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For the Study and Protection of Scottish Architecture

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Cover: Our Lady and St Finnan RC Church, © Tom Parnell

Welcome to the 2010 Autumn Issue

There can be little doubt that, in these troubled economic times, there is greater pressure than ever for local authorities and government ministers to support large-scale developments which may deliver benefits for local communities. At the same time we have seen continuing drops in government funding for conservation-led work over the last 10 years and further announcements of central funding cuts will inevitably have a significant impact.

Against this backdrop the Society's continuing casework role is more important than ever. There will be battles – perhaps very important ones – to be fought around how we care for our historic houses, townscapes, monuments, and parks. The AHSS Council is discussing the re-emergence of the National Technical Panel as a means of exchanging information between groups, identifying in-house expertise on specialist topics, and putting forward the very best case for protection.

We have to appreciate, however, that flexibility will be required. Heritage protection has always relied upon a carrot and stick principle; however, in the absence of grant support can we really wield the stick to the same extent? Very often property owners may have to consider greater alteration than was hitherto the case in order to ensure that a building has a sustainable, long-term future.

I am not suggesting for one moment that we relax our guard, but perhaps we need to focus much more on the wider strategic outlook. How often have we all seen important historic buildings lost completely, crumbling away whilst awaiting a new use or a sympathetic owner? A historic town centre ruined by the construction of a nearby superstore or shopping centre?

Many of the battles are won or lost at a policy level. We need to engage much more with the local development plan process, pushing a positive case for the importance of our built heritage in defining our environment and recognition of the very real benefits which it can bring. At the same time, if our town centres and redundant buildings are to be saved, then perhaps we have to be a bit more flexible about what we consider acceptable. How often do we highlight the success stories, or work with applicants to identify new and exciting solutions to what are often very difficult problems?

The greater emphasis on pre-application consultation offers us an opportunity to work with applicants. In order to do so, however, we will need to look at where the balance lies – which fights are so important to our heritage that we have to stand and fight, and where can we be more flexible in recognition of these difficult times? Will we accept a radical scheme if it's the only way of saving a building? Will we fight retail parks where they will reduce town centres to empty shells?

Difficult times lie ahead for all of us. To this end, now is perhaps the time for all the cases panels to work more closely. I would very much welcome the views of members as to whether we perhaps revisit the dormant National Technical Panel as a vehicle for closer co-operation, a clearing-house for policy issues and major campaigns where specific expertise or additional resources might be required.

In the meantime, I would like to welcome our new vice chairman Euan Leitch. Euan will be known to many of you through his work with Forth & Borders, amongst other things, and joins with a specific focus on casework issues. Welcome to the fray, Euan, and very many thanks indeed to his predecessor Euan McCulloch for all the sterling work he did for the Society in recent years!

Greetings from the National Office

We hope you will enjoy reading the articles and reports contained in this issue of the magazine. As ever, we hope to present a picture of the sector in these challenging times, as well as share the activities of our Groups and Cases Panels. We're pleased to welcome Craig Stirrat, who recently joined BEFS as Director –he shares his thoughts in this issue's 'Talking Point'. A familiar face in a new role, Elizabeth McCrone, the new Head of Listing at Historic Scotland, introduces us to her Favourite Building(s)'.

We've been busy as ever, and our HQ, the Glasite Meeting House, has been just as lively! It has recently played host to two very different art exhibitions: the first installation was by Thomas Aitchison, Tim LeBreuilly and Stephen Murray of the Sunbear Gallery, as part of 'The Annuale', an art festival coordinated by the Embassy Gallery. The second exhibition took place during the Festival, and was a site-specific exhibition in the McWilliam Room by Ingrid Bell and Jane Murray called 'Kale and the Looking Glass' (see the photo below). The McWilliam Room has also been rehearsal space for a theatre company performing in this year's Fringe Festival (Hamlet! The Musical –the jolliest sounding rendition of Hamlet we've ever encountered). Also in this issue, Peter Burman, Director of the Glasite Meeting House Trust, shares the latest news from the Trustees regarding the future of the Glasite Meeting House.

We all hope you find the magazine interesting and inspiring!

All best wishes
CARMEN MORAN & MARY TURNER



Jane Murray, 'Kale and the Looking Glass', 18-21 August, The Glasite Meeting House



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CALL FOR CONTRIBUTIONS

If you would like to contribute to future issues of AHSS magazine, please contact the editor at nationaloffice@ahss.org.uk
Submission deadline for the Spring 2010 issue is 17 February 2011.

If you are interested in volunteering as a copy-editor for future issues of the AHSS magazine, please contact the AHSS National Office.

The Glasite Meeting House – an update

As I write these notes I am conscious that the Annual General Meeting of the Glasite Meeting House Trust will be taking place soon and so I want to start by thanking the other members of the Board – Richard Austin, Jocelyn Cunliffe, Jean Gowans, Simon Green (official representative of the AHSS) and Robert Robertson – for their enthusiasm and commitment. I also want to thank Carmen Moran and Mary Turner for their daily participation in the management of the Glasite, dealing with everyone from glaziers to double bass players on the spot, and to our volunteer Emma-Fleur Grof, who earlier in the year reported progress under nine separate headings.

We had gradually evolved a framework whereby we were tending to consult all members of the Board on the tiniest of matters. This kind of micro-management is unnecessary and led to many e-mails and extra work. So it has been decided that, between meetings, most issues will be resolved between Jean Gowans as Administrative Secretary and myself, as Chairman, with active consultation with Carmen Moran and Mary Turner. More major matters will be consulted upon more widely, which means bringing them on to the agenda of our next monthly meeting.

A great deal of our time at these regular meetings has continued to be devoted to the developmental potential of the Glasite Meeting House. Thanks to the generosity of Robert Robertson we have been able to ask our architect, Steve Newsom, to prepare detailed plans for a modest conversion and some further repairs to the Glasite. We have also been able to put in hand work on a conservation plan and a business plan, building on all the hard work we did as a group earlier in the year, not least in preparation for an application for a generous grant that was being offered (but in the end went elsewhere) which would have enabled us to use the Glasite more fully as a centre for the performing arts, while retaining office use by the AHSS. Our revised aspirations have been debated and are now expressed as follows:

To provide shared space in the Main Hall of the GMH for organisations with charitable

aims who are engaged in heritage conservation or with the promotion of culture in Scotland.

Our vision is that the organisations identified would share the space together in an atmosphere of mutual support, sharing not only space and services but also engaging in the market place of ideas and mutual support, working alongside the AHSS, and with all parties benefiting from the fruitful nature of the support and the relationships which would arise – much as at present with ICON, GHS in Scotland and SPAB in Scotland, but drawing the Main Hall into the equation. Some readers will know the immensely successful example of 70 Cowcross Street in London where Alan Baxter & Associates provide space for such organisations as the Garden History Society, SAVE Britain's Heritage and the Twentieth Century Society. That is our exemplar.

Our overriding objective is to bring to an end an era in which the Main Hall has limped along through lack of investment by providing it with a new sense of purpose and carrying out works which would make it fit for purpose.

Our guiding principles are as follows:

- (i) As much as necessary to make the Main Hall useful in a flexible and attractive way but as little as possible so as to retain the full cultural value of the space while accepting that certain elements (e.g. raked floor, fixed pews) have to be addressed in order to allow contemporary use.
- (ii) Provision for flexibility should be paramount – so, for example, work stations should be well designed in order to be genuinely lockable with no visible computer screens and with adequate storage space so that if, for example, the Main Hall were booked for a book launch, a poetry reading, a recital or for rehearsal space, then it could be rearranged for that event without inconveniencing day-time users.
- (iii) The Main Hall has to be a reasonable earner of revenue to enable the GMH to survive into the future as a building of

high heritage worth which is nevertheless contributing to the rich cultural life of Edinburgh and Scotland. We shall seek the most appropriate non-profit organisations as tenants and aspire to a reasonable degree of continuity. Expert professional advice has been that we should not expect a fully commercial rent.

We have reappointed Steve Newsom as our architect and he has been exploring the following aspects and is shortly to present us with his designs and his considered advice on such matters as permissions – planning consent, listed building consent and building regulations; informal pre-application consultation with the City of Edinburgh Planning Department and Historic Scotland; means of escape, to be kept as low-key as possible; the pews – we see no future in attempting to retain the pews in the building in their present configuration but specimens of their joinery could be retained to form part of an exhibition, 'telling the story' of the building and its various phases of use; retention of the 'pulpit ensemble' – part of our determination to retain as much as possible of the heritage value of the Main Hall and hence of the building as a whole; structural repairs – necessary to replace the long-term acro-props beneath the pulpit ensemble; a quotation for the production of an up-to-date quinquennial inspection report; extra daylight – we do not wish to go down this route, as being too controversial and too expensive and against our guiding principles as set out above; artificial lighting, which needs to be enhanced – Steve Newsom proposes a ring of lights above the present chandelier and local lighting for work stations or other purposes; ventilation – which also needs to be improved; a configuration of the space for a maximum of 12 people sitting at work stations, not anticipating that they will normally all be there at the same time; lavatory accommodation – the present provision should be sufficient for the proposed expansion in numbers using the Glasite on a daily basis, though it may have to be improved; we do not envisage removal of the existing floor but – if permission is forthcoming – covering it over with a new one, which would then be carpeted, which would also improve the acoustics; the improvement of the acoustics, which is another of our objec-



'Old School Ties', by Katie Orton for the Embassy Annuale 2010.

tives, needs to be part of the project; it will be important to satisfy ourselves that fire and alarm systems are fit for purpose in terms of the wider use of the building; heating – our understanding is that the present boiler dates from circa 1991 and, while accepting the wisdom of 'If it ain't broke don't fix it', we nevertheless think that we should include in the project a new heating system which would be much more energy responsible; AHSS archive material no longer needed for regular use might be better deposited in the appropriate public records – advice is to be sought on that through Simon Green; cost structure – Steve Newsom will advise us on the probable costs of the project as currently defined.

In recent months we have suffered some minor vandalism and damage – a broken window and some new graffiti – but this is unusual, and the damages have been put right at relatively modest cost.

Finally, I just want to mention what a delight it is that the redecoration of the Feast Room (Colin McWilliam Room) has led to a renewed enthusiasm for using it in ways which both bring in regular and welcome income and also give us further experience of working towards our objectives.

PETER BURMAN

Castlemilk Stables Wins My Place Awards 2010

The inaugural My Place Award, a new national award scheme run by the Scottish Civic Trust and supported by the Scottish Government, has been won by Castlemilk Stables, a beautiful and imaginative restoration of the historic B-listed Castlemilk House Stables Block, originally designed in 1790. The award was presented on Monday 19 April at The Lighthouse in Glasgow by Fiona Hyslop, Minister for Culture and External Affairs.

The project was designed by Elder and Cannon Architects and nominated for the award by Glasgow Building Preservation Trust. Externally, much of the original building has been restored to resemble its original appearance but internally, the architects have used an exciting and elegant contemporary design.

The judges for the award were Scottish Civic Trustees Angus Kerr (Chairman) and Alistair Scott; Petra Biberbach, Chief Executive of Planning Aid for Scotland; and Donnie Munro, Director of Development at Sabhal Mòr Ostaig Gaelic College in Sleat, Skye. Nominations were received from across Scotland by local civic societies, preservation trusts and other bodies affiliated to the Scottish Civic Trust, which provides leadership in the protection and development of Scotland's built environment.

Speaking on behalf of the judging panel, Angus Kerr said of the project:

'This is an outstanding project in all respects and has obviously made a real impact on the local community with a bold and attractive architectural statement. It has obviously done wonders for civic pride and took vision and perseverance to get it to the final stage. It feels airy and light and has a welcoming feel to

it and in our opinion encompasses the spirit of "My Place".'

Fiona Hyslop said:

'This exceptionally elegant and high-quality renovation has provided a social focus for local organisations. The success of the project shows how good design can make an important contribution to a local community. The Scottish Government sees great value in our sponsorship of the Award because of the focus on communities and on projects nominated by local civic groups. These are the people who really understand local needs and can recognise how projects have responded to those needs.'

Certificates were also awarded to the following projects:

- Infirmary Street Baths, Edinburgh, Malcolm Fraser Architects. Nominated by The Cockburn Association. **High Commendation**
- The Causey Project, Arcade Architects. Nominated by West Crosscauseway Association. **Commendation**
- North Queensferry Light Tower, Gordon and Dey Architects, Ian Ballantine. Nominated by North Queensferry Heritage Trust. **Commendation**
- Hippodrome Cinema, Bo'ness, The Pollock Hammond Partnership. Nominated by Scottish Historic Buildings Trust. **Commendation**

View a gallery of entrants at www.myplaceawards.org.uk
For more information about the Scottish Civic Trust call 01412211466
or visit www.scottishcivictrust.org.uk

News from the SVBWG

The Scottish Vernacular Buildings Working Group's Autumn meeting for 2010 will take place on Saturday, 6 November 2010. The meeting will take place at New

Lanark, David Dale's remarkable complex of mill buildings and social welfare. Further details regarding the meeting can be found at www.svbwg.org.uk

Historic Environment Amendment Bill (Scotland)

Culture and External Affairs Minister, Fiona Hyslop, has introduced the Historic Environment Amendment Bill (Scotland) 2010 to Parliament. The Bill will amend provisions in the existing Listed Building and Conservation Areas (Scotland) Act 1997, the Ancient Monuments and Archaeological Areas Act 1979 and the Historic Buildings and Ancient Monuments Act 1953.

It aims to:

- Harmonise aspects of the listing and scheduling systems and align these systems more closely with Scotland's modernised planning regime
- Improve the ability of central and local government to work with developers and other partners
- Improve the capacity to deal with urgent threats and increase the efficiency and effectiveness of deterrents
- Help to ensure that Historic Scotland is able to meet the expectations of visitors in the 21st century

The Minister said:

'Scotland has a unique and irreplaceable historic environment, which is intrinsic to our sense of place and our strong cultural identity. It plays a large role in helping to attract visitors to Scotland and makes a significant contribution to the economy, directly generating 41,000 full time equivalent jobs and making a £2.3billion contribution to Scotland's gross value added.

