House. © David Chipperfield Architects

PENICUIK REGENERATION PROJECT RECEIVES ADDITIONAL FUNDING

£2.6 million in funding has been awarded by The National Lottery and Historic Environment Scotland to support a range of activities aimed at regenerating Penicuik's town centre over the next five years. The project will include improvements to historic buildings and public spaces, community activities and training opportunities.

Midlothian Council have already committed £460,000 to works on the High Street, which will start in autumn this year and includes widening pavements for better pedestrian access and improving traffic flow.

DO YOU HAVE A NEWS STORY?

If you have an idea for an event, news item or feature, get in touch with the Editor: abigail@ruskinlane.co.uk



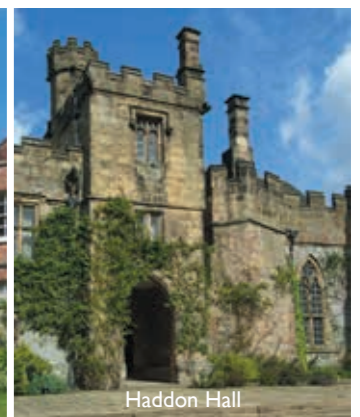
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Blenheim Palace



The Vyne



Haddon Hall

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Nick Cox Architects combines experience and expertise in conservation with an enthusiasm for new and innovative design solutions.

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27
OCT

62nd Annual General Meeting

Mackintosh at the Willow, 217 Sauchiehall Street, Glasgow
Saturday 27th October, 1.30pm | AGM is free, afternoon teas are £20

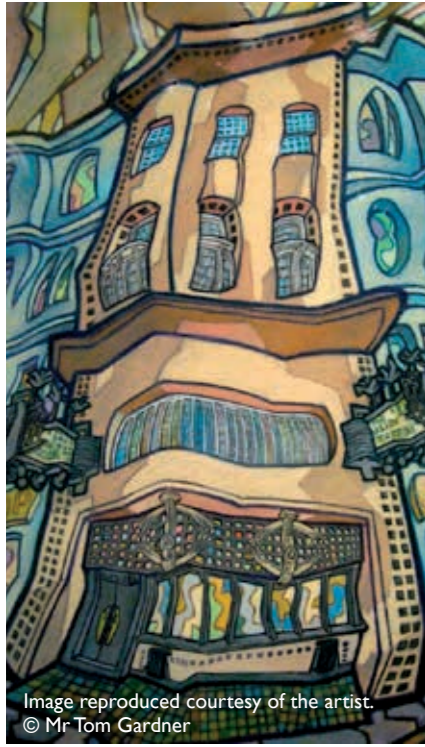


Image reproduced courtesy of the artist.
© Mr Tom Gardner

The AHSS is delighted to announce that our next national AGM will be held at the newly restored Willow Tea Rooms Building, now renamed 'Mackintosh at the Willow'. Hosted by the Willow Tea Rooms Trust, we will be given a splendid opportunity to explore this fascinating building - fresh from its £10 million restoration - and the new Visitor Centre next door at 215 Sauchiehall Street.

In 2018, Glasgow has been celebrating the 150th anniversary of Charles Rennie Mackintosh's birth but, with tragic irony, the Tea Rooms reopened within days of the fire that ripped through the iconic School of Art, making what is left of Mackintosh's work even more precious.

In the only one of Mackintosh's tea rooms designed for Miss Cranston to have survived *in situ*, we will also be able to enjoy the 'full experience', as afternoon tea at a reduced group rate will also be on offer. Those who have already partaken can heartily recommend it!

Our AGM will, as always, give members an opportunity to ask questions of the Council, review the annual accounts and consider nominations for Trustees. If you are interested in joining the AHSS Council and helping to shape our Society, we would be delighted to hear from you and discuss the role further.

Please contact Lena in the National Office at: nationaloffice@ahss.org.uk

1.30pm *Arrival and welcome*
2pm *AGM*
3pm *Talk and tour of the newly restored tea rooms*
4pm *Afternoon tea*
(£20 - booking essential)
5pm *End*

Attendance at the AGM is free and open to all, but it would be helpful for the Tea Rooms to have an idea of numbers in advance. Please use the enclosed form to confirm your attendance and book your place for afternoon tea (£20) or visit: www.ahss.org.uk/events/agm-2018

9-13
MAY

National Study Tour 2019

Peak District, Peak Attractions
Thursday 9th - Monday 13th May 2019



Buxton Opera House. © Rob Bendall



The Crescent, Buxton.
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The National Study Tour will be based in the historic spa town of Buxton in the Derbyshire Peak District and will visit some of the many 'peak' attractions in the area. Buxton is the highest market town in England and, as a spa town developed in the 18th century by the Dukes of Devonshire, it might have rivalled Bath. As the gateway to the Peak District it is ideally suited to outdoor pursuits and as a base for our more leisurely progress around some of the architectural gems in the area.

We shall be staying at the four-star Palace Hotel (built in 1863 and Grade II listed) located in the centre of Buxton and accommodation will be on a dinner, bed and breakfast basis in double/twin room or single bedrooms for four nights.

The hotel is within walking distance of all the main attractions including the Opera House, the Devonshire Dome and the Pavilion and a tour of Buxton forms part of the itinerary which is currently in the process of being finalised. Included in

the tour will be visits in the Peak District area to magnificent Chatsworth, splendid Elizabethan Hardwick Hall and classical Lyme Park interspersed with churches and gardens within the area.

A coach has been organised to have pick-ups in both Edinburgh and Glasgow and there will be stops on the outward and return journeys to visit places of interest and for lunches.

The cost is £580 per person based on two people sharing a double or twin room and there is a single occupancy supplement of £70 per person. The cost includes transport, hotel accommodation, meals and admissions.

Further details can be found in the booking form enclosed with this magazine or by visiting www.ahss.org.uk

All booking forms must be returned to the AHSS National Office at 15 Rutland Square, Edinburgh EH1 2BE no later than **Friday 30th November 2018**.

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Destination High Street: restoring vibrancy to Scotland's towns

Glasgow Royal Concert Hall
Wednesday 7th November, 9.30am (registration, tea & coffee) for 10am start | £45 (£30 student/unwaged)



Image reproduced courtesy of the artist.
© Lorna Gallagher

This conference, organised jointly by the AHSS and the Scottish Civic Trust (SCT), will explore the challenges faced by Scotland's high streets and smaller town centres. Speakers will examine projects and schemes aimed at regenerating high streets and the conference will bring together experts on the subject tackling the issue from a range of perspectives. This is a rare chance to hear from people working at the cutting-edge of practice and policy.

MORNING SESSION: WHY DO WE NEED THE HIGH STREET?

Opening remarks
Colin McLean – Chair, SCT

The architectural value of the High Street
Simon Green – President, AHSS

The High Street as the centre of community life
Dr Susan O'Connor – Director, SCT

Keynote address

Professor Leigh Sparks
– Deputy Principal and Professor of Retail Studies, University of Stirling
– Chair, Scotland's Towns Partnership

AFTERNOON SESSION: WHAT ELSE WORKS?

Public money: Conservation Area Regeneration Schemes and Townscape Heritage Initiatives - lessons learned
Ewan Curtis – Regeneration Principal Officer, Glasgow City Council

Public money: Repopulating the High Street – the Empty Homes Partnership
Diarmaid Lawlor – Director of Place, Architecture & Design Scotland
Coffee / networking

People: Community take-over of the High Street

Evie Copland – Board Member, the Stove Network

People: Ayr's Day O' the Deid - a case study in vibrancy through ceremony
Leona Stewart – Artist, Bright Light Arts

Discussion and closing remarks:
Martin Robertson – Chair, AHSS

Drinks reception

For more information visit:
www.ahss.org.uk or
www.scottishcivictrust.org.uk

To book visit: bit.ly/destinationhighstreet



DIGIFEST & DIGIDOC 2018

Monday 8th - Saturday 20th October
The Engine Shed, Stirling | ticket prices vary

A new festival has been launched by Historic Environment Scotland exploring how technology can be used to preserve, understand and enjoy the past. There are a wide range of free events on offer including workshops, talks, seminars and hands-on activities suited to children and families as well as heritage professionals. Highlights include photogrammetry masterclasses (15th), 'Printing Scotland's Heritage in 3D' (18th) and a virtual reality demo featuring significant Scottish heritage sites (20th). A *DigiDoc Research and Innovation Day* (10th) will be followed by *DigiDoc 2018*, a two-day conference featuring speakers working on exciting Scottish and international projects.

For more information visit:
www.engineshed.scot/digifest-2018



PERSPECTIVES ON A SHARED HERITAGE: GEDDES & MEARS IN EDINBURGH

Thursday 25th October
The Patrick Geddes Centre at Riddle's Court
£20 (half day), £30 (full day)

This joint event between the Patrick Geddes Centre (PGC) and the Museum of Edinburgh will examine some of the legacies of Geddes and Mears' work in the Old Town. PGC Learning Officer Russell Clegg will lead a tour of the improvements and interventions Geddes made in the Lawnmarket. Following lunch and a short walk to the Canongate, Nicolas Tyack (Museums and Galleries Edinburgh) will use architectural features and artefacts from the museum's collection to illustrate how Mears' transformed a former 16th century residence into a home for the city's civic heritage.

For more information visit:
www.shbt.org.uk/events



HERITAGE TRUST NETWORK CONFERENCE 2018

Monday 19th - Tuesday 20th November
The Engine Shed, Stirling | £35-115

The conference will explore the many skills needed by people in order to run successful heritage building preservation projects. The first day will look at the early stages of a project including preparing organisations and fundraising. The second day addresses project management skills, working with volunteers and local communities and what to do once building work has completed. There will be an optional study visit to the category A listed 17th-century Bannockburn House and a conference dinner in the Great Hall at Stirling Castle. Members of the Heritage Trust Network can get discounted tickets.

For more information visit:
www.heritagetrustnetwork.org.uk/conference2018



Earth Construction in the Carse of Gowrie

TOM MORTON and BECKY LITTLE work with the charity Earth Building UK & Ireland to promote the understanding and development of building with earthen materials. Tom is Director of Arc Architects, who specialise in conservation, eco-building including research, and community work. Becky is a mudmason whose company, Rebeearth, focuses on conservation and new earth building, training and art interventions.

Above: Errol village park's new mudwall shelter. All images © Arc unless stated otherwise.

Last October around 50 people gathered in Errol village park in the Carse of Gowrie, Perth and Kinross, to celebrate the opening of a new shelter. What made this unusual was that the building (which has since been shortlisted for the Scottish Design Awards) had been built by the villagers themselves out of mudwall - a traditional technique of making walls from a mixture of clay and straw which had died out in the area roughly 100 years ago.

The structure was the culmination of a four-year project exploring the vernacular traditions of earth building at the confluence of the Tay and Eam Rivers, supported by the Tay Landscape Partnership. Working over such a length of time, at a landscape scale and with a wide community of people, enabled a deep delve into some of our least understood architectural traditions.

Arc Architects and consultant Becky Little collaborated with local residents to research, investigate, record and understand how local people had used earth materials to make buildings. We discovered a long and diverse tradition that revealed a close relationship between the community and their natural landscape. Our survey recorded 147 buildings, six different earth building techniques, and many examples of a wide range of building types dating back to the 12th century. This relationship between people and place is the bedrock of our vernacular traditions, giving the project a significance beyond the immediate local area.

Earth building in Scotland is among the earliest known construction techniques. Archaeological evidence is limited

though; partly because buildings made of biodegradable materials leave few remains and also because excavations rarely recorded or preserved the remains. However, archaeologists are increasingly learning to interpret the presence of daub and turf in the remnants of even our earliest structures such as prehistoric roundhouses and hillforts.

The oldest surviving daub and turf remains in Perth and Kinross are Roman, and are found at the massive legionary fortress at Carpow. Blocks of turf from the ramparts and watch towers were uncovered during excavations by SUAT between 1975-77, and huge quantities of daub fragments were preserved after soldiers deliberately burnt the fortress in around 220AD, effectively firing the clay and hardening it.

Excavation too often cleans away surviving daub to reveal underlying thin wooden frames without recording the earth component of these composite walls. This was the case in the array of 12th to 15th century buildings in Perth High Street, where single daubed frames were extensively used as internal partitions. External walls were often made from twin daubed walls with an inner fill for insulation. Evidence of these is also frequently lost.

The use of daub, clay and earth mixed with straw and applied to a framework, is one of the simplest, most effective and historically important building techniques. It continued to be used internally long after external walls turned to masonry. Internal walls of timber studs with daub fill and hanging lums of daubed willow from the 19th century survive locally, one even inscribed by hand with the year "1818".

Turf is another construction material that has almost vanished. Although there are numerous references to it being commonly used in domestic buildings until around 1800, both for walls and as underlayers in thatched roofs, we found only a few examples of the tradition in our local area.

While most buildings in the medieval period were daub and turf, higher status buildings increasingly used stone. Often these used clay mortar and frequently included lime pointing. Clay mortared masonry was found in the 13th century round tower at Abermethy, a 14th century friary, in the city walls of Perth and at the 15th century Elcho Castle. Earth was a material not reserved for cheap or temporary buildings, but used throughout construction until the late 19th century.

If daub was once dominant but now lives in obscurity, clay plaster is her refined, but equally elusive, sister. Clay plasters were frequently used for base coats, below a lime skim, but good examples are only found in rare decaying buildings that have remained weather tight. A substantial amount of plaster will undoubtedly survive in 18th- and 19th-century buildings, but will have been concealed behind modern finishes and are difficult to document.

The same is true of earth floors, which were commonly overlaid with timber floors in the 19th century or cast concrete in the 20th. A number of clay floors were found, including in medieval sites, but generally survival has been at the cost of concealment behind later layers. Examples included first floors, where the voids between joists were filled with clay as deafening.

This process of replacing or covering elements of original earth building fabric mirrors the wholesale replacement of vernacular buildings which occurred during the Clearances and the 'improvements' associated with dramatic changes in land use, agriculture, population movement and the availability of industrially-produced construction materials.

Contemporary accounts of traditional villages like Longforgan say they had "not a spot of lime" in the late 18th century when buildings were built of earth, stone, turf and thatch (Adam Philip, 1895, *The parish of Longforgan: a sketch of its church and people*). But in an intense period around 1800, almost all the buildings were replaced with ones built of masonry, usually with slate roofs. These buildings still had floors of beaten earth and used clay mortar for the masonry, though this is not easily identified behind modern cement pointing and render.



The oldest known examples of daub remains in the area come from the Roman legionary fortress at Carpow.



A date inscribed by hand on a hanging lum in the category A listed Cottown Schoolhouse.



Above: A common way of using turf was to cut blocks from clay-rich ground using a spade, and lay them in courses to form a thick wall. The plant roots bind the earth blocks together and a wall can be erected quite quickly. Turf was also laid in courses between stones to form masonry walls without mortar.

Below: a clay floor, Longforgan.



Below: clay deafening between floors, Horn.





Pitmiddle had a population of around 55 households and over 200 people in the late 17th century. However, following the enclosure of the best arable land, by the time of the 1841 census 26 households and 99 people were recorded. By 1891, around the time that the photograph above (right) was taken, just five crofts remained and the last inhabitant left in 1938. Map (above left) by James Stobie, 1783, *The counties of Perth and Clackmannanshire*. Licensed under CC BY-NC-SA 4.0. Abernyste Community Interest Company researched Pitmiddle and digitised the photograph (above right) - for more information visit www.abernyste.org.

While many places like Longforgan saw individual buildings replaced, and some entirely new villages were created by landowners, other settlements were abandoned or destroyed. One of the project's findings was to show how much settlement patterns in the area have changed over the last 200 years.

The village of Pitmiddle is a notable example. In around 1700 it was a thriving agricultural village of 200 or more people and was one of the main settlements between Perth and Dundee recorded in early maps. In 1800 it opened a new stone quarry to build the cottages that can be seen in the late 19th- and early 20th-century photographs. Today, however, the village is ghostly, with tumbling stone walls overgrown by vegetation. The lowland settlement was abandoned in the early 20th century and the last resident left in 1938. It is a marker of a much wider pattern, which saw many individual and clusters of buildings in rural locations removed from the landscape.

The use of earth mortared stone masonry for Improvement buildings was found all over the area, demonstrating that clay soil was used by professional masons who sourced and transported the material some distance. We know this because we used GIS maps of subsoils to analyse the location of recorded sites, correlated with the 1860s 1st edition Ordnance Survey. About 40% of the area has subsoils that have a clay content and grading suitable for construction and some property deeds contain the right to dig clay to maintain buildings.

What GIS mapping also revealed was that

mudwall was a highly localised technique, not used more than a short distance from where there was suitable subsoil. This is because mudwall is a mass load bearing technique requiring a lot of earth, which is heavy to move. It is used where there is clay soil but elsewhere stone was more easily sourced. With mortar, plaster and floors, less clay is required and so was an economical alternative to lime, which was often reserved for the thin finishes.

Earth mortars are an area of ongoing research and we have found that some had quicklime added to enhance their strength. The earliest example we found was the ruined baronial Huntly Castle Doocot of 1680, which has an exceptionally well-preserved clay/lime mortar to basalt rubble.

Because mudwall was a localised technique, it became characteristic of the particular area where it dominated. It is recorded that in the parish of Errol there were no masons, as people built their own homes from mudwall. Indeed, we know of one church at Pitroddie that was built of mudwall by its congregation in 1786, now sadly lost. Later buildings were faced with stone, brick or render but with careful examination, mudwall can often still be identified.

The practice of applying cement renders and synthetic paints in the 20th century was not kind to earth-walled buildings and often resulted in significant damage from raised moisture contents. The last mudwall buildings were built in the early 20th century and, with the end of the tradition, there was a loss of understanding about the material and how to maintain the buildings.

The Tay Landscape Partnership supported the repair of a number of mudwall buildings with grants. Cement renders were replaced with lime, structural cracks pinned, and rotten lintels replaced. One of these projects, Gray House in Errol, is documented by Historic Environment Scotland (HES) to promote good practice.

By spreading awareness and knowledge, skills are developed and the lost heritage of generations of builders and their buildings are recovered and re-established.

Rebearth has trained masons from HES and the Scottish Lime Centre through the project as part of a national strategy to support the development of skills in earthen materials. Supported by European Union funding, this has enabled Earth Building UK & Ireland to create a new national vocational qualification (NVQ) in earth building. The NVQ began as a European project with eighteen partners from eight countries working together to identify outcomes for training in earth building that would be recognised not just in Europe but anywhere earth building and training is taking place.

Scotland is unusual in the richness of its vernacular built heritage, a consequence of its highly varied geography, geology, climate and natural resources. This diversity is a key part of what makes Scotland's traditional building special. Most other countries have far less diversity in their vernacular building, reflecting more consistent environments.

Scotland was the first country to experience an industrial revolution, and the unusually fast pace of change meant that the use of traditional building materials rapidly declined, and the associated techniques



Gray House, a mudwall building in Errol, was refurbished and restored as part of the Tay Landscape Partnership project.

were soon lost. Most other countries went through a more gradual transition and were able to retain their traditions, skills and knowledge, allowing earth construction to co-exist with contemporary practices.