'This Amendment Bill is about the nuts and bolts of our heritage legislation. We know from our extensive consultation that the existing Acts generally function well, but as with everything, we can learn from our experiences over the years and update them. The Bill builds on what has been successful in the past and is accompanied by a wider programme of change and renewal in the way Historic Scotland undertakes its day to day work.'

A draft of the Bill went out to consultation between May and August 2009 with

responses coming from a variety of heritage, conservation and planning bodies supporting the changes.

Dr Simon Gilmour, leading on the Bill within the umbrella body BEFS (Built Environment Forum Scotland), welcomed the draft Bill, highlighting that 'members of BEFS strongly endorse the provisions set out in the Bill, which will strengthen the ability to effectively and sustainably manage our heritage. It will simplify processes without weakening controls, and close some loopholes that presently allow unacceptable threats to the historic environment.'

The Bill can be found at
www.scottish.parliament.uk/s3/bills/43-historicenvironment

Further information on the economic contribution of the historic environment can be found at
www.historic-scotland.gov.uk/1409_heacs.pdf

RIAS Award for Shetland Architect

The Royal Incorporation of Architects in Scotland (RIAS) has presented the distinguished Shetland-based architect Richard Gibson with its Lifetime Achievement Award, the highest accolade within Scottish architecture. Richard Gibson Architects has produced many well known restoration and conversion projects throughout the Shetland Islands.

Presenting the award at the RIAS annual Convention at the Tolbooth in Stirling, RIAS President David Dunbar commented:

'There are many prizes for architecture which recognise the qualities of an individual building but very few which celebrate a life-long commitment to excellence in design, which is acknowledged in this award. Recognition from your peers is perhaps the greatest accolade anyone can receive.'

Richard Gibson travelled from his home in Lerwick to Stirling to attend the RIAS annual convention and told delegates he was 'staggered' by the award. Previous recipients of the RIAS Lifetime Achievement

Award include Robert Steedman, of Morris and Steedman, and the architectural partnership, Professors Andy MacMillan and Isi Metzstein, of Gillespie, Kidd and Coia.

The citation delivered by Neil Baxter, RIAS Secretary & Treasurer, can be read in full at http://www.rias.org.uk/content/default.asp?page=s2_22&newsid=3652

Future Secured for Aberdeen's Tivoli Theatre

A Venetian/Gothic theatre in Aberdeen, designed by Charles John Phipps and James Matthews with later alterations by Frank Matcham, could be saved from dereliction after a £520,000 grant was awarded by the Heritage Lottery Fund.

Tivoli Theatre is A-listed but currently lan-

guishes on the Buildings at Risk Register, though its condition is described as 'fair'. Owner Brian Hendry has prepared a business plan for the forgotten edifice outlining how it could be transformed into a new mixed use venue for 'the Granite City'. The grant will be used by Hendry to construct a new roof and to make the theatre wind and

watertight, and follows £400,000 of urgent repair work carried out by the businessman.

Hendry will retain the auditorium and stage in his £4million plan whilst opening up the possibility of incorporating a dance studio, rehearsal space, gymnasium or function room.

RICS Scotland announces Scottish Project of the Year

Roseisle Distillery in Moray has been named Scottish Building Project of the Year 2010 by the Royal Institution of Chartered Surveyors in Scotland (RICS Scotland).

The new distillery is Scotland's first for 30 years and is also the largest ever built (3000 sq m), costing £40million. The energy generated by the distillery's £14million biomass plant (a separate project) is used to generate the steam that charges the stills, and a water reclamation plant recycles liquid for potable water. The whisky-making process determined the design, providing sections for mashing, fermentation and distilling.

The project's quantity surveyors, Summers Inman, entered Roseisle Distillery for the awards which were judged by some of Scotland's top chartered surveyors and property professionals. The annual awards celebrate the best new buildings, redevelopments or conservation projects in Scotland across four categories: Sustainability, Building Conservation, Regeneration and Community Benefit.

The distillery secured the accolade in the face of tough competition from the North Glasgow College (Community Benefit winner), The Old Schoolhouse in Logie (Building Conservation winner) and Maxim Office Park in Motherwell (Regeneration winner). It

also scooped the Sustainability category award.

RICS Scotland Director, Graeme Hartley, said:

'Roseisle Distillery is an impressive property and absolutely deserves to be named Scotland's Building Project of the Year. It has brought forward innovative sustainability in a commercial environment and demonstrates an efficient use of environmentally friendly resources and techniques. Visually, the property is very striking and is a remarkable wrapper for the process contained within it. It also makes a great attraction for both local and international visitors. Congratulations to everyone involved.'

Scottish Government Sustainable Housing Competition

As part of the Scottish Government's Scottish Sustainable Communities Initiative (SSCI), the RIAS is managing a design competition based around the SSCI exemplar site at Whitecross, near Linlithgow. The competition, launched on Monday, 21 June 2010, seeks housing and urban design proposals that combine high levels of sustainability and reductions in carbon emissions with a sensitive response to place and context.

It is expected that design proposals will reflect a 'new vernacular' for Scottish architecture that demonstrates how environmentally sensitive designs might influence both the architecture and urban layout of contemporary development.

Minister for Culture and External Affairs, Fiona Hyslop said:

'The design and development of sustainable housing is at the heart of what this Government wants for communities across Scotland. This design competition is an exciting opportunity for practices to come forward with bold and challenging architecture that

can contribute to sustainable development and the fight against climate change.

'I look forward to seeing high-quality and creative responses developed for Scotland. What is different about this competition is that designs, while inspiring and innovative, must be realistic and commercially viable. Designing original and inventive buildings that can be realised and replicated is a vital element in supporting the construction sector to deliver the low-carbon communities that Scotland needs.'

The SSCI design competition is a restricted competition, split into two stages. The initial stage of the competition invites expressions of interest and the completion of a pre-qualification questionnaire (PQQ).

The second stage will involve the release of more detailed information to a maximum of five shortlisted parties. These parties will then be invited to submit design proposals to be judged by a specialist panel.

The competition is an architect-led ideas competition and is open to registered architects. It is expected that architects will work with other design professionals of their choosing in order to develop designs in sufficient detail for assessment by a judging panel.

A key objective of the competition is the development of designs that combine innovative responses to sustainable lifestyles with commercial viability. Architect teams invited to develop designs for stage two of the competition will be required to have a developer involved in the team to provide information on costs and marketability.

Honoraria of £3,000 will be awarded to unsuccessful shortlisted bidders taken forward to the design proposal stage. The winner will receive £10,000. Following the announcement of the competition winner, the architect/ developer team behind the winning entry will be expected to work with Morston Assets to develop the designs further.

Eight Scottish Buildings Win RIBA Awards

An unprecedented eight projects in Scotland have been named winners in the Royal Institute of British Architects (RIBA) Awards 2010. The winning projects range from private housing to hospitals and include a city centre hotel and a major new sports facility in Aberdeen.

- Aberdeen Regional Sports Facility, Reiach and Hall Architects
- Balnearn Boathouse, McKenzie Strickland Associates
- Hotel Missoni, Edinburgh, Allan Murray Architects
- House on the Hill, Aberdeenshire, Paterson Architects
- Infirmary Street Baths, Edinburgh, Malcolm Fraser Architects
- New Stobhill Hospital, Glasgow, Reiach and Hall Architects
- Small Animal Hospital, Glasgow, Archial Architects
- Trongate 103, Glasgow, Elder and Cannon Architects

Announcing the awards at a ceremony in The Lighthouse in Glasgow on Thursday 20 May David Dunbar, RIAS President, said:

'There are practices throughout Scotland, of scales varying from sole practitioner to multi-disciplinary/multi-

director, producing award-winning work which can compare favourably with the best elsewhere in the UK and indeed in Europe. It is extraordinary, given the rigorous, and at times absurdly complex, procurement processes imposed upon our profession, that architects still manage to devote so much energy and care to the creation of buildings which contribute to the wellbeing of communities and individuals.'

This year's Scottish awards were judged by a panel comprising the multi-award winning, London-based architect Simon Conder, the RIAS Lifetime Achievement Award-winning Professor Andrew MacMillan OBE and David Dunbar PRIAS. The panel was advised by the RIAS Secretary, Neil Baxter. Overall, 102 buildings in the UK and Europe won awards (93 in the UK and 9 in the rest of the EU).

RIBA President Ruth Reed said:

'The RIBA Awards reflect not only the state of British architecture but also that of its economy. In the midst of the deepest recession in the 45 year history of the RIBA Awards this year's winners demonstrate that although times might be hard for architects, there

are still great buildings being built throughout the country and overseas. The RIBA Awards always give an opportunity for gem-like small projects and less established practices to shine through and this year is no exception. Far from being a size prize, the RIBA Awards are for buildings that offer value to people's lives.

The RIBA Stirling Prize shortlist is drawn from the 102 RIBA Award winners. The RIBA Stirling Prize, in association with The Architects' Journal, is awarded to the architects of the building that has made the greatest contribution to British architecture in the past year. The prize will be presented at The Roundhouse, London on Saturday, 2 October 2010.

Full details about the awards can be found on the RIBA website:
<http://www.architecture.com/NewsAndPress/News/RIBANews/Press/2010/2010RIBAAwardWinnersAnnounced.aspx>

New Light on Vernacular Architecture:

Studies in Britain, Ireland and the Isle of Man

The University of Liverpool's Centre for Manx Studies and Manx National Heritage will be holding a vernacular architecture conference in Douglas, Isle of Man, from 22 – 25 June 2011.

'New Light on Vernacular Architecture: Studies in Britain, Ireland and the Isle of Man' will bring together scholars and practitioners from a variety of different disciplines to identify and encourage new directions, new approaches, and new interpretations in the study of vernacular architecture in Britain, Ireland,

and the Isle of Man. The conference will be held at the Manx Museum in Douglas.

The Call for Papers has now been announced on the conference website: www.liv.ac.uk/manxstudies/VernacularArchitecture.htm. More details about the conference will be added in due course. The conference organisers would welcome papers on all aspects of vernacular architecture from within the British Isles, particularly those exploring new directions, interpretations and

approaches to the subject. Submission details and deadlines can be found on the conference website.

If you would like to be added to the conference mailing list, please email Dr Catriona Mackie at c.mackie@liverpool.ac.uk

Enquiries can also be directed to this address or to 01624 695 777

Small Animal Hospital Wins the RIAS Andrew Doolan Award 2009

The Small Animal Hospital by Archial Architects has been awarded the RIAS Andrew Doolan Best Building in Scotland Award 2009, with the judges highlighting the 'unique and ingenious way it integrates a very substantial medical facility within the parkland setting of Glasgow University's Garscube Estate.'

The building was selected from a strong shortlist of 11 projects which represented a comprehensive range of building types, including two restoration projects and buildings in both urban and landscape settings.

This year's judges were Professor Andrew MacMillan OBE (Chair), David Dunbar PRIAS, Ian Gilzean ARIAS, Professor Kathryn Findlay ARIAS and Ian Ritchie CBE RIBA.

Michael Russell MSP, former Minister for Culture, commented:

'I commend the quality of this year's shortlist which shows that Scottish architecture today is a match for the best internationally. We are all operating in tough economic times and it is vitally important for Scottish businesses and Scottish places to be associated with quality. The RIAS Andrew Doolan Award celebrates quality in the profession and shows that architects and the places they design are central to shaping a Scotland in which we all can prosper.'

The chair of the judging panel, Professor Andrew MacMillan OBE, a close friend of the award's founder, said:

'Andrew Doolan's, OBE belief that this award would reflect the growing confidence of post-devolution Scotland has been borne out by shortlists which get better and better, year on year. While the Small Animal Hospital was the judge's unanimous choice as winner, a number of other buildings came very close. Scottish architecture is in remarkably good heart.'

Ian Ritchie CBE, whose practice has offices in London and Paris, commented:

'There were five projects on the shortlist which stand comparison with the best new architecture anywhere in Europe: the Beatson Institute New Cancer Research Facility, Glasgow by Reiach & Hall Architects; the Boathouse at Balnearn, Loch Tay by McKenzie Strickland Associates; the Infirmary Street Baths, Edinburgh by Malcolm Fraser Architects; the New Stobhill Hospital, Glasgow by Reiach and Hall Architects; and the Small Animal Hospital, Glasgow by Archial Architects. Scotland's architects are currently producing work which is worthy of international recognition. Let's hope the Doolan Awards are a major step in that direction.'

David Dunbar, RIAS President noted:

'Architects are having a very tough time at present. The recession has hit hard. This award demonstrates the fantastic quality that is being achieved by indigenous talent. We are working with the Government and our colleagues among Scotland's client groups and the construction industry to ensure that we support and retain this tremendous asset. The quality of Scotland's future built environment will depend upon it.'

The winner of the RIAS Andrew Doolan Best Building in Scotland Award receives a trophy designed by the glass artist Siobhan Healy and a cheque for £25,000. This makes it the richest architectural prize in the UK and one of the most significant awards in Europe. The award is generously supported by the late Andrew Doolan's family and by the Scottish Government.

Full details about the 11 shortlisted projects can be found on the RIAS website:
http://www.rias.org.uk/content/default.asp?page=s2_8_1

A+DS Appoints New Chief Executive

Mr Jim MacDonald, formerly the Deputy Chief Inspector of Historic Scotland, has been appointed Chief Executive of Architecture + Design Scotland (A+DS).

Karen Anderson, Chair of A+DS said:

'I am delighted that Jim MacDonald is joining A+DS at an important stage in its development. We had an impressive number of candidates for the post of Chief Executive and Jim has all the right leadership skills and background to take A+DS forward. Jim will work within A+DS to take forward our aims to promote good 'place-making', and better, more sustainable, built development in Scotland. He will replace Trevor Muir, A+DS's Interim Chief Executive, who I would like to thank for successfully taking forward the recommendations of last year's review of the organisation.'

Mr MacDonald (44) is a graduate of the University of Edinburgh and UCL, London. He is an MPhil in Town Planning and holds the Diploma in Management. Prior to joining Historic Scotland, he worked with Glasgow City Council, North Lanarkshire Council and the City of Westminster Council, London.

Some news to share?

To feature your news in this section send your contributions to the editor at nationaloffice@ahss.org.uk

Recent HLF Awards



Kelso Townscape Heritage Initiative

Scottish Borders Council has been awarded a grant of £700,000 to implement a Townscape Heritage Initiative in the conservation area in Kelso. The scheme will aid the preservation of the historic fabric and promote regeneration in an important town centre that has

been steadily in decline for a number of years. The project will deliver improvements to the public realm, deliver building repairs and the restoration of architectural details, provide training and develop a Monument Watch scheme.

Ayr Town Centre Townscape Heritage Initiative

South Ayrshire Council has been awarded a grant of £1,080,000 towards the implementation of a Townscape Heritage Initiative in the conservation area in Ayr, South Ayrshire. The bid will focus on the 'northern hub' area of Ayr, the key gateway located in the historic

core of the town at the northern end of the High Street. The project includes a mix of repairs to key historic properties at the head of the New Bridge on New Bridge Street, bringing vacant floorspace into use as well as providing training initiatives.

The Coach House Theatre Conservation Project

Alman Dramatic Club will conserve its club house and theatre, a circa 1901 B-listed former Coach House, thanks to a £35,000 grant. The grant will help the community pay for the necessary repair works to provide a

revitalised heritage and community asset, as well as enabling the secure storage, and recording, of the costume archive. The community driven project will also fully explore their building's history.

Lews Castle and Museum nan Eilean

Comhairle nan Eilean Siar has been awarded a first round pass of £2,400,000 with development funding of £240,000 towards the development of the restoration of the A-listed Lews Castle, the creation of a mixed use development comprising a high quality, privately operated hospitality venue, and a 21st century museum and archive service. The project will provide a new sustainable use for a nationally important and vacant building on the Buildings at Risk Register. A new home for the Council's museum service, will

be provided, establishing an archive service for the first time and creating a potentially transformational hub and spokes model to support the remote community heritage sector in the Western Isles. The enhanced facilities will provide exhibition, archive, storage, conservation, learning and research facilities on one site for the first time. In addition, the project will offer wider regeneration benefits by promoting tourism, providing high quality accommodation and creating jobs.

St Margaret's Church, Oatlands

Glasgow Building Preservation Trust has been awarded a first round pass of £578,300 with development funding of £71,700 towards the development of a project which will restore and extend the landmark building in Glasgow's East End. St Margaret's Church is the sole remaining building from the 19th century development of Oatlands, but is now derelict and on the Buildings at Risk Register. The former church will be developed as a valuable community facility and business hub. Sections of the building will be let as local enterprise offices, whilst

spaces with the most heritage significance will be open to the public and interpreted. The proposals aim to deliver skills training courses and workshops for apprentices and students during the construction phase. There will also be opportunities for exploring intergenerational links through a community oral history project. This project will take place within the vicinity of the Clyde Gateway Urban Regeneration Company area which is a priority area for HLF development work and a regional and national priority for regeneration.

Anstruther

Townscape Heritage Initiative

HLF has earmarked funding of £915,000 and awarded development funding of £30,000 to Fife Council to develop a Townscape Heritage Initiative in the outstanding conservation area in Anstruther. The picturesque coastal village of Anstruther was once described by James II as 'a fringe of gold on a beggar's mantle'. However, a lack of employment has taken the shine off this centuries old port and the poor condition of some prominent buildings now blights the historic character of the town. The THI project aims to turn that around and inject a new vitality. Key buildings, including the Hew Scott Hall, St Nicholas Tower and Anstruther Wester Town Hall, all of which are on the Buildings at Risk Register, would be sensitively restored and transformed into a combination of community facilities and a music venue. Other buildings which would benefit include the Murray Library Building on the shore and the derelict Masonic Hall, which would help address the need for local low cost housing. Integral to the THI will be a programme of training opportunities for local people and businesses.

St Mary's Cathedral, Aberdeen

St Mary's Cathedral in Aberdeen has been awarded a grant of £82,500 towards a programme of high-level repairs to the B-listed building. Works include urgent works to the external fabric of the cathedral, including repairs to windows and dormers. The cathedral is extremely well used and is an important community asset and plays host to a number of community groups.

The purpose of the Repair Grants for Places of Worship scheme is to fund emergency high level repairs to listed places of worship to ensure that they are wind and watertight. The scheme is run in partnership with Historic Scotland.

The Picture House, Campbeltown

'Wee' Pictures

The Picture House is a cherished building of international significance; located on the waterfront, it is known locally as the 'Wee Pictures' being the smaller of two cinemas originally located in the town. Campbeltown is known locally as the 'Wee Toun'. The larger cinema, 'The Rex', was demolished in the 1980s.

The Picture House is a central landmark, being of an unusual design with a bright red roof, contrasting with the adjacent Burnet Building and tenement building, both of which date from the late 19th century.

Built in 1913, it is category A-listed, and represents a very rare survival of a cinema from the first great age of cinema building. The exterior and interior are of equal national importance. It is one of only 13 category A-listed buildings in Argyll.

The Picture House is an iconic building; for nearly 100 years the Picture House has been a dominant feature on the waterfront in Campbeltown, remaining in its appearance modern to this day.

In *The Buildings of Scotland: Argyll & Bute* FA Walker stated:

No longer prim but still determinedly pert and promenade-pretty; a priceless survivor. Designed by Albert V Gardiner in 1912-1913 and renovated by him in 1934-35, its



importance as one of the earliest surviving cinemas can scarcely be overstated'.

Historic Scotland's listed building description states:

'Stylistically, the building is highly distinctive with a strong streetscape presence. The exterior treatment is Glasgow School Art Nouveau. The use of this style, including the use of roughcast harl, is very uncommon in cinema design. Its interior is of equal significance. It retains elements of a 1935 "atmospheric" refurbishment. These alterations show an important development step within cinema architecture by inserting atmospheric scenery into the auditorium.'

In the short period before the First World War as many as 3,500 cinemas opened in the United Kingdom. Very few of the early examples survive. Scotland is fortunate to retain a number of these.

The Picture House in Campbeltown has, however, been in continuous operation since 1913, and has struggled through where the great majority of cinemas have failed and the buildings lost. The building survives due to the dedication of a small number of directors, volunteers, a dedicated projectionist and administration staff.

It was designed by the prolific cinema architect, Albert V Gardiner. It is one of the few

cinemas he designed that is still standing, and the only one still used as a cinema. Albert Gardiner returned in 1934 to create a unique interior in the then fashionable 'atmospheric' style. Part of this work included the creation of two small fantasy theatre box-like structures on either side of the auditorium. They are considered to be the only remaining examples of their type in Scotland. This complete interior remains to this day; it is, however, in urgent need of conservation and repair.

Gordon Barr, of the The Cinema Theatre Association stated in the *AHSS Magazine*, Autumn 2009:

'This is a very early purpose built cinema, and (before the re-opening of the Bo'ness Hippodrome) the oldest in Scotland still showing films. Alterations made by the original architect in 1935 inserted fake plasterwork buildings into the auditorium, making the building one of only two "atmospheric" cinemas remaining in Scotland. The style is also exceedingly rare within a UK-wide context. The auditorium remains undivided with stalls and balcony. While many cinemas have formulaic façades, this one is a thoroughly planned composition, something even more unusual because of its early date. The use of Art Nouveau for cinemas is extremely rare, and this may be the only example within the entire UK.'



Worldwide Context

The Lumiere Cinema in Pisa, Italy, appears to be the oldest, founded in 1905, with the first screenings taking place in 1905, and first official sound screening in 1906. The building was renovated in 2005.

The Korsor Theatre in Denmark was opened on 30 January 1907 and continues to this day to provide an essential 'hub' for the community.

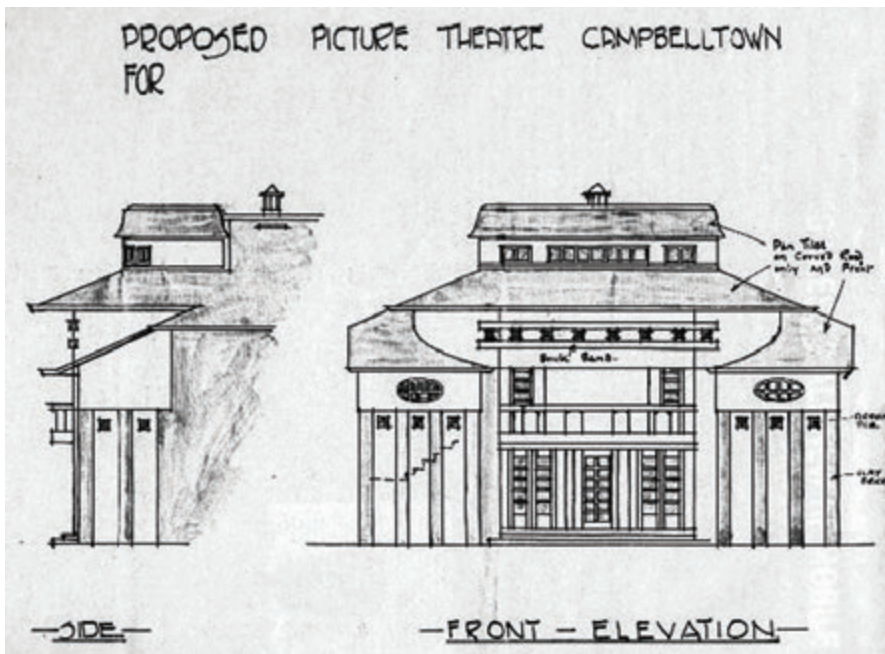
The Pioneer cinema in Szczecin, Poland, was opened on 29 September 1909 in what was Germany at the time; this cinema also continues to operate.

Breitenseer Lichtspiele, Vienna: this was reported to be opened in 1905 but this is not definitive since the documents were misplaced in 1938. This could however be the oldest operating cinema in the world.

Sun Pictures, in Broome, Western Australia, is the oldest listed open air cinema dating from 1916. It is a very rare example of a purpose built picture garden still in commercial operation.

In the UK, the Curzon in Clevedon, Bristol, is the oldest, constructed in 1912, remodelled in 1913, extended and completely changed in 1922.

In Scotland, The Hippodrome in Bo'ness opened on March 12 1912, and was altered extensively in 1926, 1930 and 1947. The cinema continued until the 1970s, and managed to survive until 1980 with bingo. Through many valiant efforts the building was finally saved in 2005 and opened in February 2008. It now has re-opened as a community cinema and venue.



In another quote Mr Barr said, 'I think cinemas are still undervalued; no town would lose its Victorian theatre, but the same isn't the case for iconic cinema buildings... They're part of our social and cultural history.'

The Picture House front elevation was repaired in 2006. In 2008 we undertook extensive work to the main auditorium roof, the 1960s asbestos roofing was removed and new bright red 'wiggly tin' added. This was indicated in the original architect's drawings of 1913. New lead gutters were also formed at the junctions with the adjacent buildings, and the auditorium ceiling insulated with natural wool insulation. The next challenge is to repair the complete interior, which is intact beneath the dark brown 'artex'! The ceiling was originally light blue and had Art Deco light fittings from the 1934 remodelling.

The project will also upgrade the general infrastructure of the building, remodelling the entrance foyer and converting and connecting the adjacent building. This will create new facilities, broadening the appeal of the Picture House, and will enable its long term survival. Work will also include new heating, lighting and digital projection, and of course keeping the 35mm projection facility in order to show older films.

MARTINHADLINGTON
Conservation Architect

For further information the Picture House has a very comprehensive website and can be found at www.eepictures.co.uk



Royal
Commission on the
Ancient and
Historical
Monuments of
Scotland

THE ROYAL COMMISSION
ON THE ANCIENT AND
HISTORICAL MONUMENTS
OF SCOTLAND

edited by
Veronica Fraser

This issue of the magazine presents the inspiration behind the career of Edward Taylor, architect, who recently gifted his collection to RCAHMS. Also, in a challenge to members, some unidentified images are displayed in a request for information.

General comments or requests for information can be addressed to:

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**Please visit the RCAHMS
website at: www.rcahms.gov.uk**

RCAHMS is the main repository of architects' papers in Scotland; it preserves these papers to encourage an appreciation of our architectural history and built environment, to understand lost buildings and to inform future decisions and designs. Drawings within the collection date from the 18th century until recent years and an exciting aspect of acquiring more modern drawings is that one can communicate with the architect who created them. One such example is Edward Taylor, who worked in different aspects of the architectural profession, being an architect planner from 1986. Now retired, he gifted RCAHMS his drawings in 2009, and began volunteering to catalogue the collection of his material. RCAHMS benefits from a

team of volunteers to carry out a multitude of tasks and Edward Taylor has a unique knowledge and familiarity which allows a particular understanding of the material involved. The collection reflects his interest in education and tourism, with projects including work for the universities of Aberdeen, Dundee, St Andrews and Edinburgh; the Forestry Commission; and projects for the Scottish Development Agency including Dundee Law restoration project and Biggar Museum Trust. This article is his personal account of the inspiration behind his architectural career which produced the collection now held by RCAHMS; it is an extract from a longer paper which forms part of the Edward Taylor Collection.

Confession Time

It is difficult to give up a lifetime's obsession. Architecture has been mine since that day in 1954 when my school librarian handed me *Vers une Architecture* after I'd asked 'anything about buildings?' 'Try that - improve your French if nothing else' said she. From then, I was reading, drawing and increasingly just gawping with interest at the amazing built world all around. That was the start of this obsession.