In fact, the typical words used to describe vernacular buildings echo those of contemporary eco construction:

VERNACULAR
don't need much effort
materials found nearby
cheap
easy
natural
biodegradable
designs define local character

SUSTAINABLE
low energy and low carbon
locally sourced
affordable materials
low-tech
recyclable, low waste
microclimate design
healthy

The material science, practical skills and techniques of traditional earth building are easily transferred to modern applications in sustainable construction and Arc is currently working on a project to develop 3D printing of buildings using earth bio-composites.

However, if other countries have shown us how a vernacular inheritance can serve modern needs, they also show us how the forces that destroyed traditions in Scotland's past are today a worldwide phenomenon.

Earth building is found on every continent except Antarctica and even today around a third of the world's population live in earthen homes. However, vernacular earth



Youngsters at the Grand Opening of Errol Park Shelter.

buildings are being replaced by ones made of cement, steel and plastic. Globally this process is driven by rural depopulation, industrialisation and changes in agriculture that are similar to those that Scotland experienced between 1750 and 1850.

These worldwide changes are accompanied by a narrative that associates economic progress and social advancement with industrialised materials and an international aesthetic; and traditional, locally-designed buildings made from natural materials, with poverty. Current estimates suggest that cement production is responsible for around 10% of global CO2 emissions and it is the third largest contributor after fossil fuels and changes in land use. If this is the case, the world cannot afford to replace all its earth building with concrete ones.

But there is hope: each year sees a better understanding of the importance of Scotland's tradition of buildings with natural materials, and greater international consensus in promoting sustainable construction.

Vernacular buildings are more than just physical structures: they are also products of our culture. If destroying our traditional buildings will harm our planet, then destroying our vernacular architecture will also degrade our identity. Building the first new mudwall building in Errol in 100 years, therefore, not only showed local people how their ancestors built the homes that many of them now live in, but also demonstrated how the same local materials could provide sustainable solutions for the future. These projects help foster the practical skills and materials knowledge

that help us understand and sustain our surviving traditional earth buildings, but they are a long way from being a living tradition. In bringing lost traditions back through contemporary construction, we show how the natural world can still provide us with what we need to make durable and comfortable buildings, if we apply our intelligence, creativity and practical skills.

This perhaps begins to re-make the connection that our vernacular traditions have with communities, linking people to places and our species with the natural environment we inhabit. It brings a cultural depth to the conservation of vernacular buildings that goes beyond what can be achieved in individual building repairs, and into the community and the wider landscape.

The Carse of Gowrie project is a model for community development and sustainable construction. It also sends a message to our colleagues in other countries who are fighting to save their vernacular culture: that traditional materials can be a symbol of progress and our vernacular traditions are a promise for the future as much as they are an inheritance from the past. ■

For information about Arc Architects visit: www.arc-architects.com

To find out about Rebearth's work, research and training opportunities visit: www.rebearth.co.uk

For information about the charity Earth Building UK & Ireland visit www.ebuki.org

The Clay Buildings Audit will be published by the Tayside Landscape Partnership on www.tlp.org



© Bill Meadows / Cruck Cottage Heritage Association

Torthorwald Cruck Cottage: From ubiquity to unique

MICHAEL LEYBOURNE is an architect who previously worked for Comhairle nan Eilean Siar and Solway Heritage. He now works for Savills in Dumfries, primarily on conservation projects. He is on the committees of the Cruck Cottage Heritage Association and the Dumfries Archival Mapping Project and is Chair of the Dumfries and Galloway Small Communities Housing Trust.

The last remaining fully-restored and accessible free-standing thatched cruck cottage in southwest Scotland - perhaps in the whole of Scotland - is located in Torthorwald, just to the east of Dumfries.

It now sits surrounded by modern detached bungalows and is a unique descendant of a long line of modest domestic structures. These buildings shared similar basic construction techniques that relied on local materials and modest, albeit well-developed, building skills. Such houses must once have been common throughout the 'ferm-touns' and historic villages of Scotland, but the isolated ones were all but replaced in the Clearances and agricultural improvements of the 18th and early 19th centuries. The ubiquitous single-storey cottages that survive today were often built from new, especially in planned estates and fishing villages, but others were rebuilt on the boulder foundations of the earlier cruck framed houses, as happened with the Cruck Cottage. Go to any historic village such as New Abbey, and the boulder foundations can still be seen.

The origins of cruck frame construction date back millennia, probably to the Iron Age, when thatched, rough timber structures were already quite evolved, and the skills associated with these construction techniques were well practiced. Replicas based on archaeological excavation can be found, such as the Iron Age roundhouse at Whithorn. However, the oldest known cruck framed timber buildings in Britain date from the 13th century and are recorded in south-western Britain suggesting the tradition may

have had its origins there.

When looking at the 1850s Ordnance Survey maps of the small settlements to the southeast of Dumfries which surround the Lochar Moss as it runs down to the Solway, together with late 19th-century photographs, the number of thatched cottages becomes apparent. Many of the thatched roofs of these dwellings are more than likely to have been supported by the same cruck construction as the cottage at Torthorwald.

19th-century photos of houses to the north of Dumfries at Wanlockhead, the highest village in Scotland, and at Knowehead in Kirkcubrightshire suggest that the thatched cruck cottages were the prevailing house type for rural artisans during this period.

Cruck construction and thatched roofs were not confined to the south of Scotland and variations of the house type occurred across the United Kingdom. There are very few other examples in Scotland which have survived, but many of those that do are now being restored and made accessible. The closest to Torthorwald is at Priors Lynn near Canonbie which is soon to have a new use and undergo restoration. A very interesting example at Moirlanich in Stirlingshire, owned by the National Trust for Scotland, has a roof clad in corrugated iron but with thatch underneath still supported on crucks. It also has a hanging lum (chimney) similar to the one at Torthorwald. In Yorkshire at Bilsdale an intact 16th century thatched cruck cottage survives.

It is worth noting that a survey undertaken jointly by the Society for the



1850s Ordnance Survey map with the Cruck Cottage circled. Licensed under CC BY-NC-SA 4.0

Protection of Ancient Buildings and Historic Environment Scotland identified that there were only just over 200 thatched buildings in Scotland. Not all of these have roofs which are supported by a cruck frame, further emphasising the rarity of this form of construction.

The cruck cottage at Torthorwald is typical of its kind and has a simple rectangular floor plan with three cruck frames creating four bays. There are central doors to both the north and south elevations. Windows are located to either side of the door on the south elevation and to both the east and west elevation. Each cruck frame consists of two rough curved oak crucks formed from selected tree trunks which have minimal shaping. These two members are connected by a lower and upper tie, both of oak, to form a single structural element. The bottom ends of the crucks are embedded in the wall to prevent the frame from spreading. The upper tie supports the ridge beam which spans the whole length of the building. The lower tie projects slightly beyond the crucks and each projection supports a purlin running down both sides of the building. The ends of the purlins and ridge beams are supported on the masonry gables. The joints of these parts of the structure are pegged together using oak dowels.

The purlins, the ridge beam and the masonry wall head support closely-packed, roughly-shaped birch branches, averaging 75mm in diameter, which act as rafters. Pegs through the rafters enable them to be hooked over the purlins and ridge beam. Peat turf is laid over the rafters to fill the inevitable



A postcard dating from c.1940s showing Paton's Cottage, Torthorwald, a neighbouring property to the Cruck Cottage, which was demolished in 1949. It was the childhood home of Dr John Gibson Paton in the 1830s, who became a missionary in the New Hebrides (now called Vanuatu). Reproduced courtesy of Dumfries and Galloway Libraries and Archive Service.



Above: Post Office Row, Wanlockhead, photographed in 1880.

Below: Mouswald Village, unknown date. Both images reproduced courtesy of Dumfries and Galloway Libraries and Archive Service



gaps. Finally, the roof is thatched with wheat straw and is stapled to the lower layers using bent hazel sticks. The ridge is also thatched.

The hanging lum is located at the west end. This consists of a timber frame hung off the masonry gable and daubed both sides with mud consisting of earth, dung and a little lime. The lum starts approximately 1.2m above the floor and narrows as it rises. It projects approximately 600mm above the ridge and is thatched. The floor is compacted earth. The external walls are rubble stonework painted internally and externally with lime wash. Originally the walls could have been clay and straw or earth and turf but are likely to have been replaced by stone as the prosperity of the community increased. As the majority of the roof weight is taken by the crucks, the load bearing capacity of the walls is not overly critical.

The house was lived in until the 1970s and by then it had a ceiling and a chimney stack at the east end, probably put in during the late 19th or early 20th century. These were removed during the restoration in the 1990s.

In early 2018, following a recent re-thatch of the cottage during the summer of 2017, someone set fire to the cottage, an event caught on a neighbour's CCTV. Fortunately, damage was limited, due to the wind blowing away from where the fire started, the thatch being damp, an alert neighbour and a very quick response from an efficient fire service. Restoration work was completed by the beginning of summer 2018.

The negative impact of the fire was counter-balanced by a tremendous response from the local community both in effort and financial support. The days after the fire saw local people helping to clear the site of the straw pulled out by the firefighters and following the repairs, they were active in helping to lime wash the walls, demonstrating the positive feeling of ownership that is prevalent in the village.

The publicity surrounding the fire has helped promote the importance of the cottage, its historic significance and just how critical it is to preserve such a unique building, once so ubiquitous in the area, ensuring its survival into the future. ■

To find out more about the Cruck Cottage visit the Cruck Cottage Heritage Association website:

www.cruckcottage.com

View historic images and other archive material about Dumfries and Galloway:

www.archaeologydataservice.ac.uk

www.viewdumfriesandgalloway.co.uk



Above: The interior of the Cruck Cottage, photographed in 1970. © HES

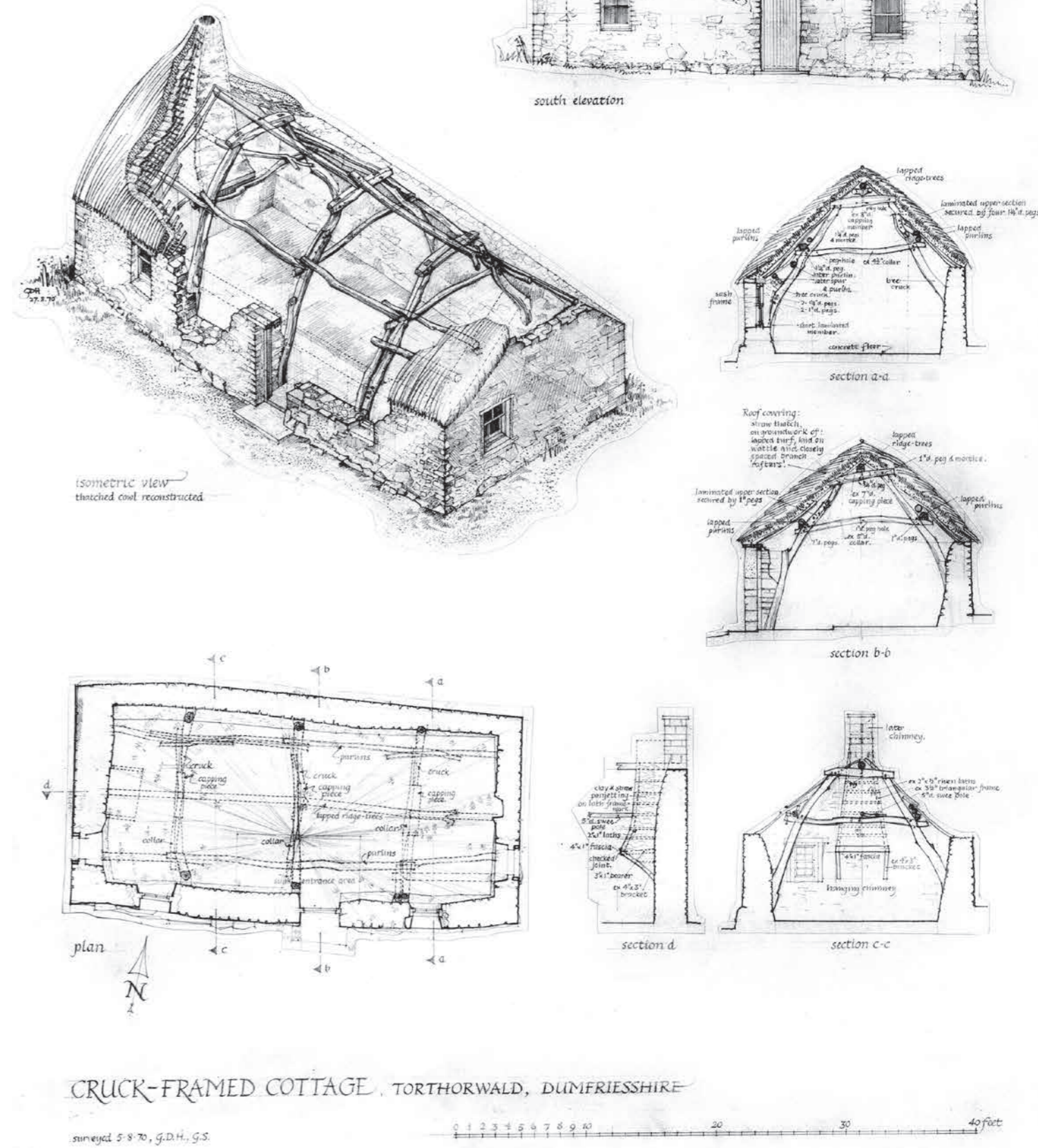
Below: The interior of the Cruck Cottage as it is now, with restored hearth area and objects associated with daily life. © Cruck Cottage Heritage Association.



Below: Volunteers at the end of a hard-working day clearing the cobbles around the Cruck Cottage. The lighter coloured thatch on the left shows where repairs were needed following the 2017 fire. © Bill Meadows / Cruck Cottage Heritage Association.



Drawing dated 1970 showing an isometric view, thatched and reconstructed south elevation, sections and plan. © Crown Copyright: HES





The Glasite Meeting House / Ingleby Gallery

CAL HARRIS, a graduate of Glasgow School of Art, is an assistant architect at Helen Lucas Architects Ltd (HLA). Cal has been involved in a diverse range of built projects and was an assistant to the Project Architect, Helen Lucas, on the conversion of the Glasite Meeting House. The Ingleby Gallery are long established clients of HLA, collaborating on projects spanning the past two decades.

Main image (above) shows the inaugural exhibition of the Ingleby Gallery in the Glasite Meeting House with works by Callum Innes. All images © Angus Bremner Photography for Helen Lucas Architects, except where stated otherwise.



The Glasites were a breakaway Christian sect founded in the 18th century by maverick Scottish Clergyman John Glas, and their place of worship in Edinburgh was the Glasite Meeting House, an unassuming neoclassical 'church' designed by Alexander Black and built in 1835. Nestled inconspicuously within the New Town, on the fringes of the World Heritage Site, the category A listed Meeting House is a stone's throw away from the bustling thoroughfare of Broughton Street. The Glasites were utilitarian and modest in their ethos which is reflected in the building's lack of superfluous decoration and ornamentation. Blank, in-filled windows and polished brown glass reflect their desire for privacy over ostentation and few people walking past the site would have been aware that a congregation gathered there.

The 'Kale Kirk', as it was known, saw its last Glasite service in 1989 when it was gifted to the Cockburn Conservation Trust as "a permanent base for the Architectural Heritage Society of Scotland". In October 1991 the AHSS moved in and in 1997 secured ownership of the building through the AHSS Charitable Company (renamed the Glasite Meeting House Trust in 2005). Considerable redecoration, repair work and fundraising was undertaken to secure the building's future with the aim of creating a centre for conservation.

Readers may recall the many events, lectures and meetings held there, and the presence of a number of other heritage organisations including the Garden History Society of Scotland, ICON, The Society

for the Protection of Ancient Buildings in Scotland and the National Stone Institute.

Ultimately, however, the financial burden of repairing the Meeting House and the ongoing operating and maintenance costs meant that a new purpose had to be found for the building and a new home found for the AHSS. The Scottish Historic Buildings Trust (SHBT) took over ownership in late 2012 and began efforts to establish what this new use could be. The Trust offered various rooms for hire and, for a short time, a popular community-led film programme ran called the New Town Community Cinema. No other paid bookings were received and so in 2016 SHBT submitted two (successful) planning applications which aimed to convert the building into a more flexible and commercially attractive space. These applications proposed the introduction of new windows into the dummy openings of the façade, removal of the central pews from the Meeting Hall, the construction of a new surface above the raked floor and the disassembly of the pulpit's lower tiers.

Around this time the owners of the Ingleby Gallery, Florence and Richard Ingleby, were looking for a new gallery space and, seeing the potential of this simple, elegant building, approached SHBT. Having collaborated on a number of architectural projects spanning nearly twenty years, the Inglebys appointed Edinburgh-based practice Helen Lucas Architects with the task of the delicate restoration and conversion of the building, and its return to the public as a centre of culture.

Before the work could begin, a lengthy appeals process took place to challenge the

The undulating hum of psalms and prayer reverberates around the cavernous chamber of the unadorned Meeting Hall. As the service approaches noon, the sound of preaching and song makes way for the familiar clatter of cutlery and crockery, and the creak of a pulley as cauldrons of soup are hoisted from the kitchen to the Feast Hall above. Hot bowls of broth are served to the hungry congregation, perched on benches along long rows of tables, before returning to the Meeting Hall to resume their worship.



Above: The Glasite Meeting House on the corner of Albany Lane and Barony Street. 'Glasite Meeting Hall 01' by byronv2 licensed under CC BY-NC 2.0.

Below: View of the Meeting Hall, photographed in 1990 from the north west showing the pulpit. © HES



unsuccessful planning application submitted by HLA in 2017. The root of contention was the future of the Meeting Hall's pulpit; the former perch and lectern of the Glasite Deacons, Precentor, Reader and Elders. Designed by renowned Scottish architect David Bryce, the two-tier canopied timber pulpit was installed in 1873, almost 40 years after the Meeting House's completion. Although it wasn't contemporary with Black's original scheme, The City of Edinburgh Planning Department were adamant in its preservation and the initial application (which was also objected to by the AHSS Forth & Borders Group cases panel) was refused.

A fundamental requirement for the display of contemporary art is the need for a vast expanse of uninterrupted wall space. For the Meeting House to function as an art gallery HLA felt that taking down the pulpit in its entirety was unavoidable and appealed the decision. After considerable deliberation, and with the project programme suspended for many months, the planners finally granted permission. They agreed to the careful dismantling of the pulpit on condition that the component parts remained within the Meeting Hall itself to allow for the possibility of its reassembly, should the building's use as an art gallery change.

The riddle of how to store the pulpit was solved by the boldest of the proposed architectural interventions. Originally rectangular in plan, the east and west 'wings' of the Meeting Hall were divided from the main space. Ten-metre-high removable steel partitions were erected into these natural room breaks, intricately scribed to the underside of the room's perimeter



The cupola, made up of over 400 hand-painted glass panes, required extensive conservation and careful cleaning.

Light from the cupola dances across the walls.