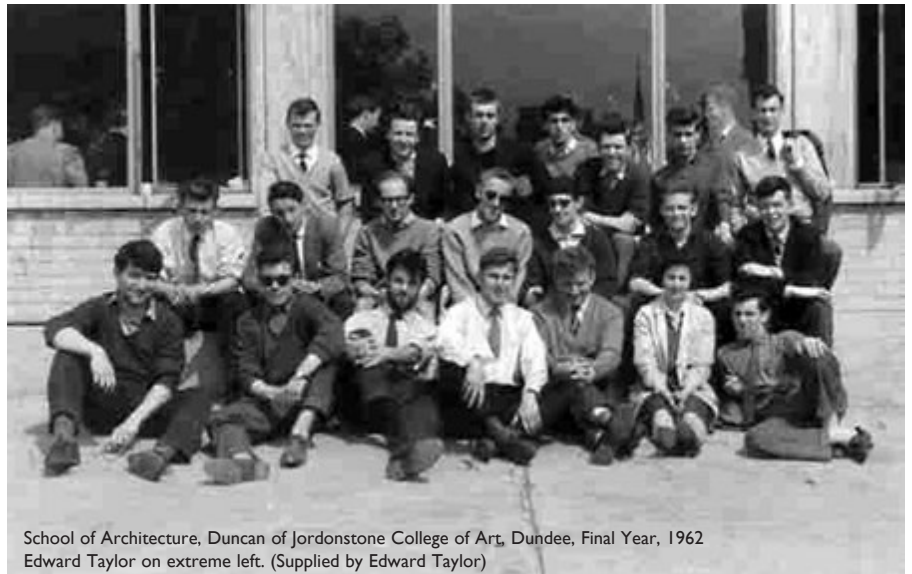
Le Corbusier struck this note: architecture had a social as well as an artistic purpose. It was no longer only an academic study to be pursued by aesthetic amateurs. The architects of the 1950s and 60s were to have a part in remaking the war-damaged world, designing new housing, hospitals, and schools and universities. Slums were removed and public services brought up to new standards. 'Industrial estates' were laid out served by new arterial roads, and with higher earnings, car ownership grew. All this required co-ordination, and strategic physical planners, many of them also architects, cut their teeth on larger projects - the New Towns. The welfare state needed an army of technicians, with architects playing a growing role.

Education of young architects moved on in those heady days. The future seemed clear. The student recruitment net widened. Apprenticeships, with their technical college evening classes, made way for a more concentrated system. By the late 1950s

the art colleges of Scotland's four cities had developed a mix of part-time and full-time education. My route into the profession began when I became an articulated apprentice in Dundee in 1955, just a year after being infected by Corbusier! I was lucky to get my apprenticeship with Carver Symon & Ross and I was mustered to get ahead in this exciting profession. I was brought down to earth by the end of my first working week. I noted that the white heat of technology was yet to reach the office library, whose tomes of technical information included one listing pages of cast-iron horse troughs, but gradually I came to realise there were advantages in being a humble apprentice. I was introduced to a drawing board with a saw-tooth edged tee-square and told to trace some drawings. Besides mastering the art of lighting the drawing office fire, taking tea into the boss' smoke-filled room (Capstan Full Strength if you need to know) I was sent out on surveys with the grizzled office draughtsman, first just to hold the end of the tape, but later as survey leader, with an even younger apprentice in tow. I learned quickly to 'measure twice and cut once' on site visits and to deal with the tradesmen on site with respect. I soon learned that communicating by drawing, one of the most ancient of all the arts, implied knowing that what you drew had to be understandable to others, to be built by them. Otherwise, in a busy office you could become rapidly redundant.

I moved on into full-time education in 1959 at the School of Architecture, Duncan of Jordanstone School of Art. I found encouragement in College to develop my own design capabilities, something lacking in the traditional office I had just left. I enjoyed taking a 'programme', carving out a self-generated brief, and designing to fit the needs. Of course there were flaws in a process that bore only slim relation to reality. Perhaps the most relevant part of the College design-led approach was that it taught students good powers of communication through drawing, although the School applied pragmatic disciplines. If we could not detail our buildings ('1/2" details, laddie') so that, in theory, they could be built, we were given a 'Fail'. We all went through the trials of the staff 'Crit', an experience which could be brutal. Most of us understood the need for rigour and Dundee was well known for producing employable graduates.

I graduated in summer 1962 and joined the office of Baxter Clark and Paul. It was another welcome wake-up. Just round the corner from my apprentice office in Tay Square, BCP's was infused with camaraderie, liveliness and opportunity. I was amongst a handful of recent graduates who were noisily busy in the office basement. Most of the work of the office was local authority housing, very ably led by partner Bob Black who became a leader in raising the standard of housing design in Scotland. I had minor involvement in the housing work, although my college thesis had been on that subject. I was there barely a year when I got a chance to prepare drawings in a limited contractor-partner competition. A previous competition for Bearsden Town Hall had come to nothing. This next project was for Livingston Development Corporation's new headquar-



School of Architecture, Duncan of Jordanstone College of Art, Dundee, Final Year, 1962
Edward Taylor on extreme left. (Supplied by Edward Taylor)

ters, submitted in Spring 1963. My design won the competition and I found myself pitched into the role of project architect, travelling to Edinburgh regularly to meet with Livingston's Chief Planner, Peter Daniels and his team, to start, and finish, the scheme design process. Work began late in 1963 on the Livingston Village site. In days before the Forth Road Bridge travelling to the site meant using the train from Dundee, and cadging a lift at Waverley to Livingston from my liaison architect, Alan Brown.

It was around Autumn 1964, while scanning the back pages of the *Architects' Journal*, I noticed an announcement by The Worshipful Company of Carpenters, City of London, and the Carpenters' Company in Philadelphia. Both were remnants of guilds established in colonial times by William Penn. They had decided to set up an annual exchange scholarship whereby, alternatively over three year

cycles, they would sponsor an architect, an engineer and a quantity surveyor with travel and some subsistence costs to locate in either city. This was to be the first year. To my amazement and a little alarm I was summoned to an interview in the Company's sumptuous boardroom, Penny Lane, the City.

The setting was intimidating, a beautiful high panelled room, with filtered sunlight, four or perhaps six interrogators with their backs to the light and me sitting opposite on a polished mahogany chair across a polished mahogany table. I knew instantly I had no chance, sitting there in my 'Man at C&A' suit, but as their enquiries gathered pace, I began to realise they were groping for an idea. What did applicants want to study or otherwise spend their time on in Philadelphia? For me there was only one answer. I wanted to work, and I wanted to work with Louis I Kahn. Then I realised they had never heard



Perspective drawing of Livingston Development Corporation Headquarters, 1963
(Supplied by Edward Taylor)



View of Livingston Development Corporation Headquarters, circa 1968
(Supplied by Edward Taylor with thanks to West Lothian Council Archive Service)

of Kahn, but I babbled on with fervour about his buildings, his fame with young architects, and when I dried up they went into a huddle, told me the interview was over, and they would 'let me know'. I gave thumbs down to three other applicants still waiting in the hall outside. A few weeks later I received a letter. They had made enquiries, and indeed Kahn was a prominent architect, and what was more, he was willing to take me on, sight unseen, as a 'draftsman'.

I spent that year (1965) drawing for long hours in Professor Kahn's Walnut Street office. I was put onto final drawings for the ceremonial north entrance of the National Assembly building, Dacca. This was the largest of three projects on the Indian subcontinent by the office and a daunting challenge. Kahn's office was structured on the atelier pattern. He would tour assistants' drawing boards, charcoal stick and a 10" roll of yellow flimsy tracing paper in hand, sketching over whatever work had been done since his previous visit. Each sketch attempt was a kind of 'stream of consciousness' doodle, and sometimes the master would wander off, leaving the recipient enlightened, or other times, baffled. Kahn worked harder than any person I have ever known. His time as a great architect came late; he was in his 50s before he gained patronage by any significant client. Fame had been hard won and he was ferocious in his pursuit of the Platonic ideal of form. He seemed more than a little 'out of his time', not commercially successful (the office was barely profitable) but timeless in his quest, building by building, to find a pure architecture. He engendered devotion from those who worked any length of time with him. His buildings are never banal, and most of them are amongst the most beautiful of any built in the 20th century. It was a great privilege to meet and work for the man, and absolutely exhausting.

My scholarship year was coming to an end and I had to decide on my future. I had met Ian McHarg, Professor of Landscape Architecture at the University of Pennsylvania, and after interview I was kindly offered assistance with funds for the first semester of his postgraduate course from January 1966. I extended my visa to 1968, but the call of home

was irresistible, to see my parents (I was an only child) and to (eventually) marry my girlfriend Evy whom I'd met in art college.

I therefore returned to Scotland and applied for a post I'd seen in the *AJ* (again!) and started in January 1966 in the Architecture Research Unit in the University of Edinburgh. Under Kahn research in architecture was akin to a religious experience, certainly a philosophical one. In Edinburgh, the spiritual home of the Enlightenment, research was a more earthly exercise. The idea that society could be forensically studied, that social scientists could be part of a design team alongside engineers, quantity surveyors and architects would have been near anathema in the USA, but the Unit employed social scientists. The ARU was originally called the Housing Research Unit. Its revised title implied a wider remit, but housing research was still forming the bulk of the work. After spending a year in an office functioning like a 19th century Beaux Arts atelier, I found myself with groups of earnest professionals dedicated to improving the quality of the 'built environment', specifically the part that was mostly composed of local authority housing.

The Unit, an offshoot of the University's Architecture Department was run by its Director, Charles Robertson. Sir Robert Matthew was the Professor at that time. Projects brought in fees, intended to make the Unit self-funding. Initially I became involved in a team led by architect Duncan Stirling, fully engaged in a housing project for Sunderland Borough Council. By late 1966 another project came in; the London Borough of Lambeth had a 'problem' site. Ted Hollamby, the Borough's Architect Planner, who knew Matthew from the old LCC, hired the Unit to study housing layout options. This became the Flaxman Road project which evolved, through feasibility studies and various test scheme designs, to become an occupied development by 1972; I led the design team throughout. By 1973 I had left the ARU; I moved into planning, then to work in a national agency, finally setting up my office as an Architect Planner in 1986. The obsession carried on - with more questions than answers.

Can You Help?

RCAHMS has recently acquired two remarkable new reports, produced by the Local Government Board for Scotland. *Provision of Houses for the Working Classes after the War*, a memorandum of 1918, offers advice on the layout and planning of housing schemes for an architectural competition arranged in consultation with the Institute of Scottish Architects. In 1919 the results of the competition are recorded in *Housing of the Working Classes in Scotland: selected plans and designs of some of the successful competitors*. Together these reports illustrate government and architectural thought in early 20th century Scotland on the subject of housing the general population and give an insight into the promised reconstruction of society after the First World War.

Among the millions of images held by RCAHMS, there are inevitably some which have not been identified. They may be the only unidentified images within a photograph album, or be part of a collection where the building or site names are given for some, but not all the images. Sometimes, through a process of deduction by staff or volunteers, or simply through a lucky coincidence, a view of a house, church or factory may be identified and attached to its relevant site on the Canmore database. A few such unidentified images are presented here to tap into the knowledge of AHSS members; if anyone recognises these buildings, please contact Veronica Fraser at the address below. We would be delighted to hear of any positive identifications.

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1: Taken from a number of loose photograph album pages, this image shows a loch or riverside house. As well as the house party, one sees the servants standing beside the interesting example of fencing.

2: A view of a house, the style of which suggests Leslie Grahame Thomson MacDougall, probably situated in Argyll. The steeply climbing land behind the house makes a very distinctive site. (Inglis Collection).

3 (a, b, c): This group of photographs shows a substantial country house, its stable block and gatelodge. View of unidentified gatelodge.

All images Crown Copyright: RCAHMS.



3a



3b



3c

HISTORIC SCOTLAND

LISTING AND POLICY TEAM UPDATE

Celebrating our historic environment is a key part of Historic Scotland's work. The listing team is committed to explaining why our built heritage is important and in June we launched a new publication surveying the nation's hydroelectric heritage. *Power to the People: the built heritage of hydroelectric power* was officially launched by Culture Minister Fiona Hyslop at our conference on the subject in Perth.

We have been working in partnership with various power suppliers for the last year and a half to carry out a nation-wide survey of hydroelectric power. The survey visited some 350 sites across Scotland and consultation is currently underway on proposed additions to the list of buildings of special architectural or historic interest. The publication celebrates the huge contribution of Scottish architects and engineers to the nation's hydroelectric heritage and presents the history of the sector through the eyes of some of the key individuals involved. This includes the engineers who developed the first large scale schemes and the architects who designed the iconic buildings that grace the Highland glens. The book also looks at the visionaries who saw hydroelectric power as an opportunity for social re-invigoration in the Highlands and were committed to providing power to even the most remote corners of the Hebrides. You can download a free copy of the book from: www.celebratingscotlandarchitecture.org, as well as our corporate website, or request a hard copy of the book from the Listing Team on 0131 668 8701/8762.



Fiona Hyslop, Minister for Culture and External Affairs launches the publication. © Crown Copyright



Power to the People: the built heritage of hydroelectric power front cover. © Crown Copyright

If you missed our 2009 conference 'Scotland: Building for the Future', where a series of thought-provoking talks and an afternoon of discussion sought to provide a steer on the protection of our post-war heritage, the transactions are now available to download free from the websites noted above. We have also launched the first in a new series of PDF booklets on Scotland's architects. Volume one looks at the work of Morris and Steedman and is available on our corporate website at www.historic-scotland.gov.uk.

Other projects underway this year include working in partnership with the National Trust for Scotland to carry out a resurvey of their properties and we are also looking at beginning a study on the town art of Glenrothes and Livingston. Our resurvey of Perth continues with part three of the city centre being assessed in 2010-11.