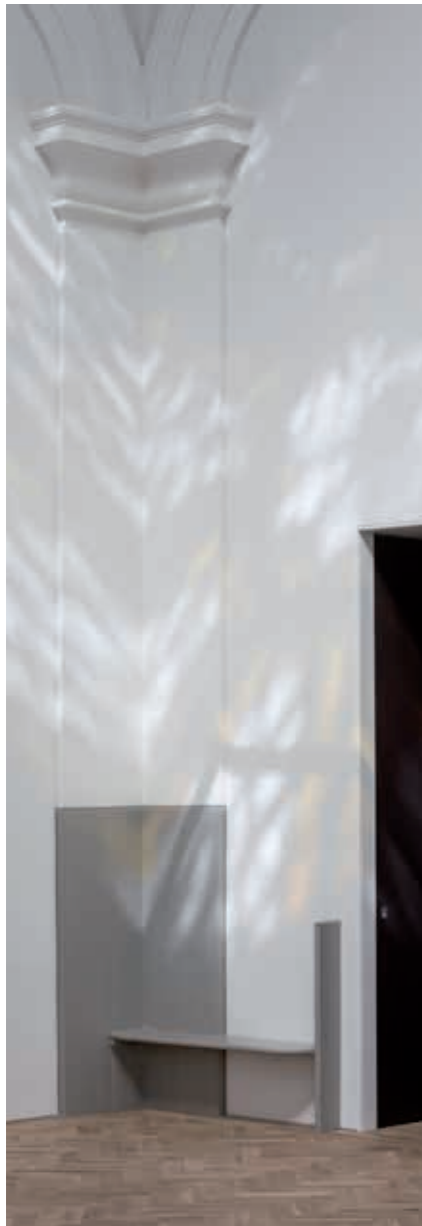


The dining room, photographed above in 1990, was renamed the Colin McWilliam Room in the 1990s following a bequest in his memory. © HES



The dining room was transformed into a secondary gallery and dining space, now known as the Feasting Room.

Below: The main gallery space with reused pews.



arches, creating a storage zone on each side of the central space. The partitions were then lined with Fermacell, a specialist class of self-healing gypsum board, designed to bear the weight of massive artworks and installations. These new ancillary spaces are only accessible between exhibitions, via concealed doors, and serve as the storage areas for large artwork crates and the archive of Bryce's pulpit. The partitions accommodate vital service zones for the gallery, but they also recast the Meeting Hall into a perfect eleven metre cube. This stark, symmetrical volume provides an immaculate yet evocative backdrop for the display of paintings, sculpture and artefacts.

At full capacity, the Meeting Hall could seat 700 Glasites, and the original timber box pews, still inscribed with initials carved out by restless children during lengthy services, were carefully removed and distributed to various sites across the Scotland. The recently restored Riddle's Court in Edinburgh's Old Town was a notable recipient. Two of the corner pews were retained within the Meeting Hall, to offer a moment of respite and reflection to gallery visitors. A fleeting chance to rest one's legs, the pews retain an element of human scale within the lofty chamber.

The original raking timber floor boards were also preserved in place but covered by a new level floor. The floating floor structure incorporates a wet heating diffusion plate system, maintaining the gallery's climate at a cool sixteen degrees centigrade. The new floor, at over 100 square metres, is finished with an expanse of distinctive herringbone parquet, bringing warmth and

texture to the predominantly neutral space.

The completion of the new level floor facilitated the most fragile and painstaking task of the project: the restoration of the cupola. A striking octagonal skylight, comprising an exquisite latticework of timber fins and diamond shaped glass panes, soars eleven metres above the centre of the gallery floor. A true feat of engineering and craft, its purpose was to envelop the chamber and congregation in natural light.

However, it was only when access was attained from the Meeting House's roof, via a single, precarious crawl space, that the true extent of the cupola's condition was brought to light: decades of dirt and dust settlement between the inner and outer cupolas had resulted in a blanket coat of grime to the individual glass panes. It was also here that the fragility of the paper-thin glass was understood. With over 400 panes to restore, the notion of cleaning them became an increasingly daunting and dangerous one.

The sheer fineness of the cupola incited the erection of a temporary internal scaffold. A 'crash deck', encompassing the entire internal footprint, was constructed nine metres above the Meeting Hall floor, offering the design team a one-off opportunity to walk within the spectacular ceiling vault. The timber and glass lattice was carefully propped to this floating deck, allowing a single person to enter the cupola itself (between the inner and outer glass skins) to meticulously hand clean the skylight, pane by pane. Previously smothered by dust, the cleaning operation revealed a radiant composition of hand-

etched glass, and hand-painted motifs of which no two panes were alike.

Whilst the scaffold was in place, sixteen discreet fixings were made into the ceiling's inner timber ring beam for the suspension of a simple, slender lighting gantry. Once the cleaning and paintwork to the ceiling was complete, the crash deck was finally dismantled. For the duration of the build, the scaffold had cloaked the site in perpetual darkness. Its dismantling was eagerly anticipated, and finally permitted the now pristine cupola to bathe the room in natural top light, further accentuated by the freshly painted gallery walls.

The rigorous restoration of the cupola also led to the discovery of an extraordinary, and entirely unexpected phenomenon. When Edinburgh skies are clear, and the sun shines brightly, a projection of the painted glass – fragmented scintilla of yellow, amber and gold – is thrown from the cupola onto the crisp white walls. At noon, on a high summer day, a flawless disk of sunlight is cast onto the centre of the north wall. With the progression of the sun, this celestial, ever-changing formation dances clockwise around the room, occasionally draping the artworks themselves in delicate shards of glimmering light.

The uncovering of this spectacle naturally begs the question: did the Glasites intend for the building itself to function as a sundial, on an architectural scale? Regardless if by design or by chance, the daily theatrics of light and shade are an allegory for the hidden joys of the Glasite Meeting House that were unearthed through its restoration.

Although the Meeting Hall presented the

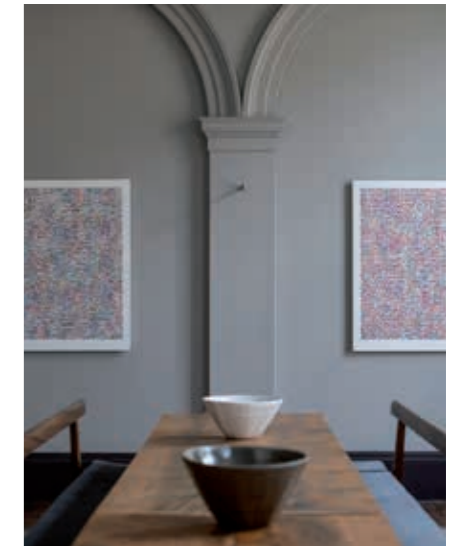
team with the greatest design challenges, repairs and redecoration were needed throughout the building, both inside and out. Externally, windows were repaired and refurbished, and cast-iron pavement grilles were reinstated to match those unique to Barony Street. Extensive repairs were made to the delamination and cracking of the external stonework; the handiwork of almost two centuries of Scotland's finest wind and rain.

The kitchen and ancillary rooms across three floors were fully renovated, and the dilapidated dumb-waiter made operational once again. A number of door heads were raised to three metres, to accommodate the ferrying of large artwork crates. The dining room, where bread was once broken and stories shared, was re-established as a secondary gallery space and private viewing room, and was furnished with the original Glasite dining tables and benches.

The Ingleby Gallery have settled into their new home on Barony Street, bringing with them an ambitious programme of exhibitions and an eclectic roster of both established and emerging talent. The Glasite Meeting House is restored, and returned to the city as a dynamic, versatile platform for the forefront of contemporary art, whilst embodying a celebration of its peculiar fragility, humanity, and austere beauty. ■

For more information about Helen Lucas Architects, visit: www.helenlucas.co.uk

To find out about exhibitions and events at the Ingleby Gallery, visit: www.inglebygallery.com



Original tables and benches were used to furnish the new Feasting Room.





Bernat Klein House, High Sunderland (designed 1955).

Preserving Womersley: his architecture and art

JAMES COLLEDGE grew up in the Scottish Borders in the 1950s and 60s. After completing his professional training as a Chartered Accountant in England he pursued his career in Canada, Russia, and the United States before making France his home in 2015. Throughout his travels, thanks to the influence of his Borders upbringing and family friends, Modernist design and architecture continued (and continues) to attract his attention.

All images © James Colledge except where stated otherwise.

Peter Womersley (1923-93) was a close family friend and my recollections opposite, no doubt burnished over time, are the memories I have of visiting him at *The Rig* with my parents. Peter himself and their mutual friend Bernat Klein, textile designer, manufacturer and painter, were central to my understanding that an integral part of life is good design.

Womersley's career spanned a short 30-year period from the early 1950s to the late 1970s when he shut down his practice at the height of his creativity while still in his mid-50s. During that time, he created some of the best regarded Modernist residences in the UK, moving on to design social housing, hospital units, sports complexes, local government offices and industrial facilities. He offered numerous local businesses and individuals his expertise in updating and renovating offices, retail premises and private residences. The Scottish Borders, where this Yorkshireman found his home, is an open and welcoming community and boasts a significant proportion of his work.

Designed in 1955 and first occupied in 1958, *High Sunderland* was the home of Bernat Klein and his family until earlier this year. It remains largely 'as built', lovingly cared for by Bernat until his death in 2014, and then occupied and looked after by his daughter Shelley until it was sold earlier this year. It is the earliest of his category A listed buildings to have been built.

Following a series of commissions for private houses, Womersley's attention was taken by a string of striking and strikingly different non-residential projects.

In 1964 he completed the *Gala Fairydean Football Stadium* (category A listed) at Netherdale, in Galashiels. Its dramatic inverted triangles, and use of concrete and glass, results in an almost ethereally light structure for such a muscular use. It remains in use today, suffering from the modern commercial needs of advertisers, but its importance is proudly recognised by the current management and there are fundraising efforts underway to ensure it remains viable.

Edenside Group Practice in Kelso (1967) features a striking set of stucco towers linked by walkways and quite unlike any other Womersley buildings. As originally built it sat in an open, tree-lined site suggesting a countryside setting. Today, alteration has deprived it of the integrity needed to gain a protected category listing and development in the intervening years has changed the site into a suburban enclave. However, it remains in use and is in good condition.

Dingleton Boiler House in Melrose (1977) is a dramatic example of what happens when industrial use meets modernist sentiment: it would have been starkly Brutalist had Womersley's geometric and sculptured detail not given a certain lyricism to functional necessity. This is a building whose original purpose no longer exists, so it will survive only with repurposing. It has found its way into the hands of a knowledgeable group, Studio DuB, led by architect Gordon Duffy. Their plan is for a multiple-residence conversion which will assure its ongoing survival, if successful. (Visit www.theboilerhouseproject.com for details.)



Mosaic detail wall, High Sunderland.



Living room looking out to the countryside, High Sunderland. © HES

REMEMBERING THE RIG

Having rounded the tightest of hairpin bends, the road drops down towards a sharp left-hand turn. Before reaching it, there is just enough space to park without blocking the road. A quick glance to the left reveals a carport, backed by a wall made of delicate dusky pink brick. The convertible's there: he's probably in.

Having parked, you walk up the covered path, with the same elegant white supports and angular canopy as the carport, which reveals an orchard setting as it gently rises, and you glimpse a modernist structure that sits graciously in its midst.

There is a rectangular pond to the right, with a restrained population of water plants. Are there also fish? To the left, what must be the least likely and most secluded suntrap in Scotland: even a hint of afternoon sun beckons the owner to this private enclave, shorts and espadrilles the only clothing required.

Ahead, the building sits almost transparently in its orchard, extensive glass both reflecting the scene and absorbing it, as if you are looking through it to the trees beyond. The front door sits open at the end of the covered walkway.

On entering, a dining area and kitchen to the left, well equipped but perhaps little used, reveal a passageway leading to the bedroom. At the entrance to it, looking up, you spot an exercise bar anchored to the ceiling, bound in sisal cord, well used and worn to a smooth and comfortable patina.

There are no doors or barriers to block the flow from space to space.



The Rig, photographed in 2018.

To the right, bordered by a set of low wood-finished cupboards, is the living room. Stepping down a double step, facing an open hearth, you find the perspective subtly changed. Beyond the fireplace, looking out to the orchard, the view from here is as transparent as that from the outside. This is a building that inhabits its space as if mandated by nature.

The furnishings in the sitting area are all fitted, perfectly proportioned. The natural finishes reflect a rich palette of tones matched to their environment. The wooden floors provide continuity through the spaces.

Turning left, rising up again to its original level, a study houses a working space and eclectic record collection from Pergolesi to Peggy Lee; an Eames chair finishes the sense

of a perfect retreat for the single occupant.

An opening to the left completes the circuit around the central core, where bathroom, toilet and utilities are housed. Leaving the living area with the kitchen now on the right, you look through the front door and spot the guest accommodation at the end of the sun terrace, the other side of, and support for, the carport.

Built in 1957, *The Rig* at Gattonside (category B listed) was Peter Womersley's sole Scottish residence and workplace from the date of its completion until his permanent departure in the late 1970s to live in Hong Kong.



Gala Fairydean Football Stadium (1964).

Each of Womersley's projects reflected the same strong relationship between site and function as with his own home. His use of materials changed, and his practice moved on from its residential roots into public and industrial buildings, yet each one retains a unique sense of identity, inextricably linked to a design process that was as complete in its conception as it was in its realisation.

The high proportion of listed buildings in England and Scotland speak to the regard with which his work is held. Professional and academic interest remains strong and yet, just 30 years after Womersley closed his practice - in part disillusioned by the ongoing struggle to retain design control over his projects - this irreplaceable legacy is under threat. Already, the imposing presence of *Port Murray* at Maidens in Ayrshire (1963) has been lost to the demolishers' hammer:

The jewel in the Womersley crown, however, is the category A listed *Klein Studio* (1972), commissioned by Bernat Klein and used for twenty years as his workplace and exhibition space. It is a structure of extraordinary lightness and harmony.

Driving up from Selkirk on the A707 in the direction of Peebles, it reveals itself slowly as you dip down towards a left-hand bend passing in front of the gates to the Sunderland estate. Emerging out of the trees, it will stop you in its tracks, and if you were not expecting it, leave you in wonder that such a sight even exists on this quiet Scottish country road.

Sold by Klein in 1992, it found a use first to house a project supporting textile industry participation for people displaced by the decline of the industry in the post-

war decades. The project ended in the late 1990s, the Studio fell into disuse and, in 2002, was placed on the Buildings at Risk Register:

Sold again in 2002 into private hands, the current owner received planning permission to convert the building into two apartments, the upper one with a rooftop terrace. Work began and progressed well over the next few years, only to run in to the dual problems of the 2008 downturn and a massive flood caused by a broken pipe that was left running and destroyed much of the conversion work undertaken. Activity halted.

The building deteriorated further, taking on the air of dereliction that attracts both the interest of the architecturally curious and the socially disaffected. Most recently, evidence of vandalism and occasional unauthorised occupancy have confirmed the decline.

Having left the UK in 1980, while retaining family links and occasional visits, from 2005 I began returning more frequently as my parents' health declined and work brought me back to Europe. By that time my cousin was undertaking maintenance work at High Sunderland for the Kleins. His son, Michael Smith, had developed a keen interest in the work of both Klein and Womersley, and he related to me the sorry state of the Studio. From then on, I added an itinerary of visits to favourite Womersley properties when coming to the Borders. On Michael's recommendation I began following Womersley groups on social media. Another name was prominent in these forums: Chris Hurst, a Borderer educated at Hull University and exposed to



Dingleton Boiler House in Melrose (1977).

Womersley's work there in the form of its sports hall. Chris developed a deep interest in and knowledge of his work and is now well-regarded in the Womersley world for his dedication to the subject.

Late last year, when the extent of the Studio's decline seemed to be advancing rapidly, Michael and I had a conversation where we agreed "enough is enough". Having no particular background in campaigning for the preservation of significant architectural heritage, but recognising that not to do so would be almost a betrayal of our mutual interest in the subject, we contacted Chris, whom Michael had met in 2016 during a joint AHSS and RIAS tour of Womersley's Borders buildings.

With its focus on the Klein Studio as the starting point, we worked on the development of a website, the intent of which was to pull together the various strands of interest in Womersley's work in one place. Receiving generous and strong encouragement from the Womersley and Klein families, the site was launched at the beginning of April this year:

The website, preserving-womersley.net, aims to bring together the disparate threads of interest that alone might not be strong enough to draw attention to the plight of the Studio. Collectively, it provides these interests with a louder voice which has the potential to inform and spread the word about this remarkable body of work beyond the somewhat rarefied world of academics and professionals. We hope the site will provide a central place to gather bibliography, biographical material and – of

course – academic knowledge, expertise and published works. Our current focus, apart from the Klein Studio, is to create on the site a short biography of each of Womersley's buildings.

Coupled with a social media presence that includes Instagram, Facebook and Twitter, we were astonished to have generated over 320 supporters on the website within ten days of launching and have gained significant attention on the other platforms since. These supporters represent a mixture of the professionally interested, influential, enthusiastic and those newly introduced to Womersley's work via our efforts. Shortly after the launch, a sympathetic and balanced article was published in the Scotland section of *The Times* newspaper (May 4, 2018), under the byline of Gabriella Bennett, recounting the challenges faced by the Studio.

The same day that this article was published, the owner of the Studio met with the Scottish Borders Council's Built and Natural Heritage Manager. Promising that work would recommence on June 1, by the time of writing in mid-August, there have been confirmed reports of materials delivery, tradesmen on site and the fencing off of areas immediately adjacent to the building. Hopeful signs? We will keep fingers firmly crossed and document progress in the public eye through our online presence.

While Preserving Womersley can likely take credit for nothing more than good timing, we are confirmed in our original belief that interest in Peter Womersley's work is riding high, that there is an appetite for sharing news, and publicising both the plight of buildings at risk and the successes in preserving those that could have been lost. Please join us on this adventure. ■

PRESERVING WOMERSLEY

This article was written by James Colledge on behalf of *Preserving Womersley* and its founding members, Michael Smith and Chris Hurst. We are an unfunded group seeking to add to the voices that speak for Peter Womersley's architectural heritage.

Find out more and lend your support at: preserving-womersley.net

Join in the conversation on social media:

www.instagram.com/preservingwomersley

twitter.com/PreservingPW

www.facebook.com/preservingwomersley



The Bernat Klein Studio (1972), photographed above in 1979. © HES



Above and below: the Bernat Klein Studio in 2016.





Notes on the National Study Tour 2018: Galloway

JILLY MACLEOD is a freelance editor, project manager and occasional author of non-fiction books, whose clients have included HarperCollins, Dorling Kindersley, English Heritage and the National Trust. She has spent the last twenty years juggling work with studying the history of architecture and the decorative arts, and in 2013 gained a Masters degree in architectural history.

Main image (above): Old Place of Mochrum
© Tom Parnell

On 4th May this year, a keen coach party of architectural enthusiasts headed off to the beautiful but lesser-known region of Galloway, under the expert guidance of Simon Green and Adam Swan. Aptly described by John Buchan in *The Thirty-Nine Steps* as “a land ...so deep in peace”, the area lies tucked away in the southwestern corner of Scotland, far from busy arterial roads, and is better known for books and Belties (Belted Galloway cattle) than its rich and varied architecture.

DAY ONE

Our first stop was the picturesque harbour town of Kirkcudbright, which found fame as an artists' colony in the early years of the 20th century. A distinctive feature of the L-shaped High Street is the array of pastel-coloured merchants' houses, dating mainly from the late 18th and early 19th centuries, though often with earlier cellars and foundations. Behind these grander buildings lie the tradesmen's cottages aligned along vennels and closes, accessed via a series of characteristic pends.

We were lucky enough to be given access to three historic houses in the High Street – Greengate and Blair House, both in private hands, and Broughton House, once owned by Alexander Murray of Broughton and Cally and now in the care of the National Trust for Scotland.

Dating from the late 18th century, Greengate is a modest terraced house that was once home to artists Jessie King and A.E. Taylor, who moved here in 1915. The house is full of charm, retaining many period features, and is still occupied by

artists, who continue to use King's attic studio and maintain an idiosyncratic display of sculptures in the garden, including a skeleton playing the piano!

Broughton House dates from 1730 – although the cellars are earlier – and is a much grander affair. Set back from the road with a raised entrance forecourt, it has a doorpiece embellished with a cornice, keystone and lugged architrave. To the rear, a full-height Regency bow adds charm to the timber-panelled dining room on the ground floor and the elegant living room above. A gallery on the opposite side of the house, designed by John Keppie in 1910 and complete with plaster casts of the Parthenon frieze, was built for the painter Edward Atkinson Hornel, one of the famed Glasgow Boys, who made Broughton House his home in 1901 and turned Kirkcudbright into a magnet for other artists.

Next door stands Blair House, built in 1817 and adorned by an elegant doorcase framed by a broad fanlight and Ionic columns. The elegance extends within, where an octagonal dining room, oval living room and an abundance of rich plasterwork add to the air of neoclassical opulence. But all is not quite what it seems, for the property had been “a shell” when it was purchased from the estate of its previous owner (who died aged 106). The current owner has spent the last fourteen years painstakingly restoring the house and replacing all the lost plasterwork, and in so doing has created an interior of near perfection.

We completed our tour of the town with a visit to the diminutive Greyfriars Episcopal Church, which has a complex

cruciform plan and an even more complex history. Its most distinguished feature is the late 16th-century chancel, built as a laird's 'aisle' on the south side of a since-demolished 15th-century convent church that was subsequently rebuilt as a church then a school. The chancel contains a particularly fine monument dedicated to Sir Thomas MacLellan and his wife Grissel Maxwell, dated 1597, which is a synthesis of Gothic and classical design complete with skull, hourglass and crossbones. The building's current form was the work of Peter MacGregor Chalmers, who united all the disparate parts in 1919.

Our final visit of the day proved to be the antithesis of everything we had seen in Kirkcudbright. The White House at Mutehill, completed in 2010, is a thoroughly modern white-harled house, designed by Page\ Park architects and inspired by west-coast lighthouses, Konstantin Melnikov's 1929 round house in Moscow and neoclassical circular living rooms. Lying on the shores of Kirkcudbright Bay, the house comprises three linked cylinders entered at first-floor level via a curved ramp and bridge. The entrance opens out into a truly magnificent space, the entire opposite wall comprising a curve of full-height windows that cojoins two of the cylinders, giving wonderful views out over the bay. This large open-plan space, which held all 55 of us with ease, is zoned to incorporate a living room and dining room, and flows effortlessly across a glazed link into a delightful circular library, located in the smallest of the three cylinders.

From Mutehill we made our way to our hotel, which was unique in the annals of AHSS study tours in that, had we not been staying there, it would have been a destination in its own right.

The Cally Palace Hotel started life as a six-bay Palladian mansion with a pair of linked, projecting pavilions, built in 1759–65 by James Murray – who owned Broughton House in Kirkcudbright – to designs by Robert Mylne. The house has undergone several phases of alterations, including work carried out in 1833–38 by John Buonarrotti Papworth, who added an imposing entrance hall fronted by a *porte-cochère* with four monolithic granite columns. Within, a 1950s makeover has resulted in some delightfully idiosyncratic features, not least the wrought iron balustrades flanking the entrance staircase, which add a Festival-of-Britain touch to Papworth's lavish neoclassical interiors.



Plaque at Greengate. © Tom Parnell



MacLellan's monument at Greyfriars Episcopal Church. © Tom Parnell



Broughton House. © Mathew Reilly



Above: The White House, Mutehill. © Tom Parnell

Below: The Cally Palace Hotel, our hotel and destination in its own right. © Tom Parnell





Galloway House. © Jilly MacLeod

DAY TWO

After a tour of our hotel, we travelled to **Wigtown**, officially designated Scotland's National BookTown in 1998 and home to some fourteen or so bookshops. The modest terraced houses that line the market square are dwarfed by the **County Building and Town Hall**, one of the first courthouses to be built in Scotland following the Sheriff Court Houses (Scotland) Act of 1860. Designed by Thomas Brown II and dating from 1862–63, it is a handsome sandstone building in the French Gothic style with a panted roof and central clock tower.

For many our next destination was the highlight of the entire trip. **Galloway House** is a magnificent Palladian mansion with dark whinstone walls and red sandstone dressings, built between 1740 and 1750 to the designs of John Douglas. Commissioned by Lord Garlies, later 6th Earl of Galloway, who declared he "must have cheapness primarily in view", it is nonetheless full of grandeur with an impressive pedimented frontispiece flanked by giant paired Corinthian pilasters, and projecting pavilions linked by curved wings. Later alterations included major extensions by William Burn in 1841 and interior refurbishment by Robert Lorimer in 1909. There was a universal gasp of appreciation as we entered the newly restored hall, refashioned by Lorimer with a grand staircase and a rich abundance of plasterwork in the 18th-century style. However, much of the remainder of the house was in a sad state of neglect and we soon appreciated the mammoth task in store for its new owner, who was intent on restoring it to its former glory.



Old Place of Mochrum. © Tom Parnell

After lunch we made our way to the pilgrim town of **Whithorn**, renowned as the site where in 397AD St Ninian established his mission to convert the Scots to Christianity. Here, among the 18th- and early 19th-century houses lining the main street, stands the white-harled Roman Catholic **Church of St Martin and St Ninian**, dating from 1959–60 and the only building in Scotland designed by the English architect Harry Stuart Goodhart-Rendel. Set back from the road, it has a distinctive double bellcote in the front gable and an external crucifix by renowned sculptor Hew Lorimer to the rear, where open-air masses were once held for pilgrims. The interior afforded us a very special moment, for just as we entered a shaft of sunlight streamed through the coloured-glass window hidden above the chancel, flooding the rear wall with yellow light and creating an overwhelming sense of spirituality.

A short tour of the town brought us to the historic **Pend House**, the former gatehouse of Whithorn Priory, with its recently restored semicircular stone arch and heraldic panel bearing the Royal Arms of Scotland. Beyond lies the derelict former nave of the priory church, rebuilt as a parish church following the destruction of the site during the Reformation, and superseded in 1822 by a new church, a simple white-harled 'box' with a later rubble tower and galleried interior.

Our final destination of the day was the **Old Place of Mochrum**, a castle incorporating two separate towers built by the Dunbar family in c.1500 and c.1580 respectively. By the 19th century the now ruinous towers were in the hands of the



The Church of St Martin and St Ninian. © Tom Parnell

Bute family, and in 1873 the 3rd Marquess commissioned Richard Park of Newton Stewart to restore the buildings, later adding a linking hall and two further ranges to form a central courtyard. With the succession of the 4th Marquess, work continued until 1908 under the aegis of Robert Weir Schultz who employed leading Arts and Crafts exponents Ernest Gimson and Ernest and Sidney Barnsley to furnish some of the rooms. The result is a rugged Scots baronial pile, with an irregular array of crow-stepped gables, Gothic arches and small leaded-glass windows, while inside a labyrinth of corridors and spiral staircases opens out into a series of rooms, some of which are the epitome of the homely Arts and Crafts interior.

DAY THREE

We began with a walking tour of **Stranraer**, until recently a thriving ferry port serving Ireland, but fallen on hard times since the terminal moved across the bay to Cairnryan. Despite a sad sense of decline, the town has an impressive mixture of architectural styles and can boast a large number of listed buildings. Architectural gems included a late 15th-century tower house, a palazzo-style bank and a Tudoresque sheriff court, both from 1874, a late 19th-century 'Ruskinian-Gothic' façade above a shop front, complete with canine gargoyles, and a Victorian hotel, remodelled from a Georgian coaching inn, with Greek-revival window heads that Alexander 'Greek' Thompson might have been proud of.

From here we made our way to **Dunskey**, a large Edwardian mansion near Portpatrick, designed by James Kennedy Hunter in a simplified Scottish baronial style, with a roughcast finish, crow-stepped gables and 18th-century-style astragal windows. Built as a country retreat in 1901–04, it stands on the site of an earlier house from 1706, of which nothing remains except the date stone, now on display in the hall. The Tudoresque interior became increasingly grand as we progressed from the small entrance hall, through the stair hall and into the double-height great hall, with its massive carved stone fireplace. These dark spaces proved the perfect contrast to the bright living room, where the screen of elegant Ionic columns and delicate neoclassical plasterwork, complete with swags, cornucopia, shells and medallions, created a mood of 'sweetness and light'.

The small harbour town of **Portpatrick** provided an unexpected treat, as we were served fish and chips for lunch! Afterwards we took a short stroll around the town, where a circular stone tower adjoining the ruins of **Portpatrick Old Church** caused much speculation regarding its former function and form. Although the church itself dates from 1629 (and is dedicated to Saint Andrew rather than Saint Patrick), the tower is earlier, possibly from the 1520s. Its unusual shape suggests it might once have served as a lighthouse; alternatively, it might be a foreshortened pencil tower, modelled on Irish architecture.

We spent the afternoon in glorious sunshine exploring one of Scotland's hidden treasures – the beautiful gardens at **Castle Kennedy**. The castle itself was built in 1607 as a tower house for John Kennedy, 5th Earl of Cassillis, on the site



Dunskey, near Portpatrick. © Tom Parnell

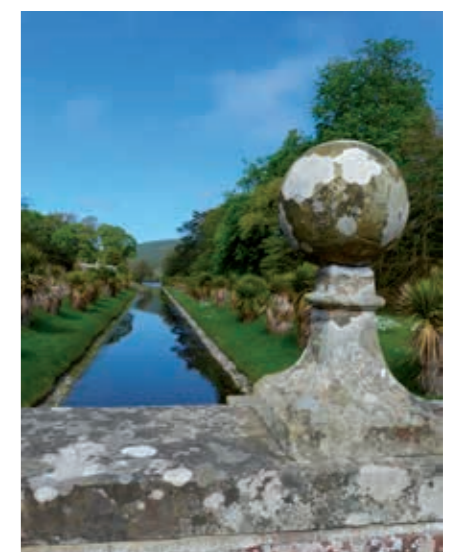


Tower at Portpatrick Old Church. © Tom Parnell



Castle Kennedy. © Tom Parnell

Castle Kennedy gardens. © Jilly MacLeod



of a former 15th-century castle. It passed into the hands of the Stair family in the late 17th century but burned down in 1716 and has remained a ruin ever since.

Undaunted, the 2nd Earl of Stair began laying out the gardens soon after the fire, working with William Adam and his gardener Thomas McCalla to reshape the landscape. Neglected by 1800, the gardens were restored in the 1840s by the 10th Earl of Stair with the help of garden designer John Claudius Loudon, following Adam's original plan. One of the most intriguing features is the series of sculpted terraces in the lawns, built by members of Stair's regiment, which bear a striking resemblance to the land-forms of Charles Jencks.



Ardwell Church. © Tom Parnell



Mull of Galloway Lighthouse. © Jilly MacLeod

DAY FOUR

The final day began with a visit to the small but perfectly formed **Ardwell Church** (1900–02), designed by Peter MacGregor Chalmers in an early-English style with a cruciform plan. The interior survives much as built, with its original furnishings, and shows Chalmers' ability to adapt a medieval plan to Church of Scotland liturgical practice. From here we headed off to the remote **Mull of Galloway**, Scotland's most southerly point. A breezy walk along the cliff tops afforded wonderful views across the Solway Firth to the Isle of Man, after which some sought refuge in the **Gallie Craig Coffee House and Tea Room**, a low-impact building with an eco-friendly turf roof that lies snuggled discretely into the landscape, designed in 2003 by Iain B. MacFadzean of Castle Douglas. Others went off to explore the foghorn, installed in 1894 but no longer operational, while a few climbed the 115 steps to the top of the **Mull of Galloway Lighthouse**, built towering above the 99-metre-high cliffs by Robert Stevenson in 1828.

From here we headed north to **Logan Botanic Garden**, an off-shoot of the Royal Botanic Garden Edinburgh, where over 5,000 species of plant, mostly from the southern hemisphere, thrive in the warm conditions created by the Gulf Stream. The garden lies in the 800-acre Logan estate where, in 1702, the McDouall family built themselves a fine new house with a tall pedimented frontispiece and flanking pavilions. In 1874, however, the house was absorbed into in a baronial mansion designed by David Bryce that increased its footprint five-fold. After the banker Ronald

Olaf Hambro bought the estate in 1949, he took the unusual step of demolishing the Victorian additions to reveal the 18th-century house within, reconstructing a simple façade based on the original design. Our party had mixed feelings about whether pulling down Bryce's mansion was an act of wilful destruction or justified demolition, but upon seeing the house many of us were won over by its simple, pink-harled exterior and beautifully renovated interior. Of particular note were the spiral pencheck staircase whose wooden banister came to an end coiled round in ever decreasing circles, the original 18th-century dining room with its bay window and timber panelled walls, and a fine 18th-century-revival morning room designed in the 1950s.

Our homeward journey gave us the opportunity to appreciate Bryce at his flamboyant best when we stopped for tea at **Glenapp Castle**, now a country house hotel located near Ballantrae. The original mansion was built for an ironmaster named James Hunter in 1864, and was sympathetically extended with new wings to the south and north in 1920 and 1929 respectively. The exterior has all the hallmarks of a Scots baronial mansion by Bryce, with crow-stepped gables, corbels, crenellations, towers and bartisans, while inside the principal rooms are decorated in an elegant 18th-century-revival style. With time spent admiring the plasterwork sphinxes in the south wing, enjoying the stunning views of Ailsa Craig from the living room, strolling along the garden terrace designed by Robert Lorimer, and tasting "the best scones" we'd ever had, Glenapp Castle proved a fitting end to a wonderful trip. ■



Logan House. © Tom Parnell



Sundial at Glenapp Castle. © Tom Parnell

FEELING INSPIRED?

Join us for our next study tour, which will explore the architectural gems of the Peak District. Read more in the Events section, (page 11), the leaflet included with this magazine or visit: www.ahss.org.uk/events



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Monymusk House © Tom Parnell

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"[Vernacular architecture is] designed by an amateur without any training in design... paying little attention to what may be fashionable. The function of the building would be the dominant factor, aesthetic considerations, though present to some degree, being quite minimal. Local materials would be used as a matter of course".
Ronald Brunskill
'Illustrated Handbook of Vernacular Architecture'

Zachary House © Stephen Atkinson

Haptic/Tacit: In Search of the Vernacular

Oriel Myrddin Gallery, Carmarthen | 28th July – 13th October 2018

The term 'vernacular' is somewhat elastic but vernacular architecture essentially refers to buildings intended to meet local needs, using locally available materials and reflecting local traditions. Vernacular architecture therefore is a synthesis of local materials and local craft skills. It was traditionally an amateur undertaking (without any professional architects' input) and relied primarily on the specific abilities and flair of the local builders.

Vernacular buildings express a deep sense of belonging and are often lauded as a representation of national identity. Think of Ireland's low slung blackhouses, the characterful half-timbered houses of Germany's Black Forest, or the wind-battered tower houses of the Scottish Highlands. It is self-evident that this architecture has come into being through the patient application of craft and resonates as a showcase for the craftsman. Vernacular buildings may well forego the architect's trained eye; they rely, instead, on a diverse team of competent individuals including blacksmiths, stone masons, brick-makers, joiners, plasterers, painters, roofers and tilers. The tasks involved are myriad and might include cutting, carving, braising, assembling, shaping, casting, forming and trimming. The activities involved in the completion of a building can be complex but the construction process (the fusion of craft skills) can act as an antidote to the dehumanising drudgery of the working practices so prevalent in our post-industrial world.

The rise of globalisation and the systematic industrialisation of the

construction industry, however, sparked a sustained backlash and gave birth to the Conservation Movement which has championed preservation and restoration over demolition and reconstruction. Some cynics now denigrate the heritage industry as "a symptom of national decline, part of a top-down plot designed both to sanitize and anaesthetize the past". Admittedly, crumbly old buildings are often very fragile and can be expensive to maintain, but the failure of Modernism's promise of a 'Brave New World' and a growing desire to hold on to our historic structures has also helped revitalise indigenous craft skills. A new-found passion for 'authentic' architecture has generated considerable interest in neglected techniques such as stone tooling, brick making, lime washing and straw thatching. Of course, the term 'craft' can be mercurial and Tanya Harrod warns that: "Craft is a multivalent word, suggesting both the high seriousness of responsible artistic endeavour and whimsical self-expression."

In *The Decorative Art of Today* (1925) the celebrated architect (and leading proponent of Modernism) Le Corbusier attacked attempts to plagiarise past forms in order to appeal to a mass market. He dismissed as vulgar the commercial replication and exploitation of indigenous cultural activities such as "Argentine tangos, Louisiana jazz, Russian embroidery, Breton wardrobes, faience from almost everywhere." He also wrote enthusiastically in *The Four Routes* (1941) of the timeless values of vernacular architecture and championed its economical use of materials, its lack of superfluous decoration and its 'honesty' in construction.

Critics, however, began to question Le Corbusier's motives, and many became disillusioned with the Modernists' austere agenda. Society started to look for alternatives and fixed on Bernard Rudofsky's seminal book *Architecture without Architects* (1964) to articulate a more humanist vision. He eschewed the rigid dogma promoted by Le Corbusier and his acolytes in favour of a vernacular architecture which would reconnect to some enduring fundamentals. Rudofsky's thesis was to abandon "fixed, homogenous, or totalising conceptual frameworks" and instead embrace a new moral wholesomeness. This more ethical approach would prioritise the creative use of indigenous materials and embody the noble virtue of chaste frugality. This was a communal architecture, "produced not by specialists but by the spontaneous and continuing activity of a whole people with a common heritage." In John May's 2010 book, *Buildings without Architects: A Global Guide to Everyday Architecture*, Anthony Reid argues that:

"Vernacular architecture is a subject that provides a window on the lives and traditions of the indigenous people of our world, and in doing so creates a mirror that reflects our own experiences. This, in turn, helps us to understand more clearly where the buildings of our contemporary world sprang from, and more importantly, why such buildings so often fail to meet our fundamental human needs."

Architecture's primary role, of course, is not only to provide shelter but also to articulate form in order to shape the experiences, events and actions within that space. The



Exhibition image featuring 'Density and Stillness' (2017) by Grant Aston. © Kim Norton



Above and right: Kim Norton and Gail Mahon, 'Untethered' (2018) - soil on canvas, ceramic, wood, latex, flint, bone, jute. © Kim Norton



architect's ability to marshal the "correct, and magnificent play of masses brought together in light" therefore impacts on everyone's experiences and feelings. In Greek, αρχιτεκτονική (architecture) means the beginning of all arts and supports Bernard Tschumi's declaration that architecture is a "hybrid art".