We will provide greater detail than previously existed on the list of buildings of special architectural or historic interest for the National Trust for Scotland and we will also identify any new candidates for inclusion. This will ensure that the Trust has up to date information about the special interest of structures across their estate.

We have selected Culzean and Brodick to be pilot areas for the resurvey and work has already begun. Once we have a formalised strategy in place we will look at rolling out the resurvey across all the Trust's properties.

The category A-listed Camellia House at Culzean.
© Crown Copyright



The Listing Team has received a number of proposals recently to consider post-war sculpture for listing. Proposals have been received for town art both in Glenrothes and Livingston. In order to gain an appropriate overview of the subject to inform future listing decisions we are considering beginning this thematic project by looking at the town art in Glenrothes and Livingston.

A recent phase of restructuring within Historic Scotland has resulted in some significant changes both within the Inspectorate and our Policy Group. Of these, one of the most important is the transfer of the Investments and Projects Team to the Inspectorate, which brings together within the one group the historic buildings and archaeology grant teams. In addition, responsibility for climate change issues now sits with our Conservation Group, which is well placed to address the opportunities and challenges presented by traditional buildings as rainfall and temperatures in Scotland continue to increase. Another change in the wider Agency is the transfer of our Conservation and Maintenance team, who were formerly within our Properties in Care section, to our Conservation Group.

The organisational change has also created what is now our 'Policy Unit', which works directly with the Chief Executive, Ruth Parsons. Within it there is a specialist team devoted to the *Historic Environment (Amendment) (Scotland) Bill*. This is a piece of legislation designed to amend certain aspects of the existing laws relating to listed buildings and ancient monuments, including provision in relation to unauthorised works, powers of enforcement in connection with such works, offences and fines, and liability for the expenses of urgent works on listed buildings. Other elements of the bill include making provision for the inclusion in the legislation of inventories of gardens and designed landscapes and of battlefields. If all goes to plan, it should receive royal assent in early 2011.

Other work currently being pursued by the Policy Unit includes an update of the Scottish Historic Environment Audit (due out in Autumn 2010), and the introduction and promotion of Gaelic in the work of Historic Scotland, which recently involved the introduction of bi-lingual versions of our logo. In addition, we have been conducting a review of the way we manage World Heritage Site issues, and are in the process of drafting a policy for World Heritage Sites which will be incorporated into a revised SHEP (Scottish Historic Environment Policy) in 2011.

ELIZABETH MCCRONE

Head of Listing
Historic Scotland

Latest news from Planning Aid for Scotland

The second quarter of 2010 has been an exciting time for Planning Aid for Scotland (PAS). We have been in the media talking about the benefits to developers of involving people and we have been reaching out to new sectors and excluded communities.

Planning is about enabling people to shape their own neighbourhoods – not just about objecting. With this in mind we are particularly pleased with the mentoring scheme, working with Councils for Voluntary Service (CVS) to help community groups develop small wind turbines, allotments, community centres and any other local assets.

PAS staff have been out and about around Scotland training people in planning and selling the message about the benefits of involving people. Chief Executive, Petra Biberbach, recently spoke at the Scottish Auto Cycle Union event, where delegates heard how planning affects off road motor biking. Petra also gave evidence in Parliament on the new inquiry into transport and planning.

Robert, our Senior Development Officer for Volunteering, attended a seminar Supporting Planning Graduates and David, Senior Planning Officer, took part in a Scottish Government Development Management Forum. I attended the new cross-party group on volunteering and the voluntary sector, and a community consultation event organised by a housing developer. We are also getting more involved in the housing sector and recruiting new corporate members.

Enquiries to PAS's free planning advice service increased by 16% since this time last year, reflecting our publicity work and the quality of the service. Our client satisfaction feedback suggests that 95% are happy with the advice. In addition we announced a change to the advice eligibility criteria to reach out to those who most need planning advice, now including, in some cases, social enterprises, development trusts and business start-ups – recognising their vital roles in economic growth.

We held our first public debate, in Dundee, in June, chaired by PAS Patron, Lesley Riddoch. PAS recently added to the events portfolio with a series of new awareness-raising talks throughout Scotland to promote our services. We also held a high-profile training event around the planned Leith, Edinburgh biomass scheme. The PAS AGM is coming up this September, open to all, so please do book your place now.

Individuals or community groups who want free planning advice can call our helpline on 0845 603 7602 and anyone can use our website for planning information at: www.planningaidscotland.org.uk, as well as finding us on Twitter and Facebook.

DUNCANTHORP

Marketing and Communications Officer
Planning Aid for Scotland

Maryhill Burgh Halls

‘The burgh of Maryhill presents few attractions to the rambler in search of the picturesque’

While the description of Maryhill above comes from the *Glasgow Herald* of 1878, many might consider it to be equally true today. But when you start to look more closely, and despite the best efforts of Glasgow’s town planners to destroy much of its built heritage in the 1970s, Maryhill has retained a surprising number of historic and architecturally significant buildings, from Mackintosh’s Queen’s Cross Church and Ruchill Church Halls, to JR Rhind’s Maryhill Library, and the scheduled monuments of the canal and aqueduct over the River Kelvin. But the jewel in the crown of Maryhill is probably the unique complex of listed municipal buildings around the junction of Gairbraid Avenue and Maryhill Road –with baths, washhouses, fire station, police station and, especially, the Maryhill Burgh Halls and their unique series of stained glass panels created by Stephen Adam.

Maryhill became an independent Burgh in 1857. The town grew rapidly, and the original municipal buildings quickly became too small for requirements. As a result, the police commissioners ‘resolved to provide the community with municipal buildings and public hall accommodation suitable to the wants and requirements of the burgh’.

The resulting complex of buildings, at the corner of Maryhill Road and Gairbraid Avenue, was designed by the Glasgow-based architect Duncan McNaughtan (later

to design the Baltic Chambers in Wellington Street in Glasgow), and opened in 1878. The buildings initially comprised the Burgh Halls, offices for the police commissioners, and a police station incorporating ‘15 cells, four of which have been specially designed for the accommodation of “drunks”.’ The site was later extended by adding a fire station (incorporating a tenement above for the firemen to live in) and, later still, a complex of baths and washhouses. All are now listed buildings.

Maryhill is very much a product of the canal that runs through it. While other industrial areas of Glasgow are famous for one particular type of industry –shipbuilding in Govan, or locomotives in Springburn, for example –what made Maryhill unique was the enormous range of different industries that sprang up in a relatively small area along the Forth and Clyde Canal. Over 40 different manufacturing industries were reported as being active in the Burgh at the time the Halls opened in 1878.

High up in the main hall itself, hung on the 20 square hall windows, were ‘representations of the various trades and manufactures carried on in the burgh’. This simple description is one of the few contemporary published references to what could be considered the hidden crown jewels of Maryhill –the 20 stained glass windows showing many of the industries and occupations of the area. These were commissioned from the studio of Adam and

Small –run by Stephen Adam, one of the foremost practitioners of the art at the time. His Maryhill windows are quite stylistically unusual –compared to both other stained glass of the period, and other windows on a similar theme, they stand alone.

The stained glass windows

Stephen Adam’s studio was situated in St Vincent Street, coincidentally the same street where the architect of the Halls had his practice. It is assumed that the windows were commissioned as part of the original building design, but much of the relevant paperwork is sadly missing from the archives.

The realism of the portrayals of the industries and trades in the Maryhill windows is in marked contrast to Adam’s other stained glass treatments of similar subjects. His windows for Glasgow City Chambers (1882-90) include depictions of workmen, but these are portrayed in classical clothing and poses; at Aberdeen Trinity Hall (1893), the figures are shown in Biblical and medieval settings; and at the Clyde Navigation Trust Building (1905-08) the industries are represented by classical nymphs or goddesses and the workmen and traders at the docks are shown in late-medieval/Renaissance clothes.

In contrast, the windows at Maryhill all show the workers in their contemporary

Glassblower



Blacksmith



Calico Printers



everyday working clothes, not dressed up or stylised. They represent a range of different occupations, from the traditional (joiners, blacksmiths) to the industrial (iron moulding, gas workers) to the professional (a teacher in his classroom, and soldiers at Maryhill Barracks). Unusually, two of the panels also feature women workers (calico printers and linen bleachers).

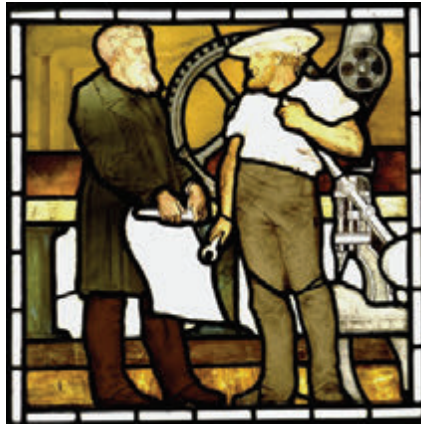
The panels were clearly created from drawings done from life –the level of detail in the windows is astonishing. In the Joiners panel, a shelf in the background has chisels hanging up, while curled wood shavings scatter the floor; the Railway Workers features parcels addressed to recipients in Paisley and London. The Canal Boatman even has a patch sewn onto his trousers at the knee!

The glass panels provide a fascinating glimpse into the social and industrial heritage of the area, giving information on working clothes, footwear (wooden clogs for the women working in very wet conditions) and headwear (Glengarry bonnets, rather than flat caps), and a reminder, when looking at men pouring molten metal or working in a sawmill with little or no protective clothing, of the relaxed attitudes of the time towards health and safety.

Research into which businesses were operating at the time has allowed the location of many of the panels to be established; and in a few cases educated guesses can even be made as to the particular individuals portrayed. The Boatbuilder is at the Swan & Co yard at Kelvin Dock on the canal (a swan motif appears on the boat itself); the detailed drawing of the spire of Maryhill High Free Kirk in the background allows the Canal Boatman to be placed quite exactly, walking his horse across the aqueduct above Maryhill Road.

The Engineers panel is most likely set in the Maryhill Engine Works at Lochburn Road, built in 1873 for the Clarkson Brothers. It's possible that the bearded figure, explaining to the workman with the spanner the requirements of the job, is either John or James Clarkson. Uniquely amongst the factories depicted in the panels, the building that housed the old engine works is still standing, just around the corner from the Burgh Halls.

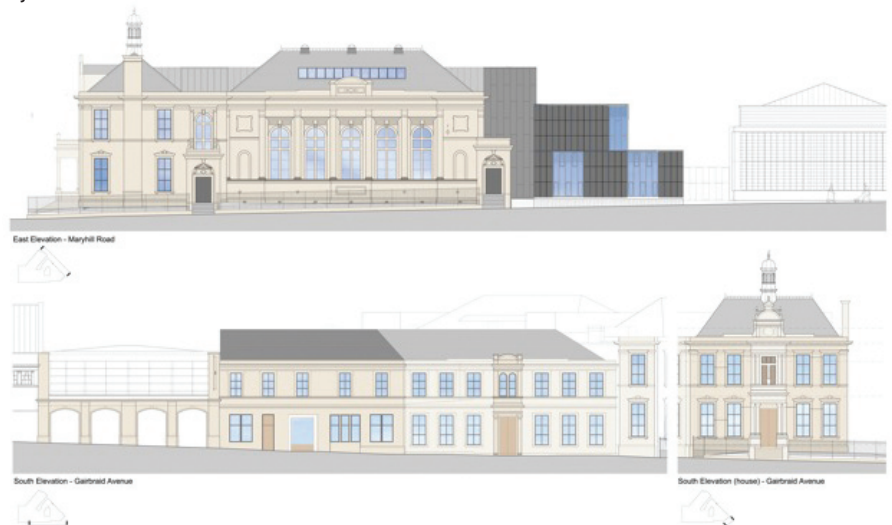
Engineers



Railway Men

The stained glass was removed from the building in the 1960s, and has been in the care of Glasgow Museums ever since. One panel was on display in the People's Palace until recently, but most of the others have lain unseen in storage for over 40 years. The opportunity to return the stained glass and have it displayed once again in the Halls has provided a unique selling point and focus to the campaign to restore and reopen the buildings as a community facility.

© JM Architects



The restoration project and the future

The Halls have been out of full-time use for quite some time. Derelict and empty, various projects to regenerate them have been started over the years, including the use of some of the space as business units and recording studios in the 1980s –Wet Wet Wet did some of their first studio recording sessions in the Burgh Halls! Since 2003, the complex of buildings has been featured on the Scottish Civic Trust's Buildings at Risk Register. The Maryhill Burgh Halls Trust was formed to try to raise the money and run the project to bring the Halls back into use at the heart of a living, working building.

Major community consultation exercises were done in 2002, 2005 and 2008 (including surveys, exhibitions and open days), with presentations made to local Community Councils, Housing Associations and other community organisations. The Trust also worked, through Space Unlimited, with groups of young people from the two local secondary schools to develop their ideas on how young people could better access the Halls.

The plans drawn up by JM Architects had to balance a complex series of requirements: meeting the wishes of the community and what it wanted to see the Halls used for, with a need for the building to be financially self-supporting once it was up and running. At the same time, they had to square working within a series of listed buildings, all with different floor levels and different sizes, with the need to provide large flexible, accessible spaces.



Big Lottery Fund Scotland's Chair, Alison Magee, and committee member Helen Forsyth toured the site and met two of the apprentices taken on as part of the project, shown holding a replica of one of the stained glass panels © Maryhill Burgh Halls Trust

As a result, the Burgh Halls is being developed for mixed usage – that is for community, third sector, public sector and business usage. The Trust aims to maximise the community usage of the building, supported by commercial activity to ensure its long-term viability. The Hall will be the centrepiece of the project, offering flexibility to be used for weddings and social gatherings, conferences, for classes (for example in music, theatre and dance) and rehearsals and for musical and theatrical productions. The Burgh Halls will also include a nursery offering childcare places in an area where demand is high, plus a commercial recording studio and linked youth and community music studio and rehearsal space, alongside 11 lettable business units.

A café will be open to the general public, with a dedicated interpretation space so artefacts and information of local interest can be displayed (working in conjunction with Glasgow Museums). The design incorporates a central garden courtyard area offering the opportunity for tenants and users of the Halls and café to take a break outdoors.

To provide this scheme required a complex mix of new build, selective demolition, retained facades and the retention and restoration of the main Hall building itself. Internally, there were very little of the original fixtures or fittings left – numerous alterations over the years had left the building stripped back to the bare stone. There are very few records of what the interior of the Hall looked like, so it was decided to create a modern interior, rather than trying to pastiche the original. The small awkward spaces of the police station

could not be practically adapted, so this building, apart from its street facade, was demolished, allowing for a new building to be created behind it, wrapping around the main Hall building itself, creating a generous double-height space in the café area, and allowing level access throughout the complex. The fire station and its associated tenement had been demolished some years before, leaving just the single storey of archways. All of the external stonework to Gairbraid Avenue and Maryhill Road has been repaired and restored.

The scheme retains a courtyard as the hub of the project. The principal circulation spaces direct the visitor to the core function of the main Hall, the large single volume of which is retained as a multi-function space. A new adjoining Garden Room allows for breakouts to the courtyard in good weather, and access to the café. The Hall itself is designed to allow for flexible staging and lighting, with new ancillary accommodation at either end. A new floor at attic level has created additional lettable floor space for offices, amongst the retained, ornately carved original roof trusses.

The Burgh Hall plans were developed in concert with Glasgow City Council, which has recently opened a brand new Glasgow Club centre, including a 25m swimming pool, a toddlers' pool, health and fitness suites and a dance/multi-purpose studio space, behind the retained facades of the original baths and washhouses next door.

The leisure centre and Halls complex were designed to complement each other, and will share a common entrance through a new courtyard created behind the arched

entranceways to the former fire station, now complemented by new feature gates commissioned from sculptor Andy Scott, showing firemen in period garb and equipment. A second set of gates for the exits from the halls on Maryhill Road has been designed by John Creed, and will be installed once the scaffolding comes down.

Funding to a total of £9.2 million was raised, from the Scottish Government's City Growth & Town Centres Regeneration, and Housing and Regeneration Directorate Funds, the Heritage Lottery Fund, the Big Lottery Growing Community Assets Fund, European Regional Development Funding, Glasgow City Council's Better Glasgow and Vacant and Derelict Land Funds, Historic Scotland and The Robertson Trust.

Building work on the Halls is now well underway, and due for completion in June 2011. When it re-opens, the centrepiece of the building will be a selection of the original stained glass panels, which, thanks to Glasgow Museums, will once again be on display in the main Hall. The Trust also plans to commission some modern stained glass 'Windows of Today' to complement and contrast with the historic glass.

For more information on the Maryhill Burgh Halls project, or to be kept up to date as to when the panels will be on display, please visit our website at www.maryhillburghhalls.org.uk or email us info@mbht.org.uk

GORDON BARR

Heritage Development Officer
Maryhill Burgh Halls Trust

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The author acknowledges the detailed research into the history and setting of the stained glass panels performed by Ian R Mitchell.

The stained glass panel images are copyright Glasgow Life, on behalf of Glasgow City Council. The original panels are part of Glasgow Museums' Collections.

Cockburn Association News

The Cockburn Association held its AGM in June. Three new members were elected to the Cockburn Council:

Jens Bergmark

A chartered architect, originally from Sweden, Jens trained at the University of Lund and at Edinburgh College of Art. He worked for many years with some of Edinburgh's best known architectural firms before setting up his own practice in 2008. Jens is a part-time tutor in Architecture at Edinburgh University and he has also served on the Councils of the Edinburgh Architectural Association (EAA) and of the Royal Incorporation of Architects in Scotland (RIAS). Jens is currently a member of the Cockburn Association Cases Committee.

John Fleming

John was born in Edinburgh in 1946, and largely educated there. A degree in Chemistry from the University of St Andrews led to a life in the international chemical industry, taking him ever further from Edinburgh, over the border to England, Belgium, The Netherlands, and eventually Houston, Texas. Living, working in and visiting so many other countries and their cities stimulated an interest in public transport, which led to his joining the Transport & Planning Committee in 2009.

Valerie Urquhart

A Scottish Chartered Accountant with over 15 years experience in the financial services sector working for a major investment bank both in the UK and overseas. Valerie has project and financial management skills relevant to the needs of the Association and welcomes the opportunity to apply these skills in the charitable sector. Valerie takes on the role of Treasurer.

Dr Miles Glendinning was re-elected for a further term on the Council

Miles is Director of the Scottish Centre for Conservation Studies and Reader in Architecture at the Edinburgh College of Art. Formerly Head of Architecture at the Royal Commission on the Ancient and Historical Monuments, he has authored or co-authored numerous books on contemporary and historic architecture,

including *Tower Block*, *Scottish Architecture*, *Clone City* and *The Last Icons*.

Our guest speaker was Robyn Marsack, Director at The Scottish Poetry Library. Her presentation was very well received and we were delighted with her reading of George Bruce's poem:

THE SONG OF HENRY COCKBURN

What could be more delightful within a town? The sea of Bellvue foliage gilded by the evening sun: the tumult of blackbird and thrush sending their morning notes into the blue of summer air – this was his Edinburgh. This way he would have it.

'On still nights I have stood, looked at the prospect from Queen Street gardens, and listened to the corncraik's ceaseless rural call. All Leith Walk was fully set with wood. No Scotch city so graced with trees. How can I forget the glory of the scene.' This is the way he would have it.

But that for money's sake blank city walls broke off his views. His war of words struck home. Still Edinburgh was Edinburgh, but that his continuum of protest must end. Lord Cockburn now, Senator of the College of Justice, Judge. In silence he must sit Through every city hurt.

But that his human heart prevailed would do so until his end. Ayr – his last circuit journey. After the trial he noted: 'One of the finest days of this unsurpassed Spring. The advancing sea insinuating its clear waters irresistibly, yet gently. There was no sound – a picture of repose.' Home – serenity in his ending.

No longer here to mark out right from wrong, The Cockburn bears the burden of his song.

GEORGE BRUCE

Today Tomorrow - the Collected Poems of George Bruce available from Renaissance Press www.renaissancepress.co.uk

MARION WILLIAMS

Edinburgh Doors Open Day 2010

This year Edinburgh will be celebrating 20 years of Doors Open Days. The event which has been organised by the Cockburn Association (Edinburgh's Civic Trust) since 1991, will take place on Saturday 25 and Sunday 26 September. This is the second consecutive year the event will run over two days, thanks to the support of our main sponsors Brown Shipley, Private Banking.

As always, the programme features a number of popular buildings of architectural and cultural significance, as well as a diverse mix of venues across the city including private homes, studios and some hidden gems that would not normally be open to the public. This year there will be 17 brand new venues.

2010 Programme Highlights

General Register House and New Register House: These two magnificent neo-classical buildings house the ScotlandsPeople Centre for Scottish family history. General Register House, begun by Robert Adam in 1774, is also the headquarters of the National Archives of Scotland. Next door is New Register House, designed by Robert Matheson, 1861, home to the General Register Office for Scotland and The Court of The Lord Lyon. Three amazing rotundas are still used for storing records. In Adam's dome, a rare statue of George III can be seen. Visitors can take a tour, attend a talk or search some of the unique historical resources on offer.

Observatory House: This iconic 18th century house, which sits atop Calton Hill, is one of the finest surviving buildings by the architect James Craig who famously won the competition to plan Edinburgh New Town in 1766. It was the first observatory on the hill and became a 'popular Observatory' housing a 'camera obscura' when the new scientific observatory was built, before becoming home to the assistant astronomer royal. After significant restoration, the building was open to the

public for the first time in 2008 during building works. Now with the restoration project fully complete James Craig's House will be opening its doors again this year.

The Merchants' Hall: The Merchants' Hall is one of Edinburgh's more discreet treasures where the best of art and architecture combine to create a building of grace and distinction. The building is the headquarters of one of Edinburgh's oldest and most prestigious business organisations, The Company of Merchants of the City of Edinburgh.

The Glasite Meeting House: Designed by Alexander Black and built in 1835-36, the interior remains almost unchanged. Visitors can enjoy the meeting room, which is lit from above by an octagonal cupola, containing blind-arched walls and a pulpit designed by David Bryce. Visual displays, lectures and musical recitals will be taking place on the day.

Girlguiding Scotland: 16 Coates Crescent is the home of Girlguiding Scotland. This is a unique opportunity for visitors to see behind the scenes as

Girlguiding UK celebrates its centenary year. Originally built around 1813 by Edinburgh builder William Elliot, the building retains many of the fine features of a Georgian family home.

Royal Bank of Scotland Headquarters: Designed by Michael Laird and RHWL Architects, the 44 hectare campus at Gogarburn provides a high quality working environment for over 3,500 employees. Completed in 2005, the development sits within a natural landscape on the outskirts of Edinburgh. This impressive building will welcome Doors Open Day visitors for the first time in 2010.

MAGGIE SPALDING



RBS Headquarters Gogarburn.

About Edinburgh Doors Open Day:

Edinburgh Doors Open Day is organised by the Cockburn Association (The Edinburgh Civic Trust) in partnership with Brown Shipley Private Banking.

Edinburgh Doors Open Day was first organised by the Cockburn Association in 1991 and has grown to become one of the most popular free days out in the capital – attracting approximately 100,000 visitors to over 75 buildings throughout the city.

Doors Open Day provides the public with the unique opportunity to explore some of Edinburgh's most architecturally, culturally and socially significant buildings, both old and new and all for free.

All venues feature a wide range of free activities, including guided tours, exhibitions, musical recitals and talks.

Free brochures will be available from the beginning of September in all city libraries and from the Tourist Information Board.

More information on this year's event will be available on The Cockburn Association website by logging on to www.cockburnassociation.org.uk

The Scottish Churches Architectural Heritage Trust

The HEACS (Historic Environment Advisory Council for Scotland) report published in September 2009 recorded that 3,500 ecclesiastical buildings are listed and comprise 15% of category A-listed buildings.

These are the sorts of facts which lie behind the need for a charity like SCAHT – the Scottish Churches Architectural Heritage Trust. Without any doubt ecclesiastical buildings often define the culture of a country. They range from iconic to humble, but all have the same DNA. These buildings help a country and the cultures within it to be understood, preserve a history and direct a future. In short they are a building block of our nation. Increasingly, in a time when support for the maintenance of such building is stretched thin, it is the rural sector which suffers most. Large city and town buildings benefit from a weight-of-numbers support, an often more vocal support base and are seen as too integral within a townscape to be lost. Whilst SCAHT supports the iconic it does have a great sensitivity for those ecclesiastical buildings in need of help in more rural areas where the support SCAHT can offer might

be crucial to a project rather than just a small contribution. Town centre churches are not immune though and increasingly, as we see church authorities reduce staff, and repair money getting tighter we may well see our town centre landscapes change.

One of the concerns we have at SCAHT is the level of preliminary work undertaken prior to an application for support. A great deal of valuable time is lost in well-meaning groups making assumptions regarding the nature of a problem. In some cases SCAHT feels that spending its support money on ensuring the initial application identifies the problem and directs toward an appropriate remedy would be of greater benefit. Too often, perhaps, it might be the case that a larger amount of support fails to address the underlying problems and no one gets that value-for-money feeling.

One of SCAHT's safeguards, in common with many such supporting bodies, is that it pays grant monies after receiving an Architect's Certificate. This, in most cases, ensures that the work undertaken is of an acceptable standard. What I think is some-

times missing is that very first step, to ensure that the work suggested deals with the perceived problem. Making sure your advice is correct, and comes from a qualified, professional source is an essential first step, and will almost certainly reduce the overall project spend by the end.

In some cases, of course, employing good asset management might remove the need for remedial action, but where small communities are concerned, it's not easy to fund routine asset management – hence the divide grows within our built environment. For some reason church authorities have never grasped – probably on cost I expect – a common concept used by those in shared accommodation or owners of other large property portfolios, that routine, planned maintenance makes sense. We all have stories and mine is of a church near Castle Douglas that was seeking £250,000 to repair dry rot identified by a dry rot company. Luckily, a visitor with a background in similar problems attended a service whilst on holiday and got talking about the church – the eventual repair bill was £15,000! As a sector we need to help those responsible for our

churches. The problem of course is getting across the concept of 'paying to save money'!

Unless we are to see more churches turned into homes, or pubs or clubs, then there needs to be some agreed joined-up thinking amongst those who have responsibility for these buildings. A HEACS recommendation is to better train ministers and priests, as well as lay people. All very commendable, but doubtless taking religious leaders away from their core duties. Equally if support is

dependant on the certification from a professional rather than a trained lay person, then it's not easy to see where these trained lay people might fit. Establishing a routine maintenance plan often requires common sense – reinforce this with professional support. Equally we need to look at how the dozen or so groups within Scotland, all concerned with various aspects of our church life, might pull together more to ensure an economy of scale and purpose that would see advantages to the client.

We have a tremendous opportunity to look at how reduced funding can make us look at the problems differently, how the sector can work more closely, perhaps even in tandem and possibly UK wide, to address the issues and ensure our churches are fit for purpose and continue to provide the essential cultural link to our heritage.

STUART BEATTIE
Director, SCAHT

Investing in the Past to Impact on the Future

'Investing In The Past' – International heritage conference, Glasgow
18-20 November 2010 – www.investinginthepast.co.uk

Valuing our Heritage

Over the past two decades, Glasgow has famously transformed itself into one of the most dynamic and vibrant cities in Europe. A recent Visit Britain survey saw Glasgow in the top five visitor destinations in the UK, with many visitors saying they come to Glasgow to find out more about the stories behind its history. Statistics show heritage in Scotland as a whole as being worth in excess of £2.3 billion, with Glasgow strongly contributing to this total. Glasgow has been able to achieve this success in no small part by recognising and investing in one of its most unique assets: its built heritage.