Since the late-19th century, however, many professional architects have explored the notion of the vernacular as a distinct style. Ruskin, Pugin, Viollet-le-Duc and Morris are the original progenitors of this new ideology, and the Arts and Crafts movement proved a natural conduit for the refinement of this theoretical stance. Wily architects such as Voysey, Lethaby and Lutyens readily engaged with the vernacular because of its unpretentious beauty, romantic connotations and patently hand-crafted aesthetic. Today, many architects cultivate a more holistic approach which accommodates ethical and environmental concerns. This has spawned what Vicky Richardson has called the "New Vernacular" and although not a new style per se, it denotes a shift in attitude whereby indigenous culture becomes the "analogous inspiration" for exciting new work imbued with a heightened authenticity. The question is whether the New Vernacular has sufficient creativity and drive to counter the dominant trend towards a creeping homogenisation and 'global blanding'?

In exploring this 'new' vernacular, architects and artist/makers endeavour to synthesise both traditional and modern aspects of the construction process. Stephen Atkinson's reductivist Zachary House

(first built in 1995) in Louisiana, captured the imagination of many and garnered a plethora of international press coverage. Its compact form and seemingly naive design "pays respect to local historical house types of the Dogtrot and the Shotgun. Its use of vernacular materials and minimal detailing make it both an ode to local traditions while still retaining a universal character."

The ability to bridge local and global is reflected in the work of the six artist/makers featured in the 'Haptic/Tacit: In Search of the Vernacular' exhibition and offers a fresh perspective on the vernacular. For example, Jane Cairns' ceramics pursue an intimate connection to the city in their quest for "beauty in the ordinary", whilst David Gates' elongated structures challenge conventional notions of proportion, utility, scale and balance. The attention to detail and care taken with every interface is self-evident and is also discernible in Kim Norton's process-led work which endeavours to engage (and at times envelope) the viewer. By contrast, Gail Mahon favours tactile installations which speculate on notions of entropy and environmental decay. Henry Pim employs paper clay to create free-standing forms, somewhat akin to architectural models. The repetitive grid predominates and generates a lattice network with diagonal cross-bracing meshing with orthogonal elements. Grant Aston also works primarily in clay, but the results are wilfully organic and somewhat unsettling. His recent pieces combine familiar fragments (such as an elegantly turned cabriole chair leg or a sinuous mahogany armrest) which are then collaged with curvaceous clay forms. All six artist/makers share a common interest in the

body and architectural form, although the materials they employ vary. Each piece has been transformed through rolling, beating, firing, cutting and/or layering, dependent on their inherent properties, but a sense of experimentation and love of the tactile pervades the work on display.

It is telling that the USA has evolved a more expansive understanding and appreciation of vernacular architecture. They now consider virtually all building types (farmhouses, bungalows, sheds, churches, courthouses, barns, commercial buildings, etc.) from all historical periods to be classified as vernacular. Dell Upton asserts that "vernacular building is ordinary building" and promotes an interdisciplinary crossover of research interests (encompassing historians, folklorists, geographers and preservationists, etc.) so that our understanding of the vernacular is enhanced. He asserts that "knowing that there may be over a dozen legitimate ways to understand a house, a barn, or a town plan prevents the student from making the facile assumption that simple forms represent simple realities." This enlightened approach needs to be more widely disseminated if we are to reconnect to a more meaningful appreciation of the vernacular. Certainly this exhibition demonstrates considerable progress in our quest for a broader acceptance of the vernacular as being more than mere folksy kitsch. The work reflects an open-minded approach which not only oscillates between the primitive, the instinctual and the exotic but also signifies a buoyant eclecticism in contemporary craft practice.

Mark Cousins



Carlo Scarpa and Castelvecchio Revisited

Richard Murphy
Breakfast Mission Publishing (2017)
ISBN-10: 1527208907
£70

The role of the Grand Tour as an integral part of an architect's education endures, and Italy remains the preeminent destination. In 1755, for example, Robert Adam set off for Rome to learn from Giovanni Battista Piranesi before returning to forge a bold new approach to neoclassical architecture. This encounter inspired Alistair Rowan's exhibition, *Bob the Roman: Heroic Antiquity and the Architecture of Robert Adam*, at the Sir John Soane Museum (2003) which showcased some of the 9,000 Adam drawings which Soane had purchased in 1833.

Some two centuries later, Richard Murphy (then a recent graduate from the University of Edinburgh) arrived in Verona as part of his own 'Grand Tour'. He was travelling with an Icelandic companion who had suggested they visit the Castelvecchio Museum, generally regarded as the quintessential project by the Venetian-born architect Carlo Scarpa (1906-78). The eponymous mediaeval castle had reopened in 1964 following a ten year construction programme. The museum itself accommodates the city's extensive collection of Romanesque sculpture, art and artefacts, and Scarpa, a consummate "continuer of history", had radically adapted the building to provoke a more nuanced relationship between the viewer and the object. This complex commission also afforded him the opportunity to tease apart the building's rich history and tell its story. Castelvecchio exemplifies William Morris' diktat promulgating preservation, not restoration, and Scarpa's own contemporary architectural intervention became a significant new 'layer' which garnered international acclaim and has proved hugely influential.

Scarpa was essentially an alchemist who could conjure a creative synergy between old and new; where each addition simultaneously complimented and amplified the existing condition. His ambition was to

reveal how the building had been adapted and altered over centuries in order to make the building's history visible. He adopted a forensic (almost archaeological) approach, requiring a deep understanding of its built fabric and a determination to erase any 'inauthentic' alterations which he dismissed as fake historicism. This extended to the (creative) demolition of an end bay of the Napoleonic-era barracks, the erasure of several window apertures and the wholesale stripping out of interior finishes.

Scarpa was inculcated into the Italian craft tradition and exerted great attention to detail. Here he established his office on site in order to work more closely with his hand-picked craftsmen and eschewed any notions of a 'final' design or a frozen set of 'contract' drawings. Each component, each detail, each interface was reviewed and revised in consultation with the relevant artisan. It is refreshing to see the actual workmen named and credited in Richard Murphy's impressive new publication. Scarpa was not a qualified architect *per se* and declined to be curtailed by any notional budget or predetermined completion date. Although his approach appears anachronistic in terms of contemporary practice, he is regularly cited as the architect's architect.

It is self-evident that Murphy has succumbed to an 'accidental obsession' with Scarpa and has invested enormously in this new publication, which effortlessly eclipses the recent bilingual monograph *Opus 81* (2016) from Axel Menges, and builds on his own first edition (1990) from Butterworth. The new format is larger; colour is used throughout and the number of pages has doubled. The text has been revised, expanded and informed by interviews with key colleagues, collaborators and technicians. The author has poured over the 900 surviving Scarpa drawings and prepared 80 A0-sized survey drawings. He has now redrafted these original survey drawings, and engaged Peter Guthrie to undertake

a comprehensive photographic record. A handful of preeminent figures including Kenneth Frampton and Hugh Pearman, offer glowing testimonials incorporating phrases such as "canonical study" and "true masterpiece" which should convince any wavering sceptics about the book's merit and few architects will be able to resist its appeal once you see the tome itself. Admittedly, given its not inconsiderable price tag, some may hesitate but this edition excels in terms of quality and quantity.

The book's organisation is structured room by room to mimic the visitor's journey through the museum, commencing in the entrance courtyard. Each space is rigorously documented and dissected – the explanatory text is augmented by a plethora of archive images, Scarpa's original drawings (usually peppered with rough freehand sketches and coloured 3D views of pertinent details), CAD drawings, and Guthrie's excellent photographs. There is no doubt that Murphy is immersed in the minutiae of every detail and eloquently conveys Scarpa's iterative process and working methodology.

We are fortunate that Murphy remains in thrall to Scarpa's genius (after almost 40 years) and the Italian authorities appear resolute in safeguarding his built legacy. Castelvecchio continues to beguile and, at the same time, offers us invaluable lessons in how to research, analyse, critique and conserve a major architectural masterpiece. Scarpa's approach to conservation is exemplary in terms of how to employ a resolutely contemporary architecture (tempered by due reverence) to transform a crumbly old monument. He wields a myriad of different strategies such as fragmentation, juxtaposition, syncopation, asymmetrical composition and the layering of contrasting materials to enrich our experience of this most magisterial 'container' of culture.

Mark Cousins



Simultaneous demolition of façade and staircase to create space for the Cangrande statue.
© Castelvecchio Museum archive



The cut between the tower and the wall; 500 years of history are cleaved apart.
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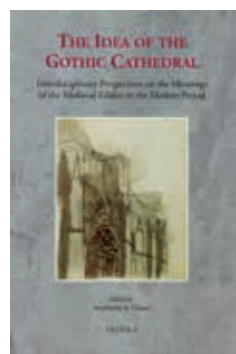


Detail of handrail in gallery. © Peter Guthrie

Room 20 looking west to collection of paintings.
© Peter Guthrie



Panorama of the space created for the Cangrande statue seen from the reopened Commune wall battlements. © Peter Guthrie



The Idea of the Gothic Cathedral: Interdisciplinary Perspectives on the Meanings of the Medieval Edifice in the Modern Period

Edited by Stephanie A Glaser
Brepols (2018)
ISBN 978-2-503-56813-3
€100

How do we write about architecture? Different approaches attract different problems. Analytical and scientific methods can be dry and dusty, omitting perhaps something essential; whilst poetic and impressionistic descriptions might try to capture what's missing, only to be dismissed by experts as overly emotional, or at worst, irrelevant.

With a subject as vast and potent as that pre-eminent building type of the Middle Ages, the Gothic cathedral, the range of responses over time (especially before the advent of photographs and moving images) has been considerable, the questions posed just as varied. What structural techniques, for example, allow you to cover the largest space imaginable in stone vaulting? How do you convey the unfolding nature of moving through such a space, immersed in a forest of columns? How do you describe the chiaroscuro of tangled, rippling ornament, or the blaze of sacred light from stained glass windows? How might such an interior change over the course of a day? What might a great Gothic edifice look like in moonlight?

Volume 9 of the scholarly journal, *Ritus et Artes*, tackles the Gothic cathedral's multifarious impact on writers and artists of the post-medieval world, particularly those of the 19th century - the century credited with the 'invention' of the Gothic cathedral. Twelve essays, two of which are in French, explore the political and social dimensions of the cathedral, and its relationship to nationalism and to the arts.

Gothic was once reviled as highly irrational, overly ornamented, almost without any rules. But this view was largely overturned in the 18th century by a growing appreciation of the Sublime. Now, instead, it had a savage, natural, indomitable beauty. The Gothic cathedral became a truly inspirational, cross-cultural phenomenon, claimed equally by the Spanish, French, Germans and British as their own unique national style. Germany in the 19th century, for example, an "archipelago of principalities heading for nationhood,"

placed a heightened national significance on the completion of Cologne Cathedral, or the creation of a new cathedral for Berlin, even if, in the case of the latter, the Gothic style was eventually ditched in favour of "plump and swaggering Baroque." But the Gothic cathedral was more than simply a symbol of national pride, played out in a kind of 'space race' of ever more soaring forms. It could be a herald of an anarchist utopia (in the eyes of Pissarro), or secularised as a steadfast refuge from the state, or held up as a 'palladium' of liberty.

As an appreciation for the Gothic grew, many previously neglected cathedrals that were in danger of being lost were saved. A notable example is Notre-Dame de Paris, "re-originalised" by the tirelessly creative Viollet-le-Duc who stripped away accretions he deemed unacceptable and added lost elements he felt appropriate. This was at odds, of course, with the approach advocated by Ruskin, who derided "dishonest restoration," praising instead the "golden stain of time."

An intense study of the Gothic style also advanced the Gothic Revival. For Pugin, as well as Ruskin, Gothic represented a practical, moral and aesthetic solution to the Industrial Revolution. It dignified manual labour and craft and expressed a yearning for a pre-Modern age when all art belonged to the same

universe, inhabited by Goethe's 'archaic man.'

In writing about the Gothic cathedral, talented authors and artists of the past employed many metaphors. Music proved a fertile source. It was Schelling who described architecture as "frozen music", (as well as petrified, even 'congealed,' music); Hugo called Notre-Dame a "symphony in stone". Others extolled the Gothic in terms of rhythm, chords and harmony, comparing cathedrals to Gregorian chants, hymns, and even rhapsodies. As Mozart is to Baroque, they would say, so Beethoven (and later, Satie and Debussy) is to Gothic. Literature was another favoured paradigm: if Sophocles equalled the Pantheon, then Shakespeare equalled Westminster Abbey.

In the end, we are talking here about the ancient technique of *ekphrasis*, the skilful description a visual work of art. Whilst this volume itself contains its fair share of voguish academese, with a deliberately pan-European flavour, there are some profound insights. One of the best contributions is the closing piece by Richard Utz. He likens the Gothic cathedral to the "ultimate time machine," where one can read, preserve, and touch the past. His *cri de cœur* is to readmit the impressionistic, the subjective, and the amateur into the academic discourse. And with exemplars such as Rodin and Ruskin, who can blame him?

Alexander Fairweather

'Cologne Cathedral' by Dave Pinter licensed under CC BY-NC-ND 2.0.



Common/Senses: Architecture Fringe 2018

Locations across Scotland | 8th – 24th June 2018

Revolving around the theme of 'Common/Senses', this year's Architecture Fringe involved over 65 events across Scotland encompassing a huge range of subjects, styles and disciplines. Three events from the programme illustrate the variety that was on offer.

THE CRUMBLE MAGAZINE PROJECT

Organised by the editorial team from *Crumble* magazine (a not-for-profit architecture-based publication operating out of the University of Edinburgh), this event took place at Out of the Blue Drill Hall in Leith with the goal of opening-up the process of creating an edition of *Crumble*, condensed into a single afternoon. Presentations from the editors led into discussions and lots of making, culminating in the creation of a 'magazine wall'; a tapestry of visual creations exploring the theme of the magazine's upcoming issue, entitled 'Conflict/Resolution'. The afternoon was a relaxed and informal opportunity to discuss and present ideas about and beyond architecture amongst a group of students, artists, architects and writers.

SALON DES REFUSES

As well as one-off events, the Architecture Fringe boasted a number of exhibitions, including the 'Salon des Refuses' at A449 Architects' studio in Portobello. On show were examples of projects from architects in Scotland that never made it into reality; an intriguing collection of 'what-if?' ideas and proposals. It was great to see these designs, which evidently represented many hours of creative design and development, given the opportunity to be seen by the public and earn some deserved recognition in this "celebration of rejection".

CLOSING LECTURE

After a fortnight of events, the Architecture Fringe 2018 closed with a lecture from three guest speakers at the Reid Concert Hall in Edinburgh. Alice Rawsthorn (an award-winning design critic) opened by exploring some relatively unknown examples of design within our everyday lives and highlighting the contribution that good design can make to everything we do. Jacqueline Donachie (a multidisciplinary artist based in Glasgow) presented some

of her past exhibitions and installations and considered the associations between her work and the emotions of loss and grief. Finally, Stephanie Macdonald (a Founding Director of 6a architects) introduced the collaborative inter-disciplinary approach of her practice through two key past projects. The event closed with drinks and discussion outside in the sunshine.

This snapshot of the Architecture Fringe merely hints at the busy schedule brought together by the organisers. The wide range of different people involved just across these three events, from the editors of a student-run magazine to award winning design critics and artists alongside architects from across the country, is testament to the collaborative approach and encouragement of a wider conversation which is central to the values of the Fringe's organisers. After only three years, the Architecture Fringe has rapidly expanded to establish itself at the forefront of contemporary architectural discourse in Scotland, promising great things for the promotion and exploration of architecture in Scotland in the years to come.

Daniel Anderson

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On site for the Assynt Cairns project © Historic Environment Scotland

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WHAT'S YOUR HERITAGE?

In 2017 HES ran a national campaign to find out what heritage really means to the people of Scotland. 2,000 people from all over the country took part in the conversation about how Scotland's places, buildings and monuments should be recognised and celebrated.

Much progress has been made towards our goal of creating a replacement to our current policy statement (HESPS). From a series of stakeholder events and workshops we have now taken on board these stimulating conversations and drafted a shorter high level principles-led document. This is for everyone involved in making decisions about the historic environment and also for those who are interested in those decisions.

We'd like to thank those AHSS members who have given up their time and

contributed their knowledge and expertise to help us create this new document. Public consultation will take place in the autumn and the revised policy is expected to be introduced in spring 2019.

PROJECTS

Our major project on **thatched buildings** continues. Thatched buildings are often single-storey cottages or crofts and traditionally built, reflecting pre-industrial construction methods and materials. The survival of this building type into the 21st century is extremely rare. Our review covers both listed and unlisted buildings. It will bring our designation records up-to-date and feed into the wider aim of developing better recognition, protection and management for thatched buildings and other vernacular heritage.

Earlier this year we published an introductory report about the project. This includes a brief history of the use of thatch in Scotland as well as a summary of regional variations. This report can be downloaded from the publications page of our website.

For gardens and designed landscapes, we have come to the end of our two-year **horticultural review project**. We visited and assessed a total of nineteen sites throughout Scotland, originally designated in the 1980s for their plant and tree collections. One of the highlights was Cluny House in Perth and Kinross. While the house itself was built in 1825, much of the interest for the inventory centres on the woodland garden, created by Bobby Masterton from around 1950. A veterinary surgeon by profession, Masterton was also a skilled horticulturalist and friend

of the plant hunter Major George Sherriff. The garden he created reflected pioneering Himalayan plant hunting expeditions of the 1930s and 1940s, and the mature garden is renowned today for its rare and extensive plant collections.

The **Assynt Cairns project** was a new scheduling project for 2018. It focused on an area where the North Coast 500 winds northwards from Ullapool, and where there is a significant concentration of prehistoric burial cairns, many of them dating to the Neolithic Period (4000-2500BC). Fieldwork was carried out in April and we are currently progressing a number of cases, including a number of new designations. These will be completed later this year. Some sites visited were already protected as scheduled monuments but these are being re-assessed by the team and the records updated.

To celebrate 150 years since the birth of **Charles Rennie Mackintosh** we will be updating our listed building records relating to him over the coming year. We have already added information to the listed building description for Hill House, which can be viewed on our designations portal.

We are about to complete a project to review the designation of sites and buildings connected to the **First World War in Scotland** as part of our work to mark the centenary of the conflict. The project has reviewed a wide range of sites connected to the First World War, both existing designations and new sites. These have included prisoner of war camps such as the camp at Kinlochleven, coastal defences like Hound Point and Dalmeny batteries

Burnmouth Hostel, Hoy, Orkney.
© SPAB (Courtesy of Historic Environment Scotland)Newshot boat graveyard, Newshot Island, River Clyde.
© Historic Environment Scotland

on the Firth of Forth and airfields such as the former airship station at Lenabo, Aberdeenshire.

CASES

We are continuing the military theme in some of our recent listing cases. A highlight was the review of the **American Monument on Islay**. The memorial commemorates some 550 American soldiers lost in two separate maritime disasters off the coast of Islay in 1918. The first took place on 5th February, when the SS Tuscania was sunk by a German U-boat attack. The second occurred on 6th October, when the HMS Otranto accidentally collided with another ship during a storm. In the aftermath of each, both survivors and casualties came ashore on Islay, and many of the bodies were initially buried in cemeteries around the island. Completed in 1920, the American Monument was commissioned by the American Red Cross and is located within sight of both disasters. We listed the monument at category A for its international significance, in advance of a commemorative ceremony at the site in May 2018.

We also recently listed the **Delaware Hall in Kyle of Lochalsh**. Built around 1917, this timber-framed hut is the last surviving building within what was a small US Naval base. Built to support the Northern Barrage in the North Sea, the base processed mine components arriving by ship from the USA, with up to 2,000 mines transported weekly by rail for final assembly at the US Naval base at Invergordon. The Hall is of special interest as few First World War timber-built huts survive *in situ*.

In July we listed **Brisbane Observatory in North Ayrshire**. Built 1805-09 for private use by an amateur scientist, the observatory is of special interest as it is among the earliest of its type in Scotland. While the building has lost a significant amount of fabric, including the roof and its interior, we listed it at category B for its important role in the history and development of navigational astronomy.

In June we scheduled the **Newshot boat graveyard**, which includes the remains of a diving support vessel and dredging barges on the south bank of the River Clyde. The survival of the mid-19th century diving support vessel is particularly noteworthy, as researchers believe that it is the earliest such vessel in the UK. The monument makes a valuable contribution to our understanding of the management of the Clyde estuary for navigation during the 18th and 19th centuries.

Recently we scheduled **Windydoors Bastle in the Scottish Borders**, which has associations with the Kerr family. Dating from the late 16th century, the remains are a rare and well-preserved example of a small-scale fortified house that retains significant architectural features. Bastles are relatively common south of the border, however there are few surviving examples in Scotland. Only six others are scheduled in Scotland and all are in more ruinous condition than Windydoors.

Robbie Graham | Designations Officer

The American Monument, Mull of Oa, Islay.
© Historic Environment Scotland

GET INVOLVED

Our Place in Time:
www.historicenvironment.scot/about-us/who-we-are/our-place-in-time/

Propose a site for designation: www.historicenvironment.scot/media/3453/designations-application-form.pdf

What's Your Heritage?:
www.historicenvironment.scot/advice-and-support/listing-scheduling-and-designations/what-s-your-heritage/

Search the Heritage Portal:
portal.historicenvironment.scot

Tell us what you think at
designations@hes.scot



View of dining room. Courtesy of HES (DP254592)



View of drawing room. Courtesy of HES (DP254593)



Elevation of Club House, Robert Macfarlane Cameron, 1896. Courtesy of HES (DP 230973)



View of hall looking into dining room. Courtesy of HES (DP254589)

COLLECTIONS TEAM

A recent accession to the HES archive comprises a set of photographs which are a rare record of an Edinburgh New Town house - 8 Charlotte Square - in the early 20th century. Some of the interior was redecorated in 1897-9 by Dr T. R. Ronald in the 18th-century French manner; the photographs show it in the period between 1907 and 1919. An interesting variety of furnishing styles is apparent, with the dining room displaying 18th-century elegance, while the drawing room and bedroom reflect a more conventionally Victorian style which would still have been popular at the time. The consulting room provides another example of a richly furnished interior.



HISTORIC ENVIRONMENT SCOTLAND | ÀRAINNEACHD EACHDRAIDHEIL ALBA

General comments or requests for information regarding the Historic Environment Scotland Archive can be addressed to:

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Historic Environment Scotland
John Sinclair House, 16 Bernard Terrace,
Edinburgh, EH8 9NX
Tel: 0131 662 1456 Fax: 0131 662 1477
E-mail: veronica.fraser@hes.scot

Please visit the HES website at:
www.canmore.org.uk

View of bedroom. Courtesy of HES (DP254595)



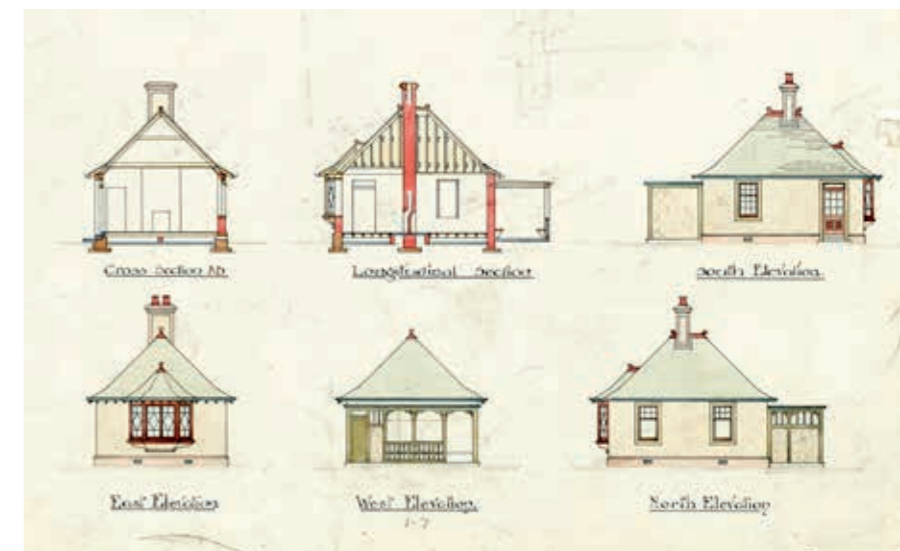
View of consulting room. Courtesy of HES (DP254588)



THE ROYAL BURGESS GOLFING SOCIETY

Founded in 1735, the Society is the oldest golf club in the world still in existence. Within the HES archive is a recently catalogued and digitised portfolio of drawings for the current clubhouse at Barnton, Edinburgh. The drawings date from 1896 to 1962 and include plans and elevations by the architect Robert Macfarlane Cameron (1860–1920) for the original Jacobean-inspired building. In 1899 Cameron remodelled another important 'golf building' in Edinburgh, the Golf Tavern at Bruntsfield Links which lays claim to being the oldest golfing pub in the world and served as the clubhouse for Bruntsfield Links Golfing Society, founded 1761, from 1852 to 1890. The two Societies are neighbours at Barnton with their golf courses only separated by a public footway.

Cameron's design for the Royal Burgess Golfing Society has withstood the passage of time, and modernisations over the years have been carried out sympathetically. The professional's shop was added to the east in 1904. This addition replaced the original club maker's shop, workshop and caddies' shelter which are shown in image DP 274286. By 1913, when stores and staff accommodation were added, this stand-alone building had become an annexe connected to the clubhouse. Minor additions followed in 1927 and 1939, and in 1946 Thomas McCrae executed a plan that shows alterations to the original building. The Club undertook more substantial alterations within recent years when the building was modernised and the professional's shop returned to its original spot. Cameron's building has survived much renovation and is still one of the premier clubhouses in the Lothians.



Sections and elevations of workshop and caddies' shelter, Robert Macfarlane Cameron, 1896. Courtesy of HES (DP 274286)

Plan of ground and upper floors of Club House, Thomas McCrae, 1946. Courtesy of HES (DP 274315)



Arts & Business Scotland

Earlier this year, Arts & Business Scotland (A&BS) hosted 'Inspiring Fundraising' - a conference marking the conclusion of Resourcing Scotland's Heritage (RSH), a four-year training programme that developed fundraising skills and capacity in the Scottish heritage sector.

Delivered by A&BS in partnership with Archaeology Scotland, Built Environment Forum Scotland, greenspace Scotland and Museums Galleries Scotland with funding from Heritage Lottery Scotland, the programme was launched in 2014. Since then, it has delivered training and advice to over 800 individuals from more than 500 heritage organisations spread across all 32 Scottish local authorities.

The inextricable link between the arts and heritage is one that we have actively embraced over this period, expanding our membership to include heritage organisations alongside longstanding members from the arts and business communities.

Scotland's heritage sector is hugely diverse, encompassing historic and archaeological sites; museums and cultural heritage exhibitions, and environmental sites that showcase Scotland's rich natural heritage. Official figures show our historic environment contributes £2.3 billion annually to the Scottish economy and supports over 55,000 full time equivalent jobs.

The RSH programme coincides with a period when engagement with our cultural

heritage is on the rise. Heritage attractions managed by Historic Environment Scotland reached a new record high during 2017-18 with a 17% increase in footfall year-on-year. The latest Scotland Visitor Survey identifies Scotland's landscape and scenery coupled with its history and culture as the main draws for 80% of our tourist visitors. Native Scots' engagement with our heritage is also on the up: when surveyed in 2017, 35% of the adult Scottish population said they had visited a historic or archaeological site in the previous year, compared with 28% in 2012 - a rise in annual domestic visitors of around 350,000 people.

In this context, there is a constant risk that we take Scotland's world class heritage status for granted. With public budgets facing ongoing pressure and Lottery funding revenue also falling, accessing alternative sources of funding and support is vital for the sector to be able to retain its world-class reputation.

It is therefore important to recognise that RSH has had a significant impact on its participants' general approach to fundraising. At the outset, two thirds taking part reported that they did not receive any income from private sources. This highlights the importance of helping the heritage sector to diversify fundraising activities beyond traditional sources such as charitable trusts and foundations.

Another benefit was the opportunity to meet people from other heritage organisations experiencing similar challenges.

Many feel quite isolated in their role, either as the only person within their organisation responsible for fundraising - or simply because their organisation is very small.

Three months after undertaking training, one in six of participants said they had approached a new source of private funding. Meanwhile, participation has prompted almost one in ten to create a new fundraising strategy for their organisation. Similarly, one in seven participants had already succeeded in increasing fundraising income from private sources. Many have also been inspired to network more proactively with the business community.

Although RSH has now drawn to a close, we are producing a digital fundraising toolkit called *Inspiring Fundraising*. This learning resource will support Scotland's heritage sector to continue to develop fundraising initiatives and is due to launch in autumn 2018.

For our part, A&BS will continue to work with a growing heritage sector membership through regular networking opportunities alongside an extensive programme of training covering everything from fundraising to governance. Through these combined efforts, our aim is to maintain and nurture a Scottish heritage sector that is fit for the future and suitably equipped to take advantage of opportunities for further development and growth.

David Watt | Chief Executive

www.aandbscotland.org.uk
www.resourcingscotlandsheritage.org

Virtual reality tours at St Andrews Cathedral.
Photograph by Fraser Band, reproduced courtesy of Museums Galleries Scotland.



Scottish Civic Trust

It has been a very busy time at SCT since I came into post as Director at the end of April. I have a background in project mentoring through the Prince's Regeneration Trust, and am keen that SCT should focus more on assisting civic amenity groups across Scotland to develop their capacity through projects. Whether it be a local oral history project or a large-scale building refurbishment, SCT will offer free one-to-one support to groups who are keen to spread their wings in Scotland's most economically and geographically disadvantaged communities. We hope to launch our mentoring programme in October so if you know of any groups who'd like a helping hand, get in touch and we'll add you to the list.

I have also been carrying out **consultation meetings** with 47 of our affiliated groups, in an effort to establish what amenity groups need to allow them to move forward. Although a relatively small survey group, the conversational approach to these meetings has led to a wealth of nuanced information that is hard to draw out through more remote survey methods. I am working on a report that SCT will release in September, but in the meantime this research has already fed into our Strategy Committee's work in redefining what the organisation does. This in turn will help us plan our work more effectively so that we can be of better service to our amenity groups.

By the time this magazine is published, **Doors Open Days 2018** will nearly be

Below: **Doors Open Days 2018** was launched at **The Leaf Room at Ninewells Community Garden**. © Scottish Civic Trust



over. It is Scotland's largest free architectural event and takes place in September each year. The Doors Open Days website is a great resource that carries information on every venue that is open so even if you didn't manage to make it along, there is still much to learn about the featured buildings. We were pleased to hold the launch of this year's event at The Leaf Room at Ninewells Community Garden, Dundee on 10th August. It was great to have the opportunity to visit this lovely venue again, which was announced as winner of Scottish Civic Trust's My Place Awards in March 2018.

We have worked in partnership this year with **Hostelling Scotland** to deliver the **'Braw Buildings' project**. The project celebrates the Year of Young People 2018, by giving 18-25 year olds the chance to discover their heritage by participating in Doors Open Days, and having a free overnight stay in Youth Hostels in Aberdeen, Edinburgh, Glasgow, Inverness, Pitlochry and Stirling. Doors Open Days is supported by volunteers who staff events and venues, help to deliver resources and activities, and who support the regional coordinators delivering and developing the programme. At Scottish Civic Trust's head office, volunteers help with the evaluations process - if you would like to support us in this work please email dod@scottishcivictrust.org.uk.

We are also proud to support **career development** through the Doors Open Days programme, and this year are hosting two paid internships. Erika Augustsson, who graduated this summer, is from Glasgow University's Q-Step programme, and is supporting the development and enhancement of our evaluation process. Carmen Hesketh, an undergraduate History student from Edinburgh University, is our Robertson Trust intern, and is supporting the Project Officer in delivering Doors Open Days' national programme.

This summer we launched a new project, **'Civic Connections'**, which aims to get people of all ages excited about heritage by working together in an intergenerational collaboration to care for the past while learning from one another. Funded by Historic Environment Scotland, this project takes inspiration from the Year of Young People to focus on encouraging the engagement of young people (especially ages 16-25) with the historic environment, working closely with the Trust's extensive network of local heritage groups and history societies.

Civic Connections will focus on engaging minority, LGBTI, and disabled people, bringing together young people from a variety of backgrounds and members of amenity societies to create practical, user-friendly strategies to make local heritage more inclusive and accessible.

Civic Connections and Doors Open Days are working together as part of a wider project to challenge stereotypes and improve the understanding of minority ethnic heritage in Europe. The European Heritage Days' **'Sharing Stories' project** is being co-led by Scotland and England's European Heritage Days' coordinators. Representatives from Scotland, England, Northern Ireland, the Republic of Ireland, Belgium, Macedonia and Norway will work together to empower minority ethnic communities to share their stories through participatory events.

The wonderful **Heritage Angel Awards**, which we run with funding from the Andrew Lloyd Webber Foundation, are taking place on the 22nd October in Glasgow City Chambers. For many of our staff, this is the favourite event of the year, because it really brings home the importance of individual contributions to heritage. Tissues at the ready!

We are partnering with our good friends at the AHSS for our annual conference which is called this year, **'Destination: High Street'**. It will be held on 7th November in Glasgow and promises a wide range of speakers with new perspectives on a topic that is of great concern to us all.

And finally, one of the outcomes of our consultation was that our amenity groups would like the opportunity to interact more on an informal basis. We love a good party at SCT, so we're delighted to be taking forward plans for a **'Hello Hooley'**, to be held at the end of January 2019 when we're all feeling a bit sorry for ourselves and could use a good cheering-up. We'll be posting more details through our eBulletin and on our website, so don't miss the chance for something warming to drink, plenty of great music and the chance to share war stories with others in the heritage sector!

Dr Susan O'Connor | Director

To find out more about the Scottish Civic Trust, its services and projects visit www.scottishcivictrust.org.uk or contact us: sct@scottishcivictrust.org.uk 0141 221 1466



Dumfries & Galloway ACTIVITIES

After the long and cold winter our spring programme got under way at the end of March with a sparkling talk by **Robert Adams**. Rob was formerly with the National Trust for Scotland where he managed the renovation of Broughton House in Kirkcudbright. He is now a Director of the Adams Napier Partnership in Peebles, a chartered building surveyor and historic building professional. The title of Rob's talk was 'Conservation of all buildings: great and small'. He described and illustrated some of the key issues related to what to restore, the use of traditional building methods and how to achieve minimal intervention.

In April **Michael Davis** joined us to talk about 'Baronial architecture in south west Scotland'. Michael explained the evolution of the baronial style, the associated romanticism and historicism, and the way in which earlier architectural elements were incorporated into 19th- and 20th-century houses. His well-illustrated talk challenged us to look again at our significant heritage of baronial buildings to analyse their origins, adaptations and, perhaps, to like them more!

Drumlanrig Castle is probably the region's most important historic house and no-one can fail to be impressed by the first view of the house down the grand avenue. We were very fortunate to be able to visit the house, prior to its seasonal opening, in the company of its archivist, Dr David Munro. David showed us a selection of historic maps and documents charting the evolution of the house and its grounds. This was truly fascinating as many of the documents were works of art in themselves and we could all have spent the day just

looking at them. However, David then took us outside to illustrate and compare what was on the ground with what we had seen in the documents. This was a revelatory visit on a lovely spring day.

In June we travelled east to visit probably the region's most unusual building: the **Kagyu Samye Ling Buddhist Centre** near Eskdalemuir. The existence of an authentic Buddhist temple in this remote corner of the Southern Uplands is a source of frequent surprise (and delight). We were taken on a guided tour of the buildings and given an introduction to Buddhism by one of the Centre's nuns. This was followed by an excellent vegetarian lunch in the company of the monks, nuns and lay workers at the Centre. We then travelled westwards to visit **All Saints Church in Lockerbie** where we were greeted by the church's archivist, the wife of the last minister and other colleagues. This is a charming little sandstone church, designed by John Douglas of Chester, in a little green oasis. The inside of the church includes a striking blue reredos designed by Sir Ninian Comper and a touching memorial window to Ronald James Jardine who died in the First World War. The day was completed with an al fresco tea.

We were pleased to welcome guests from outside Dumfries and Galloway to both our day tours and much appreciated their company as well as their support in covering the costs of running the activities. Anyone wishing to join us on future trips should get in touch.

Andy McNab | Chair
andy_j_mcnab@hotmail.com



Drumlanrig Castle (top) and gardens (above).
All images © Andy McNab



Kagyu Samye Ling Buddhist Centre
All Saints Church, Lockerbie



CASEWORK

This year has been the usual mixed bag of extensions and the replacement of windows with and without planning permission.

Dumfries and Galloway has 36 conservation areas of which Annan, Dumfries, Gatehouse of Fleet, Kirkcudbright, Moffat, Stranraer, Whithorn and Wigtown are designated "Outstanding". This means that changes require Article 4 Directions which can specify the types and finishes to buildings. Conservation Area Character Appraisals detail individual buildings with any special features and are designed to protect and enhance each special conservation area. Alas, this requirement is being totally ignored. In particular in Kirkcudbright traditional wooden windows are being replaced with **unsuitable UPVC** without any regard to the effect this has on the street frontage. The usual argument is that "everyone else has nice maintenance-free plastic windows, so why shouldn't I?" No enforcement action is ever taken so the damage goes on.

There are 3,955 listed buildings in Dumfries and Galloway of which 53% are category B. As Historic Environment Scotland will only seriously consider category A listed buildings, often a bland standard letter on a listed application is submitted to planning departments stating that the application should be considered by the planning officer. Consequently, no help or advice is forthcoming from the body that is supposed to be guardians of the built heritage!

However, on a more positive note, the regeneration of **Stranraer** is gathering pace and the repair and extension of the former Harbourmaster's office is now going ahead. The council recently became owners of the George Hotel and there are plans to restore this important building in the town centre.

Rosefield Mills in Dumfries, an iconic Venetian Gothic mill, overlooking the River Nith, empty and currently just a shell, has been acquired by the Dumfries Historic Buildings Trust. Future uses are being considered.

Work on another prominent building, **Moat Brae** in Dumfries, is nearing completion. The house has been beautifully restored and we look forwards to the visitor centre opening, scheduled for later this year.