The story of course does not end there. There is still much to achieve, in Glasgow as elsewhere. In a period of budgetary cuts, with the public and third sectors facing a future economic landscape that looks very different from that of the past decade, sourcing investment has become the single biggest challenge for the built heritage industry today.

Promoting collaboration and creativity

In November 2010, a three-day conference 'Investing in the Past' will take place in Glasgow, to look at issues and challenges of creatively sourcing and managing funding for heritage projects and delivering successful results. Organised as a collaboration between three built heritage organisations, the Association of Preservation Trusts,

Glasgow City Heritage Trust and the Institute of Historic Building Conservation, the event includes speakers who have been involved with managing major built heritage projects both in the UK and internationally.

Rather than showcasing how other areas, projects and individuals work, the conference aims to provide delegates with practical and usable information on diverse funding opportunities to explore. Torsten Haak from Glasgow City Heritage Trust says 'this event is very much geared up for our diverse international speakers to inform, explain and teach. Our speakers, workshop leaders and participants will be discussing and sharing practical and usable knowledge and experiences that we all may be able to learn from'.

'If it's used, it's loved'

Keynote speaker for the first day of the conference is Lloyd Grossman, chair of Heritage Alliance, heritage enthusiast and well-known television personality. Grossman argues 'we need to find a way in which we can be sure that the bulk of our historic environment is used, because if it's used, it's loved and if it's loved people feel ownership, and then the funding and the sustainability flow from that'. Along with Grossman's keynote presentation, 'Investing In The Past' will include plenary sessions, workshops, site visits and tours of some award-winning heritage projects in Glasgow. Bailie Hanzala Malik, Chairman of GCHT, is enthusiastic: 'We are looking for-



The 'Investing In The Past' conference will be held at Glasgow's Old Fruitmarket in the Merchant City. The building is an outstanding example of how a category A-listed historic building which has outgrown its original use has reinvented itself as a 21st century enterprise, harnessing its heritage and the story it has to tell about the past. © Glasgow's Concert Halls.

ward to introducing examples of award-winning heritage regeneration projects here in Glasgow to an international audience' he comments, 'and we also welcome this opportunity to bring together key international experts to explore solutions from across the world. Sourcing sustainable funding for regeneration projects is a vitally important topic for us all right now'.

For further information about the 'Investing In The Past' conference programme and speakers, and for bookings, visit the event website at www.investinginthepast.co.uk.

For enquiries please contact Helen Kendrick, Projects Officer, Glasgow City Heritage Trust.

Celebrating a half-century of conservation

National Trust for Scotland's Little Houses Improvement Scheme is 50 years old

'I have visitors to the house all the time who can't get over what NTS has achieved here.'

Joe Wishart – Tenant, Old Logie Schoolhouse, Angus

'This is about providing opportunities for contemporary Scots to spend their lives in small homes which are saved for all of Scotland to enjoy.' NTS

In 1960 there was no Forth Road Bridge and the England football team was still to lift the World Cup. It was the year in which the National Trust for Scotland launched a scheme to save and restore little houses around Scotland's villages and burghs which faced blight or destruction.

Since inception the Little Houses Improvement Scheme has worked through a revolving fund model. When a house of agreed historic merit needs to be rescued NTS seeks to buy it from funds originally created from legacies or donations. The Trust commissions sensitive repairs and the property is generally sold on the open market with proceeds going back to the fund to help finance future projects.

The outcome is that many buildings in the Scottish vernacular and often entire streetscapes in the country's most famous burghs have been saved while behind attractive doors and a small wall-mounted NTS plaque live ordinary folk whose domestic life was transformed thanks to the Trust's vision.

Award-winning rescue provides new home

A recent award-winning conservation under the Little Houses Improvement Scheme has been the early 19th century earth-built schoolhouse at Logie near Montrose.

Its very first tenant is Joe Wishart who was born and brought up in the area and went to Sunday school in what is now his home. Said Mr Wishart (58) 'The schoolhouse was a big part of life on the Logie estate in those days and indeed up until 1990. But then it fell into complete disrepair and only a neighbour alerting the Trust helped to save it. Since moving in last year I have had peo-



The Old Schoolhouse, Logie © NTS



The Study, Culross © NTS



The Gyles, Pittenweem © NTS



Old Auchentroig, Stirlingshire © NTS

ple here every day who can't get over what NTS has achieved with the restoration'.

Although his home is not an official National Trust for Scotland property Mr Wishart welcomes visitors.

Little houses of huge historic significance

NTS committed itself to townscape preservation even before the establishment of the LHIS, aware that in the days before statutory protection smaller traditional 'little houses' were hugely significant to the historic landscape. The Trust also saw that housing legislation passed in the years leading up to World War Two was allowing local authorities to carry out major alterations to the fabric of Scottish towns.

People still alive today in places such as Culross in Fife and Dunkeld in Perthshire have cause to be grateful that the Trust acquired a significant number of properties in each burgh which were repaired and offered to the local community at affordable rents.

Fife sees early recognition of NTS success

The villages and burghs of Fife were very much the focus of the Little Houses Improvement Scheme in its early years. NTS took advantage of improvement and repair grants which were newly available as well as the resources of restoring purchasers to fund repair works. Then, championed by the Trust's director James Stormonth Darling and its chairman the Earl of Wemyss, the creation of the dedicated revolving fund allowed the scheme to flourish by providing working capital for projects which were sold upon completion. By the end of its first decade the LHIS had restored over 30 properties.

The 1970s were extremely productive in project numbers and accolades received. In 1975, European Architectural Heritage Year, LHS won a string of awards with individual projects recognised in Pittenweem, St Monans and Anstruther.

By the end of the 1970s NTS had restored 140 dwellings and built up the revolving fund to £140,000. The following decade was a period of expansion beyond Fife as the Trust took on architectural practices with established conservation credentials helping LHS become a national force with projects completed in Glasgow and the west of Scotland, the Borders, Dumfries & Galloway and Moray.

‘A place for everyone’says Trust

Commenting on the 50th anniversary of the Little Houses Improvement Scheme, NTS Head of Conservation, Terry Levinthal said ‘This has always been about NTS giving contemporary Scots the chance to spend their lives in small homes which have been saved for everyone to enjoy. Most of all it is about the ordinary man and woman being able to live in small yet significant homes. The scheme makes it crystal clear that the National Trust for Scotland is not known solely for the care of large houses but is committed to conserving places across the spectrum for everyone to enjoy’.



‘Model of good practice’say professional bodies

As 50 years of the Little Houses Improvement Scheme is celebrated this summer, the achievements of NTS in this particular area of conservation are held up by professional bodies around the UK as a model of good practice.

RIAS/RICS

Said Terry Levinthal of NTS ‘Looking back 50 years it’s amazing to think no-one had heard of The Beatles or Mrs Thatcher, yet here was the National Trust for Scotland already setting out on the road to conserving so many



historic small houses. If you consider the ugly blight which is still an unwelcome feature of many towns and contrast it with a successful Little Houses Improvement Scheme area, you will see what NTS has done and can continue doing to save historic properties as long as the necessary funds can be raised’.

The work goes on

In a project in progress at Peterhead, the Trust is remaining faithful to the aim of LHS founders that whole communities should benefit. NTS is overseeing the restoration, due for completion by the end of 2010, of neglected Georgian terraces in the historic core of the town. The Trust’s partners in the Peterhead project are the social housing provider Tenants First Housing Cooperative who will acquire the buildings and provide housing for people with physical and learning disabilities.

AUDREY DAKIN

Caldwell Tower by Uplawmoor

Earlier this year, Caldwell Tower in East Renfrewshire was featured in a television series about the restoration of a number of small historic buildings. The particular programme repeated the owner’s belief that his tower was built in the 15th century and was the last standing portion of a large medieval castle which stood by Uplawmoor on the hillside above Loch Libo. Artistic licence and a considerable amount of imagination were used to produce an image of a Renfrewshire Camelot.

A different picture has emerged from research undertaken over the past two years by an East Renfrewshire historic designed landscape group supported by the



Timothy Pont’s map of Renfrewshire © National Library of Scotland

Garden History Society in Scotland. The group has been studying and surveying a number of sites in the area including the designed landscapes associated with Caldwell House.

The present Caldwell House was built in 1773 for William Mure, Baron of the Exchequer of Scotland, to the designs of Robert and James Adam. The house was originally planned as a rather plain classical box but the detailing was changed by the addition of a machicolated cornice with small bartizan towers, and the house as built is one of the last of the Adam castellated mansions. However, whilst the site was new, this was not the first property at Caldwell.

Timothy Pont’s 1580 map of Renfrewshire shows a substantial tower house at Caldwell. It appears to be located above the southern end of Loch Libo, which would place it some distance from the site of the



Armstrong 1775 map of Renfrewshire © National Library of Scotland Ainslie 1775 map with Pigeon House marked © National Library of Scotland

present house. The nature of Pont's map is such that buildings are represented rather than accurately sketched and we cannot be sure what the building actually looked like. The indications are that it was a tower and may have had a barmkin wall or enclosure, but it was certainly not a large or important multi-towered castle. Little seems to be known about the occupation of this tower at Caldwell. The main branch of the Mure family lived at Glanderston a few miles from Caldwell and whilst the Blaeu map of 1654 identifies a number of properties in the area it does not show any inhabited site for Caldwell. It may be that the old tower had been abandoned by this date.

In 1666 William Mure was attainted for his support of the covenanters' cause and went into exile in Holland where he died in 1670. The Caldwell estates were restored to the family in 1690 following the accession of William of Orange to the English throne, and eventually passed in 1722 to the nephew of William Mure of Glanderston, another William who became Baron Mure in the same year.

It has been suggested that a new house commenced building in the early part of the 18th century on the recently restored family property. It is not clear when this house was completed as General Roy's map of 1746 shows a tree lined avenue, an elaborate garden of intersecting alleys, and a walled enclosure, but no house. However, Jean Hunter Blair (the sister-in-law of Colonel William Mure, the heir to Baron Mure) writing from Caldwell in 1799 reports that 'Mr Mure is at present in the

very agony of making a new garden on the Brandy Hill behind the stables and offices. He has converted the old house into stables and means next year to take away the offices entirely which will be an immense improvement to the place for at present they are not a beautiful ornament.'

Survey work by the volunteers has identified the living remnants of an avenue of old limes and the location of tree root hollows in patterns corresponding with the Roy gar-

den. In addition there still exist the footings of the large enclosure and a levelled platform suitable for a house close to a stone water pump of classical design. The presence of fragments of plaster, pottery and slate in disturbances on this latter site suggest that the older dwelling was indeed on the top of the rising land in front of the Adam house. Unlike the current house, the demolished property and the 'new' garden looked out across the intervening valley to the site of Pont's tower house.

Caldwell Tower © John West



The Armstrong map of 1775 suggests the fate of the tower house as it identifies a 'ruin' on the hillside above Loch Libo corresponding approximately with the location of that provided by Pont. Fifteen years later, after the completion of the Adam house, Ainsley's map of the area shows a castellated tower, described as a 'Pigeon House', on the site of the ruin.

The tower is still visible from the hill on which the pre-Adam house was built, and without the trees which have grown up over the intervening years, this ornamental 'pigeon house' would have been the principal eye catcher in the landscape as seen from this viewpoint. In fact, the group's survey work has revealed the presence within the new garden layout of a belvedere or bastion which looks directly to Caldwell tower. Further documentary research will be needed to establish exactly when the site of the ruin acquired its castellated pigeon house, but it seems likely that it was contemporary with, or shortly after, the construction of the castellated Adam mansion house.

It seems probable that the Caldwell tower that we see today was constructed as a decorative feature in the landscape surrounding Caldwell House. Its construction on the site of the earlier tower, and possible incorporation of remnants or materials from the original building, would no doubt also have provided a link or memorial to the Mure family

past and a reminder of how the family's fortunes had improved.

There is no evidence for the conjectured 'Camelot', but the story of the tower is no less romantic in its own way. It is sad that this small element in the landscape has fared better than the mansion itself, as Caldwell

House now lies roofless, waiting for another map to describe it as a ruin.

JOHNWEST

Chairman

Garden History Society in Scotland

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Belmont – the rescue of an historic house



© Belmont House Trust

In the mysterious north isles of Shetland an 18th century architectural treasure has been rediscovered and is coming back to life. Belmont House, situated in the island of Unst, has been under repair for the past 12 years, and is one of Scotland's major restoration projects. Built in 1775, it was nearly beyond the point of no return when in 1996 a small group of local people formed a building preservation trust with charitable status, bought it for £5, and began the huge task of saving it. The project is nearing completion: by 2011 we expect Belmont to be available for community events and holiday lets, marketed through the National Trust for Scotland.

To understand why Belmont matters it is only necessary to look at it. Set in a stunning wild landscape, the house, A-listed, is a perfect example of unspoiled Georgian architecture. Curved walls connect it to two pavilions and around it are formally laid out gardens with a farm square to the rear, all featured in the Inventory of historic gardens in Scotland.

Belmont was in a desperate state when acquired; we were advised on an early tour of inspection not to stand together in the middle of the drawing room floor! Water ingress along the south front had rotted panelling, floors and roof beams where they abutted the stone walls; birds nested freely, and ponies nosed into the rear hallway through the collapsing porch door. The roof was beginning to slide and a crack on the south wall threatened the house's stability. Looking back, it is no wonder that the Belmont Trust was regarded as idiotically optimistic in its desire to save the house. And yet, beneath the dirt and dereliction, the original features of the house remained untouched—a beautiful Adam fireplace, fine detailing at cornice and ceiling, the subtle curve of staircase plastering. The rooms were not big, but well-proportioned on an attractive domestic scale. The house was unaltered and unmodernised, and its history well documented and accessible.