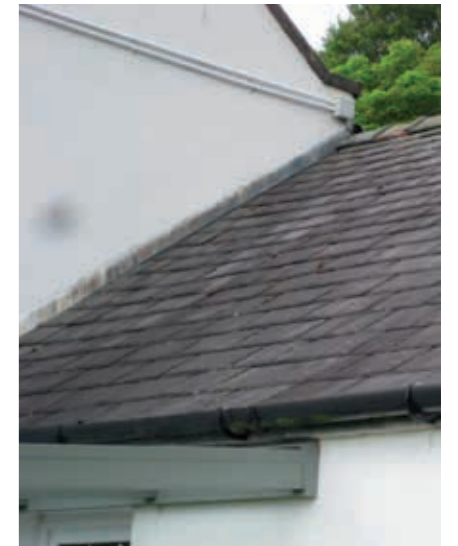
A new problem is starting to emerge with the **re-slatting of properties** in local towns and villages. Many of the slates from local quarries are coming to the end of their lives. The fashion until recently was



Rosefield Mills, Dumfries
'Factory and Mill' by Alastair Bennett licensed under CC BY-NC 2.0



Artificial concrete tiles.
All images © Patricia Woodley except where stated otherwise.



A Lancashire slate roof with diminishing courses.

Moat Brae in Dumfries.



to replace with concrete tiles, usually too heavy for the supporting roof structure. Now the use of slate is being encouraged but this is coming from Spanish or Chinese quarries and is often of indifferent quality and does in no way enhance or match existing roofs. Another issue is that the traditional effect of diminishing courses is being lost as these slates are all the same size. Lancashire slate from Kirby in Lonsdale matches the local slate and is available in five different sizes giving the pleasing appearance of a graduated slope. The slates also have a smooth appearance and lie well which protects the roof against wind and water.

Patricia Woodley | Cases Panel Convener
Woodley212@btinternet.com

Forth & Borders ACTIVITIES

Wow! We certainly gained a new understanding of what it is to have a Scottish summer this year, and it wasn't half bad: sunshine (hot sunshine!) and a sizzling schedule of events in the Forth and Borders Group made it one to remember. On saying that though, the first excursion of our summer programme was in a downpour. Dr Dimitris Theodosopoulos kindly led us on a tour of Holyrood Abbey Church at the end of April in a link to his lecture earlier that same month. Giving the history of the church, Dimitris explained the untimely collapse of its roof in 1768, as we examined the ruins and were able to further visualise this sad story in Edinburgh's architectural history.

The following month saw us experience some of that sunny weather and a rare opportunity to explore the grounds of the old Astley Ainslie Hospital, thanks to Jo Doake and Roger Kellet of the Grange Association. Strolling through the gardens in full bloom, we discovered the site's association with health goes as far back as the 16th century when James IV commissioned a chapel to St Roque, the patron saint of plague victims, here in 1507 - there was even a plague hospital and plague pits lie hidden in the grounds! The beautiful landscape here emphasised the importance of rehabilitation at Astley Ainslie throughout the 20th century, with doctors advocating the healing potential of fresh air, southern sunshine and gardening. With seven listed buildings on this 42-acre site, we're hopeful the NHS will commission a sensitive masterplan as it gradually closes the buildings down and moves patients out of the hospital.

Only a couple of days later we had a very well attended AGM that filled the Council Room at George Heriot's School. A fine setting was followed by a fine and thorough walk-around of the building led by school archivist, Fraser Simm, who pointed out numerous interesting features, such as the foundation stone as well as the many masons' marks and layers of symbolic detailing in the stonework that were as rich and complex as the history we learned about the school itself.

A sunny setting endured for our Summer Party in Hermitage Gardens, Edinburgh, where we were warmly received at the home of Dr and Mrs Toft. Dr Toft recounted an interesting history of the house, revealing it was amongst the first built in the area. The



School archivist, Fraser Simm, takes us around George Heriot's School at the Forth & Borders AGM. © Tom Parnell

evening continued, brimming with bubbly and canapés and an opportunity to view a stunning garden and remarkable collection of modern artwork inside that generated some scintillating dialogue with equally vivacious personalities: a real pleasure!

We still have another couple of events ahead in the summer programme as I'm writing here: a Midlothian coach trip; a tour of villas in Trinity with Ian Gow and a walk around the Union Canal with fellow committee member, Tom Parnell, based on the success of his last one - let's hope we avoid a tumultuous downpour this time though! It just leaves for me to convey my thanks to all our hosts, speakers, organisers and attendees of our Summer Programme

this year, and I very much look forward to seeing you all at our next Winter Lecture Series beginning on Monday 8th October.

Lectures will continue to take place at St Andrews and St George's West, George Street, Edinburgh at 6.30pm. Please see the "Events" pages online for further details. Also, please note that to tie in with Scotland's Year of Young People 2018, all lectures falling in 2018 will be free to attend for those aged between 16 and 24 years old!

Mario Cariello | Forth & Borders
Group Convenor



IA Parliament Square recently approved for conversion into a pod hotel. © Mathew Reilly

CASEWORK

Summer 2018 has been a very busy period for the Cases Panel and between March and June we assessed 364 cases in Edinburgh alone. Thankfully, we have had a small dip in new applications lately, due to the Edinburgh Trades weeks that generally result in fewer planning applications being submitted.

This quarter a large number of cases have been refused: 25 in Edinburgh, three of which were retrospective applications that have been refused and enforced. This means that any new works must be removed and original material reinstated, which can be very costly. These examples suggest that the planning system is working well and the council may indeed enforce their statutory rights to uphold planning policies that protect our built heritage.

One of the refusals was for a lovely Arts and Crafts property in **Ashburnham Gardens, South Queensferry**, where the applicant sought to install uPVC windows, French windows and timber decking onto a blank façade that faced the street. This was refused on the grounds that it adversely affected the listed property and the surrounding conservation area.

There have been several applications to convert attic spaces into accommodation, which includes the removal of original roof timbers across a typical double-pitch roof and valley creating a new flat roof to accommodate the new floor level. One was recently refused, at **Roseneath Terrace**, which also included a peppering of roof lights across not only the front roof pitch but also to the roof of the bay window.

The AHSS has been mentioned in a number of *Handling Reports*, and this is encouraging for us to see. **Inverleith Terrace** saw a large

extension being proposed to the rear of a property that was so wide it only left a 600mm gap to its neighbouring boundary wall. We objected and were happy to see the planning officer specifically mention our concerns in their *Handling Report*. The proposal was refused on the grounds of its size, width and scale relative to the two-and-a-half storey listed property.

Unfortunately, we are not always so successful. **IA Parliament Square** is a category A listed property containing former police cells and courts dating from 1845-49. The applicant sought consent to convert the building into budget accommodation by removing the furniture from the two courtrooms, taking out a staircase, and inserting sleeping pods into the larger spaces and separate bedrooms into the former cells. Despite our strong objection to the scheme, the proposal was recently granted listed building consent, and we are extremely saddened to see a prominent civic building converted to yet another hotel.

We had interesting discussions with the architect in charge of redeveloping the **National Galleries on the Mound**. In the end, we did object to aspects of the application and feel disappointed that it was approved without our comments being addressed by the planning officer. We do, however, feel confident that Hoskins Architects will take great care when redeveloping Playfair's masterpiece.

The former **water reservoir on Castlehill**, which once served the Old Town, has seen a number of applications submitted piece-by-piece as the applicants seek to expand and increase footfall. We are yet to hear back following our objections, but we sincerely hope that this monolithic civic infrastructure



The Basil Spence flats, Cannongate, Edinburgh have had several applications for replacement windows: some uPVC, others losing original opening methods and design. © Jilly MacLeod



A rare survivor of Canongate's industrial past: a boundary wall at threat of being demolished in order to create an eight-storey student residence behind the iconic Tolbooth. © Jilly MacLeod

building does not continue to be messed around with and diminished bit-by-bit.

Since the last cases panel report the main planning application for the **Pilmuir Works in Dunfermline** has been approved, despite our objection to the height of the new flats. We may not have 'won' this case, or helped to reduce the size of the proposed flats, but we are happy to see a new lease of life for a building at risk that forms an important part of Dunfermline's industrial and social history.

As we head towards the end of summer, we would like to wish our student Panel members the best of luck in finishing their dissertations. Their input has been much appreciated.

Mathew Reilly | Cases Panel Convenor



North East ACTIVITIES

Our first visit of the year was to **Cluny Castle**, one of the seats of the powerful Gordon family. The castle, oft described as a "fantastical baronial pile", dates from 1604, when it comprised a Z-plan structure which is still obvious in the towers and linking wing. In the 1830s, it was rebuilt in vast and extraordinary style by John Smith for the eccentric and mighty Colonel John Gordon.

The exterior has a strictly symmetrical frontage and very high towers, while the interior, largely Greco Renaissance, echoes the scale with colossal staircase and long back wings: 137ft of corridors link the kitchen table and dining table! This large property and its associated responsibilities is now under the auspices of the present laird, Cosmo Linzee Gordon, who gave us a fascinating tour, pointing out the octagonal entrance hall - one of the tower-rooms lined in pleated silk with tent-like ceiling - and even a leftover sign reading "No entrance to film crew", a memento of when the castle was used as a location for the 2006 film, *The Queen*, starring Helen Mirren.

Outside, we saw buildings recovering from the floods of 2016: the stables with original stalls and cobbles, and a glorious cheese house, circular with marble slabs and its own vestibule with sizeable recesses, apparently for statuary. The castle also boasts its own chapel and organ, though the latter is inside the castle, possibly because the ecclesiastical feelings of the time frowned upon music in church.

Another of this year's venues boasting an ancient family history was **Arbuthnott House, Laurencekirk**, which we were shown by Keith, Seventeenth Viscount Arbuthnott,

and his son Christopher. The first origins of the house date back to 1242, but much of it was built around 1420. The house evolved over the centuries with a symmetrical front being created in the 1750s - and only in living memory was a staircase and hallway added in such a way to allow access to all of the house without going outside and entering through a different door. The resulting completed house is situated on a triangular bluff between two small rivers, thus comprising an interesting trapezoid courtyard plan. Equally attractive are the beautiful and steep garden terraces, first laid out in the 1680s, with discreet greenhouses and superior garden house. There is also a quite spectacular classical bridge dating from around 1830, with stone balustrade and urns on the buttresses.

In May, we visited the estate of **Glen Tanar, near Aboyne**, and turned the afternoon into a special event including lectures as well as a tour. First, Michael Bruce, the laird of the estate, gave us a history of his family's time at Glen Tanar since 1905. He also described some of the challenges of maintaining historic buildings on the property as well as modern estate management. His wife, Claire, outlined some of the estate's more recent commercial ventures, such as holiday lets and conference and wedding facilities.

Then we welcomed our headline speaker, Mr Tszwai So, originally from Hong Kong and now practising architecture in London. Tszwai has made a study of Victorian architect George Truefitt, who designed many of Glen Tanar's superior vernacular buildings. Our speaker gave us a fascinating illustrated lecture on the life and works of



Above (left): Cluny Castle.
Above (right): Arbuthnott House.
All images © Charles Smith

Truefitt, both at Glen Tanar and elsewhere in the British Isles, and then led the group through blazing sunshine to the estate's Chapel of St Lesmo, quaint and domestic in scale, and as Tszwai explained, with an "inside out" element due to its interior's adornment with cherry-cocking, highly rustic timbers and deer-skins on the pews.

Elsewhere on the estate are fairytale cottages with porches of pine-trunks and touches of the Arts and Crafts style. Our lectures were held in the well-known ballroom, with oast-like tower and inside, high open timber roof covered with stags' heads. We made full use of our splendid venue by opening up the event to other local heritage groups, estate residents, planners and craftspeople. This was very well received, and we intend repeating this type of event in future, in order to foster closer ties between our groups and further promote interest in the area's architectural heritage.

Amanda Booth | Events Convener & Secretary
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Bill Brogden | Cases Convener
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Below: Glen Tanar.



CASEWORK

Casework has included many applications for extensions and replacement windows, although thankfully there have been more cause to commend them than to object. The three cases discussed below show unusual complexity and highlight the value of inherited materials, craftsmanship, and re-appraising previously overlooked buildings.

Holy Trinity Rectory in Fochabers is an attractive and unusual church, with the priest's house on the ground floor and the church above, at first floor level. This dual function has resulted in a more interesting building where what might be front and back, is agreeably confused. We had no concern with the lift installation which would occupy the space formerly containing the connecting stair. However, we noted that the plan included installation of a disabled ramp to the front door of the rectory, along the side, and towards the 'rear'. We felt that this over-designed, highway-standard scheme was obtrusive and excessive, as the door level is only some few inches above the ground. Simply moulding the ground into a long, shallow and gentle slope would allow access for all without need for any ramp or railings. We understand that the planning committee decided, since this was deemed a "less important" front, that they would allow the scheme permission!

In Aberdeen, part of **Union Street** in the heart of the city is subject to an on-going development study by Montagu Evans for a significant block which links the St Nicholas crossing at Market Street and the ancient heart of the town at The Green. The block contains the rebuilt Art Deco corner, two Trustee houses and three palazzo-style buildings. The eastern-most of these was sacrificed in the early 1970s to be rebuilt to form British Home Stores.

Planning permission is now sought for the western-most of these palazzo's, which not only faces Union Street, but also Correction Wynd and East Green. The top floors are to become five very large and light flats with views south, west and north, and served by a lift with entry at the East Green. The other benefit of the scheme is the opening up of the lower two floors in the southwest, which is to become a café or restaurant with its prime frontage at the corner frontispiece facing into The Green. This is to be welcomed as commendable re-use.

There are two existing retail units facing into Union Street which will be unaffected, apart from minor changes in plan near the lift and staircase, and on these we had no



Broadford Works, Aberdeen. © Bill Brogden

objection. There has always been a covered pend connecting the Union Street pavement with the Market Hall: it has never been well lit or ventilated. We suggested that the plans are revised and a large area of glazing introduced where the way makes a bridge over the East Green. At the same time the lobby for the flats could be much improved.

Sadly this good news is more than overshadowed by two groups of industrial buildings that are currently endangered. **Broadford Works** dates from 1808 and, since their cessation as manufacturing premises in the late 20th century, have made a prime site for development at the north edge of the city centre. These handsome well-built structures are highly suited for conversion into much needed new housing. Around fifteen years ago one building, the brick-built block familiarly called "The Bastille", was developed as loft-style apartments by a group of developers from Dundee, which have proved a commercial as well as a civic success. The much larger group across Maberly Street has remained bogged down in a seethe between its owners and the local authority. As a result of these delays, the Panel was presented with an application to demolish the very large granite **Grey Mill**. The reason? As it has lain empty for so long, the developer's consultants said it had become too dangerous to repair. However, another group of consultants had recently considered the case and reported that the defects could be rectified. Our letter of objection backed that view.

We have seen many cases like this and, after the egregious losses through

fire of two major landmarks - the **Glen o' Dee Hospital in Banchory**, and then **Kepplestone House in Aberdeen** - our Chairman formally complained to the two local authorities about this lack of care. Sadly it is increasingly obvious that the neglect of listed buildings by their owners remains an effective policy of securing a clear site for development.

The other endangered former-industrial building is to the east of Broadford Works, adjacent to the Queen's Links, and started life as a depot for trams. This building is a rare survivor of industrial-character heritage of Aberdeen, and it has become, as 'Satosphere', a popular and much-loved destination for citizens and visitors. We cannot see the necessity of the proposed rear extension which is entirely disconnected and without stated purpose. Even if required, it should never be allowed as a harled blockwork construction, which would make a crude commentary on the robust granite rubble walls of the rest of the buildings. Roughly a third of the present roof is finished in asbestos sheets and although we can commend its replacement with new materials, the rest of the roof is slated and we cannot see any reason to replace it. It should be repaired, and the roof lights presently covered should be restored. Whether insulation is really beneficial in such a lofty and industrial space is doubtful. Stone cleaning seems to us quite unnecessary, and why only clean the front? It is much better to repair and repaint as necessary and otherwise leave the walls alone.

Bill Brogden | Cases Convener



Strathclyde ACTIVITIES

We were delighted that the rise in attendance seen at our November lecture continued for the rest of the season. Much of the audience had seen the lectures announced on Facebook, so we would urge members who use social media to share information about the Society's activities where they can - it seems to be the way to stir up interest.

In January, we had the entertaining 'double-act' of **Gordon Barr and Gary Painter** illustrating the full range of Glasgow cinema history from the earliest purpose-built halls to the finest 1930s Art Deco picture palaces. Gordon and Gary have been investigating cinema history for fifteen years and we were privileged to hear of their progress. Although many cinemas have been demolished or changed in use, the pair showed that there are still unknown gems to be found. A highlight of their presentation was early film scenes shot in and around Glasgow.

Our February lecture was by **Niall Murphy**, the Deputy Director of the Glasgow City Heritage Trust; his subject was Sir John James Burnet, Glasgow's 'third' architect, after Mackintosh and 'Greek' Thomson, with an international reputation. Not perhaps as widely recognised now as the other two, Burnet arguably had the most successful career stretching from the 1870s to the 1930s and designing a wide range of buildings both in the city and further afield. We were privileged to have several of Burnet's descendants at the talk.

The final lecture of the season was by **yours truly(!)** on the historic shopfronts of Glasgow; this encompassed far more

than just the shopfronts, of course, the point being made that shopfronts do not exist in a vacuum but form an important element within the façade of the building to which they belong and, of course, to the streetscape. Losses great and small were mourned - from the entire city block of Copland & Lye, Pettigrew and Stephens and the Institute of Fine Arts replaced with the ugly hulk of the Sauchiehall Street Centre - to the more recent loss of a 1930s bronze shopfront in Byres Road. Successes were detailed as well with the restoration (or partial restoration) of several shopfronts throughout the city.

AGM

We always try to combine our AGM with a visit to somewhere of architectural interest and in May we spent a fascinating day in Hamilton. **The Hamilton Bowling Club** was our host for the AGM and lunch. Apart from its own position as an historic sporting venue, the Bowling Club has in its grounds an interesting though sad reminder of Hamilton's history: a stone marking the mass grave of those who died in the 1832 cholera epidemic.

A short walk through the town took in several interesting and important buildings. Just across the wall from the Bowling Club lies the **Old Parish Church**, William Adam's only ecclesiastical design, which was built between 1729 and 1734. Discussion was had as to whether the AHSS of 1841 would have objected to the addition of the circular lantern cupola to such a fine building - to our modern eyes it seemed to sit very elegantly within the original structure.



Above (left): Hamilton Central Library, Municipal Chambers and Town Hall.
Above (right): 92-4 Cadzow Street.

On the way to our final destination we passed over the Cadzow Bridge, dramatically crossing the Cadzow Glen gorge. Making the most of its precipitous position next to the bridge is **92-4 Cadzow Street**, a remarkable Viennese Secession style building by Carl R. Bonn and A.A.H. Scott, now sadly lying empty. On the other side of the bridge, and also making the most of its position on the edge of the gorge, sits the **Central Library, Municipal Chambers and Town Hall**; this group of buildings was constructed in stages between 1903 and 1928 and is unashamedly Edwardian Baroque.

The last stop of the day was at **St Mary's Episcopal Church** designed by John Henderson. Here we were able to see the combination of 19th-century church architecture with a sympathetic 21st-century extension, linking the church to its hall and creating a light, airy meeting space. The ceiling of the church's chancel boasts paintings by the early 20th-century artist, Mabel Allington Royds, and George Smart, Chair of the church's development group, was on hand to give us an insight into her life and works.

SUMMER STUDY DAYS

Our first summer visit took full advantage of the splendid June sunshine as we crossed the country to East Lothian. After the essential tea or coffee at the **Open Arms Hotel in Dirlerton**, we crossed the road to spend the rest of the morning at **Dirlerton Castle**. Standing on its rocky outcrop, the ruins comprise a 13th-century keep and 16th-century house, while only the basement levels of 14th- and 15th-century additions have survived. Particularly

impressive is the high, vaulted 13th-century lord's hall in the original de Vaux castle.

After lunch in Haddington we stopped off at **St Mary's Church** - originally a Collegiate Church of 1380. A victim of Henry VIII's siege of Haddington in 1548-49, the building was left partially roofless with only the nave being repaired and then used as the parish church. The most significant restoration work took place in the 1970s when the transepts, crossing and choir were reroofed and reincorporated into the church. St Mary's represents a case study in recycling: stained glass came from a demolished church in Torquay and the slates came from tenements in Glasgow. (We would like them back, please!)

Our final visit was to **Lennoxlove House**, originally a 15th-century tower house known as Lethington Castle. Enlarged in the 17th century with subsequent 19th-century additions, and some work by Sir Robert Lorimer, it is now the family home of the Duke of Hamilton. Among the treasures of the house are portraits by van Dyck, Lely, Kneller and Raeburn, an impressive porcelain collection and artefacts linked to Mary, Queen of Scots; her death mask and jewellery box, supposed to be the original repository of the Casket Letters, can be seen in a locked glass cabinet - the combination for which seems to have been forgotten!

GLASGOW ART SCHOOL

As all of you will know, Glasgow has been reeling from the second devastating fire at Mackintosh's Art School building in June. The gradual dismantling of the unstable walls has started and, at the time of writing we are awaiting the results of investigations as to the cause and what the future might hold for the building. In the Cases Panel report Audrey Gardner writes of her personal association with the building.

Our thoughts are also with those residents who have, for their own safety, had to leave their homes with no prospect of returning for weeks - if not months - even briefly to pick up any of their belongings. The local businesses on Sauchiehall Street also face an uncertain future. During a difficult financial period, the temporary closure here and further along the street (because of the earlier fire in Victoria's nightclub) could all too easily lead to businesses and organisations going under permanently - a further loss for what was once one of our most important thoroughfares.

Iain Wotherspoon | Chairman
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92-4 Cadzow Street.



Dirlerton Castle.

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'Lennoxlove House' by Neil Roger license under CC BY-NC-ND 2.0.



CASEWORK

The recent loss of an iconic building has been tragic and very detrimental to the resources in conservation and areas of historic architecture. **The Glasgow School of Art Mackintosh Building** has been almost entirely lost to fire. Because of its revered place in the history of architecture it is a well-known building and much has been written about its unique style. It also inspired affection.

With references in its design to both past and future architectural forms, it became emblematic of the transition from a 19th-century tradition to new forms and new construction techniques classified at this period as Art Nouveau. From the AHSS's perspective it was a category A listed building which qualified it for specific rules of management and protection. The framework was there so why isn't the building? An official report is several months away and we are yet to find out the cause of the fire or why the systems that were in place apparently failed. But there was another characteristic feature more difficult to define - the aesthetic one. Generally referred to as the spiritual dimension, it is identified when an art form engages both the rational and emotional responses at a very significant level.

My first - and every subsequent encounter - with the Charles Rennie Mackintosh GSA Building did just that. From the moment I pushed open the strong Art Nouveau door and stepped inside, I was aware of a visual experience like no other. I observed what felt like a tight shadowy space. It was the strongly square-columned entrance hall which frames access to the

central staircase. This led both down to the basement levels and upwards to the first floor. From here at the top of the stairs, a vista opened up to the roof with its striking contrast of floods of daylight. Also, from the top of the stairs it was possible to view the main exhibition space and the corridor to the library and some studios. Stairs at either end of the corridor continued the climb to the upper floors and were reminiscent, very appropriately, of Scottish tower house and castle architecture.

With so much research already in place for the restoration programme following the first fire, it is to be expected that a recreated GSA will rise from the ashes. Although a reproduction will lack the patina of the original, enough should survive in a like-for-like reinstatement that would still be inspirational, and add vital continuity. Although this case did not set out to be a planning issue it became one. The Strathclyde Group looks forward to seeing the plans to rebuild the GSA.

General casework continues in good heart with an enthusiastic Cases Panel keeping in touch either at the Wednesday meeting or online to check what is proposed for changes to listed buildings and conservation areas.

Most applications of the thousand odd we look at each year are well presented and cover a wide range of proposals from general development in conservation areas to the more specific for listed buildings. Unfortunately there is always the exception, and occasionally the presentation is so inadequate that it is useless. Proposals can vary from planning details like a replacement



Glasgow School of Art, 16th June 2018. 'After the fire' by Gordon McKinlay licensed under CC BY-NC-SA 2.0

door or window to developments like the extensive one at **Loudoun Castle** in Ayrshire which is being considered. This will involve leisure, tourism and residential development with investment in the region of £450 million. Proximity to the castle will offer special design opportunities - an interesting prospect.

We continue to gather at 6pm on Wednesdays in the basement meeting room of the Tobacco Merchant's House at 42 Miller Street in Glasgow. If you would like to contribute to discussions or find out more about the work of the Cases Panel, please get in touch with our group's Chairman, Iain Wotherspoon (iainspoon@supanet.com).

Audrey R. Gardner | Cases Panel Secretary



Tayside & East Fife: North-East Fife CASEWORK

Starting with St Andrews, some projects proceed apace: the ground is being cleared around the Bute Medical Building for the smart new **Music School** by London-based Flanagan Lawrence. Others lie dormant: nothing has happened at the old Police Station in North Street or at Rusacks Hotel where a large modern extension will occupy the present hotel carpark. Both have planning permission. Charming old **Abbey Park** has gone (demolished as it was deemed to be unsafe) and a glassy boxy hotel offered in its place. Fortunately, it will be hidden from the public road behind blocks of new housing.

The new **Madras College** will soon rise at the Langlands site. Meanwhile the University has revealed its ideas for the category A listed William Burn building on **South Street**. Its collegiate atmosphere is its glory, but PagePark architects intend to cover the cloister court with a glass roof which, if approved, would destroy its open function and harmony. In Market Street, the **Central Bar** did get to paint the ground floor green but jollied it up with gilded corbels. The result is striking, even inviting!

At the time of writing a decision is awaited on a modern block of eight flats by Headon Developments within the conservation area on **Melbourne Brae**. We liked its urban scale but pleaded for a more varied skyline to reduce the dominance of a flat roof. It is too soon to know the fate of the **Pump House at the East Sands**, illustrated in this magazine's spring edition.

Outwith St Andrews, the owners of **Kinloch House at Collessie** have removed the disfiguring lift shaft from its principal

façade. We look forward to organising a return visit next year to see the completed restoration.

It is heartening to see an application to rethatch 17th-century **Moncrief House**, opposite Falkland Palace. The owner's own heritage impact assessment offers a wealth of background. There are now fewer than 300 thatched houses in Scotland and this is the oldest. Rethatched by Mr Brough of Auchtermuchty in 1953, then in 1991 by Peter Brugge who, it is hoped, will again use Tay reed and locally cut turf for the ridge. Over the hill from Falkland, in Leslie, work has begun refitting **No. 222 High Street**.

Fife Council is to be commended for the excellent restoration of two Cupar landmarks - the Victorian tower of the **Corn Exchange** and, across the road, the idiosyncratic tower of the former **Burgh Chambers** of 1815. Sadly, thieves stole its distinctive copper cockerel weathervane and a replica now takes its place. The property is marketed as a holiday let benefitting the town's Common Good Fund. It boasts two en suite bedrooms on the top floor with kitchen and living room on the first. The centre of Cupar is being invigorated by a highly successful Townscape Heritage Initiative.

The local authority also deserves credit for its careful assessment of repairs for the category A listed **Dairsie Bridge**, built in the 1520's. How many 500-year-old bridges still carry modern traffic? This, the vagaries of our weather, and the flow of the River Eden, are the reasons skilled repair is planned.

Work has still to begin at **27 High Street, Strathmiglo** where permission was granted to restore the picturesque crowstepped



Above left: Moncrief House, Falkland. Above: The Central Bar, St Andrews.



Burgh Chambers, Cupar. All images © Peter Davidson

gable. In Ceres, at **No. 8 South Croftdyke**, restoration of the 1744 marriage lintel in accordance with the Reporter's conditions is still on hold. In contrast, work is under way refitting the gutted interior at **No. 4 Midshore in Pittenweem**. Building work has started in nearby Anstruther at the **Smugglers Inn** where insensitive additions facing the Dreel burn have been modified.

Not for the first time, we have offered advice on the style of front door, appropriate for an early 19th-century house: plain, panelled and painted! From January to the end of July 570 planning applications were received.

Peter Davidson | Cases Secretary
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The Yoshijima House, Takayama, Japan MY FAVOURITE BUILDING

KENTADASHI OSHIMA is Professor in the Department of Architecture at the University of Washington and former President of the Society of Architectural Historians, an international organisation based in Chicago.

Since the official designation of the Yoshijima House, built in 1907, as an Important Cultural Property in 1966, this *minka* (a traditionally-built vernacular home) has come to be seen as one of the finest examples of a wood-framed townhouse in Japan. Its wooden lattice-screened façade provides little clue to what is inside: a dramatic flying beam structure built by master carpenter Isaburo Nishida to demonstrate the prosperity of the house's owners; a successful sake brewing merchant family.



exhibitions of Mackintosh's work in Japan in the mid-1980s proved "extremely popular". GSA showcased a selection of its Mackintosh exhibits at the Hida Takayama Museum of Art in 1998. The museum reciprocated by supporting a scholarship for Japanese artists to study at the GSA as well as replicating a dining room based on Mackintosh's 1901 designs for the *House for an Art Lover* and creating a café in Mackintosh's distinctive style.

Despite the physical distance between Glasgow and Takayama, the Yoshijima House and Mackintosh Building have had further uncanny connections. In the first half of the 20th century there was little popular

appreciation of Mackintosh or *minka*. Thomas Howarth's 1952 book, *Charles Rennie Mackintosh and the Modern Movement*, was the first publication on the subject. Up until legendary architectural photographer Yukio Futagawa's iconic images of the Yoshijima House from 1955, such *minka* houses were not appreciated by the general public, as they were not perceived to be "modern". Yet with rapid development in post-war Japan, *minka* rapidly disappeared and gave rise to architectural historian Teiji Itoh's effort to preserve the Yoshijima House in the 1960s. Tadao Yoshijima, head of the family's fourth generation who grew up in the house, become an architect working on designs by Kenzō Tange. Tange's mega-structural designs interestingly resonate with the structural bravado of the Yoshijima House, underscoring its modern sensibility. Moreover, photographer Futagawa went on to become the publisher of *Global Architecture* whose images came to define and document modern architecture - including his 1979 photographic study of the Glasgow School of Art.

Another similarity is that the two buildings also share histories of fire and reconstruction. When the Yoshijima House was completed in 1907 it was, in fact, the second rebuilding after tragic fires on the site in 1875 and 1905. The Yoshijima House is thus my favourite building not only for its design, but also because it illustrates how a great building can rise from the ashes and become a loved and valued part of a country's cultural heritage once more. ■

The roof structure was built to cope with the heavy snows that are common in the regional town of Takayama, adjacent to the Japanese Alps. However, the roof's form will resonate with anyone familiar with the work of Charles Rennie Mackintosh. In particular, the Yoshijima House's double-height post and beam structure is similar to the wood-frame structure of Mackintosh's Glasgow School of Art (GSA) library, which was also designed around the same period in the first decade of the 20th century. In contrast to the influence of Japan's visual culture in Europe inspired by *Ukiyo-e* woodblock prints and paintings, this similarity was structural as both designs used a complex assembly of beams and columns supported from below and hung from above. The GSA library's mezzanine was supported by metal hangers dropped down from the great cast-iron beams of the storeroom ceiling above, while the Yoshijima House's wooden beams supported the tracks for flexible, sliding *shoji* screens below. Both designs also express fine craftsmanship and illustrate the beauty of their materials through aesthetic and practical function.

You might imagine Japan influenced European architecture and not the other way around. However, Mackintosh's designs have long been admired in Japan. Architect Koji Fujii's design for his own Japanese-Western home, *Chōchikukyo* (Kyoto, 1928), illustrated his admiration for Mackintosh's geometric sensibility. Arata Isozaki's "Marilyn" chair (1972) pays homage to Mackintosh's tall-back Hill House chairs, which was also famously photographed in Toyo Ito's *White U House* (1976). As Peter Trowles, Mackintosh curator at GSA has noted, major

Events Programme 2018-19

More events will be added throughout the year and some details may be subject to change. For the latest events and booking information visit www.ahss.org.uk/events

NATIONAL EVENTS

Saturday 27th October, 1.30pm
62nd Annual General Meeting
An opportunity to ask questions of the Council, review the annual accounts and consider nominations for Trustees.
Mackintosh at the Willow, 217 Sauchiehall Street, Glasgow
AGM - free, afternoon tea - £20.

Wednesday 7th November, 10am
Destination High Street: restoring vibrancy to Scotland's towns
A joint conference with the Scottish Civic Trust examining key issues related to town centre regeneration.
Glasgow Royal Concert Hall, 2 Sauchiehall Street, Glasgow, G2 3NY
Tickets: £45 (£30 students/unwaged).

Thursday 9th - Monday 13th May
National Study Tour 2019:
Peak District, Peak Attractions
Based in the historic spa town of Buxton, the tour will take in many of the area's key sites including Chatsworth, Hardwick Hall and Lyme Park. *Booking forms should be returned by 30th November.*

DUMFRIES & GALLOWAY

Please make bookings and send payment at least two weeks in advance to: Sue Douglas, Secretary, High Arkland, Castle Douglas, DG7 1TA (Tel: 01556 680268)

Saturday 27th October, 2.15pm
"An architect's stamp on Dumfries and Galloway", Margaret Elliot
A photographic study of the works of Walter Newall (1780-1863), the prominent and prolific Dumfries architect.
Gordon Memorial Hall, Castle Douglas
£5 members, £7 non-members

Saturday 3rd November, 2.15pm
"Confessions of a listed building inspector", Martin Robertson
Recollections of a career evaluating and listing buildings and meeting their occupants.
Gordon Memorial Hall, Castle Douglas
£5 members, £7 non-members

Saturday 8th December, 12.30pm
Christmas lunch and quiz
The Clachan Inn, St John's Town of Dalry £20

Monday 4th February 2019

Rules of Engagement: New Relevance/New Life
Dermot Patterson of LDN Architects discusses his work and his approach to releasing the latent potential of historic buildings.

Monday 4th March 2019

The Glasgow School of Art Restoration
Liz Davidson, senior project manager of the Mackintosh Building Restoration, speaks to us about the process of restoration at the Glasgow School of Art and the challenges and setbacks faced by the team.

Monday 1st April 2019

Sir Walter Scott's Abbotsford: 'The Delilah of His Imagination'
Kirsty Archer-Thompson explores what Scott aimed to achieve at Abbotsford, in terms of design and curation, in order to create a space for the celebration of history, memory and storytelling.

NORTH EAST

For more information and to book your place contact:
Amanda Booth, Events Convener & Secretary, 57 Gladstone Place, Aberdeen, AB10 6UX
Tel: 07773 162896 / 01224 325764
Email: ajb@amandabooth.co.uk
Please make cheques payable to "AHSS". Except where stated otherwise, the cost of events is £12 and includes tea.

Thursday 22nd November, 12.30pm
Annual Lunch and Talk at the Advocates' Library
Local conservation architect James Roy will talk on Aberdeen-born church architect Sir Ninian Comper. James has carried out extensive work on Comper's designs, so will be well-placed to answer the question posed in his title: 'Comper: Brilliant Architect or Flawed?' £30 including two-course buffet lunch and wine.

Saturday 27th October, 2pm
Visit to Benholm Castle, Inverberrie - CANCELLED
The organisers regret but due to unforeseen circumstances, this visit has had to be cancelled.

A new season of events will begin in early 2019. Visit the national website for the latest information.

STRATHCLYDE

Thursday 18th October, 7.30pm
The Buildings of Paisley, 1860-1914
John Hume, distinguished historian of industrial archaeology and architecture, examines the architecture of the thread industry's heyday.

Thursday 29th November, 7.30pm
Glasgow City Chambers
Dr Nina Baker, construction historian and former city councillor, introduces us to the largely unknown history of Glasgow's City Chambers' construction and the inner workings of the building (and a wee bit of Victorian city politicking).

Thursday 17th January, 7.30pm
Turning a Negative into a Positive
Simon Green, AHSS President, puts the case for the Buildings at Risk Register—of which he is manager—being a positive tool in the regeneration of our Historic Environment.

Thursday 21st February, 7.30pm
Mackintosh Furniture
Roger Bilcliffe, the leading authority on the subject, illustrates how furniture was an integral part of many of Mackintosh's architectural commissions, making him a master of 'gesamtkunstwerk'.

Thursday 21st March, 7.30pm
Glasgow Theatre – See and Be Seen
Graeme Smith, Scottish theatre historian, guides us round the past and present theatre styles and sites of the city.

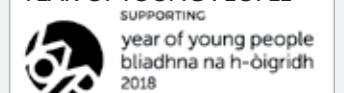
Coffee and tea from 7pm, lectures start at 7.30pm.
Venue: The Renfield Centre, 260 Bath Street, Glasgow
Admission: £5 (students: £2), season ticket for all 5 lectures: £20.

For more information and to book your place, see the flyers enclosed with this magazine.

TAYSIDE & EAST FIFE

Tuesdays from February 2019, 6-9pm
Two talks are organised for each evening and are free to attend. Jointly organised and hosted by the University of Dundee. For more information visit www.ahss.org.uk/events.

AHSS EVENTS DURING YEAR OF YOUNG PEOPLE



To mark this special year, several of our local groups are offering young people discounted prices or free entry to events and activities. Keep an eye open for these offers throughout the year, but please note that under 18s should be accompanied by an adult.

At A Glance. . .

OCTOBER

- 08 F&B Edinburgh 1544 talk
- 18 ST Buildings of Paisley talk
- 27 D&G Walter Newall talk
- 27 NAT AGM at Mackintosh at the Willow, Glasgow

NOVEMBER

- 03 D&G Martin Robertson talk
- 05 F&B Highland Retreats talk
- 07 NAT Destination High Street conference
- 22 NE Annual Lunch and talk about Sir Ninian Comper
- 29 ST Glasgow City Chambers talk

DECEMBER

- 03 F&B Michael Davis talk
- 08 D&G Christmas Lunch

JANUARY

- 17 ST Buildings at Risk Register talk

FEBRUARY

- 04 F&B Dermot Patterson talk
- 21 ST Mackintosh furniture talk

MARCH

- 04 F&B Glasgow School of Art talk
- 21 ST Glasgow theatres talk

APRIL

- 01 F&B Abbotsford talk

MAY

- 09-13 NAT Study Tour: Peak District



BRINGING ART TO LIGHT

TM Classic Picture Light, Combermere Abbey

Finished to match wall panels. Less than 22 watts of power, true colour LED module (+95 CRI), uniform light projection, deep hood design offers added glare control. Comfortably lights canvases upto 4 metres in height, extra long lamp life - 50,000hrs (approx 15 years).

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TM Lighting supplied new LED picture Lights for Combermere Abbey. The unique high CRI LED picture lights have brought new life to the rooms housing Combermere's impressive art collection. Combermere Abbey received the Historic Houses/Sotheby's 'Restoration of the Year Award' in 2016.

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