Funding the restoration has been quite a task. We were turned down three times by

HLF, whose interest in heritage evidently did not extend to further out locations (the phrase 'the Edinburgh mafia' has since been whispered in our ears). Other organisations did not share their assessment. We remain very conscious of, and grateful for, the support of other charities over a period of years. Historic Scotland has been the principal funder, and insisted on a period restoration carried out to the highest standard. From a competitive tender the Trust appointed Nicholas Groves Raines Architects; Nick's commitment to the project and his expertise gave confidence not only to us but to Historic Scotland.

It is a matter of considerable pride that our main contractor, Shetland Amenity Trust, used its north isles workforce on this project. From the small island of Unst emerged craftsmen producing work of the highest calibre, to the entire satisfaction of Historic Scotland, our architect, and the sundry experts who have minutely scrutinised the ongoing repairs, renovations and restorations at Belmont.



Work on the house, in fact, brought out the best of robust Shetland enterprise. All the slates were taken off the roof and rehung, and second hand Easdale slates sourced to match – Easdale slates were frequently used in Shetland as they could readily be shipped direct from quarry to site. They would have been landed on the beach below the house.

The roof beams were spliced, rotten wood replaced with new pitch pine – beautiful workmanship now invisible above later works. The house was tied together with wooden stays and then jacked up from the basement about three inches so that the roof beams clicked back into their slots in the stonework of the chimneys. The replacement internal walls on the south front were finished with lath and plaster, new wooden panelling constructed to match existing, and wool insulation added where feasible (not behind the panelling as it would have put the panelling match out of true).

The original windows were taken out, cleaned, mended and replaced; where new ones were necessary, handblown glass closely matched to the original was used. The wooden banister rail was repaired with fine mahogany beading steamed into shape, and it and the balusters – all sourced, as the Belmont archive tells us, from Messrs James Hamilton in Leith in May 1775 – French polished, one of the expensive specialist works at the end of the contract.

As the house had never had plumbing or electrics, finding routes for these took ingenuity, as did the fire suppressant system insisted on by Historic Scotland and costing us £50,000, non-grant aidable.

Externally the modern (circa 1900) cement harl was picked off to disclose the original lime mortar, consisting largely of oyster shells, some nearly whole, which remain

embedded in the walls. New lime mortar has been applied and the house is a warm off-white colour.

Echoes from the past have emerged during the works. We found that spagnum moss had been used under the floors for sound proofing. Our skilled staff identified the work of two joiners – one better than the other, he was kept out of the drawing room – and two plasterers when the house was built. Their own work had to take account of the slightly different techniques of these first workers in the house. One commented to us how he felt he knew his predecessor.

Twelve years and £1 million plus later, Belmont is full of life. The interior remains in its original form. The rooms retain their original function, except for what was an office on the ground floor which is being turned into a cloakroom cum shower room, and bathrooms on the top floor, where the lovely curve on the landing step has been replicated in the new red bathroom, with its raised bath tucked under the eaves. Elsewhere the modern resident moves and uses space as Thomas Mouat and his family did when they moved in, in 1776.

From the hall, a curving staircase leads to the first floor, flooded with light from the venetian windows which give onto a tiny writing room with glazed door. It is the perfect place to write, read, or, more likely, dream, gazing out at the view of sea and islands beneath the immense Unst sky. The adjoining drawing room has windows on three sides and exquisitely moulded plasterwork. When the walls were cleaned down recently we were somewhat bemused to find the shadowy shapes of an elaborately moulded mirror and several pictures, one hung squint, showing where they had been hung for probably at least 100 years. The paint behind, a blue-green

colour, was copied for the rest of the room.

The Belmont trustees had a happy time choosing paint colours; we wanted a restricted palette to unify the house and found Farrow and Ball colours to enhance the beauty of the rooms. We have used soft yellow up the stairwell, and everywhere a warm creamy white on windows and paintwork except where the original grey-blues were retained. Comment has been favourable – very peaceful, said our devoted master of works – and as no comment at all came from the architects we assume that implies at least not disapproval! We had to use distemper in all the rooms where the new plasterwork was curing. Modern distemper has proved far better and more liveable with than the lethally easy-to-flake stuff that some of us knew in another A-listed Shetland house (and took three weeks of scraping before anything else could go on the walls).

We are about to start the refurnishing of the house, and gratefully acknowledge the practical support of the National Trust for Scotland, who are loaning us some suitable and lovely furniture. It remains of course to acquire more prosaic items – tattie peelers, beds and so on. The life of a small trust is rarely dull, and calls for commitment and energy. We do however believe that the Belmont restoration, which won the Georgian Group award in 2007 for best country house restoration in Britain, continues to be worthy of national notice.

For more information about the Belmont restoration project, please see www.belmontunst.org.uk

WENDY SCOTT
Trustee
The Belmont Trust

My Favourite Building



Eden Valley Linen Works © Crown Copyright



Rosehall House © Crown Copyright

To be asked 'what is my favourite building' is a wonderful question and one which I have thought about many times. But how can I choose? Do I really have one, single favourite building? I love buildings for so many reasons. There are buildings which make me smile, buildings which intrigue me, buildings which are breathtaking and buildings which tell me a story. It is the variety which is so special and so I cannot just write about one building, but I can tell you about some of the buildings which fascinate me.

I have, of course, never forgotten the first building I looked at which became listed. I joined Historic Scotland's Inspectorate over eight years ago and I started assessing buildings for listing about one year after I joined. When I was asked to look at the Former Eden Valley Linen Works in Freuchie, Fife it was at least a building with which I was very familiar. I grew up nearby and as a child I knew it as the 'mushroom factory', its use as a linen factory having long since ceased. Built around 1864, probably by the Dundee-based firm Robertson & Orchar, it is an important example of the once-prominent linen industry in Fife. It met the criteria for listing at category B and it was listed in 2003. Although it was my 'first listing', it also makes me smile when I see it now because the principal building on the site has now been sensitively converted to flats. It is a good illustration of what listing achieves – a check in the planning process to prevent unthinking change. A significant piece of Fife's industrial, social and architectural heritage now has a new lease of life and a sustainable future.

If I had not chosen a career in architectural history I would have loved to have studied fashion history. When a request to review the listing of the category B-listed Rosehall House near Lairg in the Highlands came to the listing team, I knew that it was the case for me. It is not often that I get to combine fashion history with architectural history and this was a very rare opportunity! Dated 1822, Rosehall House is an appealing seven bay classical mansion of obvious interest in listing terms, but it certainly does not immediately suggest that it has connections with the fashion icon Coco Chanel. Rosehall was acquired by the 2nd Duke of Westminster in the late 1920s and,

although he only owned it for a very short time, it happened to be in his possession when his mistress was Coco Chanel. The interior was not to Chanel's liking and she redecorated it in her celebrated chic style. For the most part she chose a strikingly simple palette of shades of beige with plain painted timber chimneypieces. It is the only known house in Scotland with an interior by Chanel and its survival is remarkable.

I assessed many buildings in the East End of Glasgow when I began listing and it remains one of my favourite parts of the city. I also have a particular interest in cinema architecture as a result of the thematic study which I managed in 2007-08 and the resulting publication which I wrote on the subject. The Bellgrove Hotel in the Gallowgate manages to combine a fascinating insight into the social history of the city along with my interest in cinema architecture. It was constructed in 1935-7 by the celebrated practice of McNair & Elder who built up a reputation as one of the foremost exponents of cinema architecture. Here they used their talents to produce a streamlined and striking example of Thirties Moderne architecture which was purpose-built as a working men's hostel to provide modest accommodation for the many workers still required in this heavily industrialised area. It survives remarkably intact and when assessing it for listing I was struck not only by the remarkable façade but also by the multitude of exceptionally tiny single rooms which were designed for the residents. There was room only for a small single bed, wash hand basin and radiator.



Bellgrove Hotel © Derick Carss

Now, if you were to ask me in a year's time what my favourite building is, it is very likely that I may come up with a different list. One of the best things about my job as Head of Listing is that there is always something new to see, something remarkable which will capture my attention. I have an enviable overview of the whole country and I never fail to be amazed by what we see. As time moves on, and more buildings become eligible for listing, there is a wealth of post-war buildings to investigate for designation. So my favourite building may still be out there, and perhaps it has even yet to be constructed?

ELIZABETH MCCRONE

How the West was 'One'

There is no single development that I know of that has such a profound impact on the quality of life of people and the shaping of places (and is surrounded by more controversy) as the establishment of a new transportation development.

One only needs to read the local and national media any day of the week to see how much passion and emotion is generated by the announcement and development of new roads and transportation systems such as the Aberdeen Western Peripheral Route and the Edinburgh Tram system – or even the lack of development such as the Glasgow Airport rail link.

The way we have connected (or disconnected) people and places through the development of our physical transportation systems (by land, air and sea) has left us with a physical heritage and legacy which has helped shape our built and wider environments.

Those in favour of new transportation proposals want a faster, cheaper and more convenient method of moving from A to B and will point to the economic prosperity this will bring.

Those against are invariably concerned about the impact on quality of life and the wider environmental impacts of increased (and faster) vehicle movement, increasing the level of CO₂ emissions, impacting on climatic change (in my heyday it was just pollution) or in terms of the immediate impact on our ecosystem and the way of life in our rural or urban places.

Looking to the past, perhaps of less controversy was the establishment of the great Victorian transportation legacy – the railway – or was it?

Take an example from my own backyard in Aberdeenshire, the establishment, in the 19th century, of the (Royal) Deeside Railway, which until 1966 connected the City of Aberdeen to Ballater (now in the eastern area of the Cairngorms National Park).

Ballater is one of my favourite places in the world and is the birthplace of Patrick Geddes (the acclaimed father of town planning).

It has a medieval pattern development influenced by the ancient tracks over the Grampian Mounth. Ballater developed slowly at first and, when Queen Victoria came to



the throne in 1837, Ballater was still a little village, 'far from the madding crowd'.

But after she and Prince Albert had bought nearby Balmoral Castle all that changed and Ballater expanded rapidly.

In 1840 Ballater had 271 residents. By 1871 the number had risen to 694, with 154 inhabited houses. When Queen Victoria died in 1901 it was a prosperous centre with a population of 1256, attracting visitors from all over Britain and even further afield. So what single development had such a profound impact on Ballater – was it the royal effect? No; it was the completion of the railway line to Ballater in 1866.

Although in use for only about 100 years it changed the area dramatically. It created publicity through its use by royalty (including, at one time, the Tsar of Russia) and important visitors travelling to and from Balmoral. It created a cheap form of transport for people holidaying in Deeside and it acted as a commuter railway for people working in Aberdeen.

It is well known that the Deeside railway was originally planned to reach beyond Ballater to Braemar, but was never completed as planned since Queen Victoria had objected to the plans for fear of disturbing the tranquillity of her estate in Balmoral. 'One' had only to raise an eyebrow and the progress of the railway into the wild west was halted at Ballater - such was the influence of the Crown!

What is less well known was that, earlier, the original route of the Deeside railway was diverted in 1853 north of Kincardine O'Neil

by the River Dee through to Torphins and Lumphanan. The obvious route was abandoned because the major landowner in the area of Kincardine O'Neil had refused to sell his land to the railway company.

How our Victorian railway companies must have envied their colonial cousins!

Conversely, in the USA, the railway companies faced relatively no such opposition in progressing the establishment of a railway transportation system which linked the east and western coasts, as they were able to invoke the power of eminent domain bestowed on them by the Government to seize a citizen's rights in property with due monetary compensation.

It would be several years before Compulsory Purchase Orders paved the way for local authorities in Scotland to carry out redevelopment of land, or use Compulsory Purchase Orders to buy land and lease it to private developers.

Perhaps the landowner who halted the tracks of the railway at Kincardine O'Neil had the wellbeing of his people and environment at heart, but on the other hand it may have been he just didn't get the right price for his land. He did however cause considerable difficulties for future rail users as the diverted route north to the summit cutting became a notorious bottleneck on the line, frequently becoming blocked by snow in winter. Consequently, Deeside acquired its own 'Devil's Gulch'!

But whatever the real reason, today, while many Deeside settlements have benefitted from the train links to Aberdeen's prosper-

ity and created many new homes and places, Kincardine O’Neil remains a remarkable exception in having very few buildings less than 100 years old.

As time moved on, so did the convenience and frequency of other types of transportation bolstered by the development of the improved road system – buses and personal usage of the motor car became more reliable and convenient than the train.

And so by the 1960s the railway transport system was considered by the Government of the day as a relic of the Victorian era. So when Lord Beeching was appointed as Chairman of British Railways he set out to run it as a profit making business – not a public service – and the fate of rural and suburban railways such as the Deeside railway was set.

Despite successive Governments’ promises to halt the train line closures the appointed Governments of the day ‘backtracked’ on their election pledges and closures in fact continued at a faster rate than under previous administrations until the end of the 1960s and into the early 1970s.

The irony was that Beeching’s closures never achieved their desired savings, as the ‘rural commuter lines’, such as the Deeside line, were essential feeders to the major commuter lines...and the rest is history as they say.

More than 40 years on from Beeching’s 1963 report, *The Reshaping of British Railways*, we hear a similar rhetoric from contemporary politicians and Government civil servants about the increasing cost of public services which we can no longer afford and the cuts and efficiencies that have to be made.

The impact of the Beeching cuts on our places and people has never been really calculated or evaluated – but certainly we just need to look at how this legacy has transformed our places and our streetscapes and the wider consequences for climate change. So it is clear that if cuts are to be made we need to see the bigger picture and the consequences of what on the face of it may seem inconsequential now – we need to learn from the past and provide visionary leadership for the future to ensure that our built environment heritage is protected and improved through sustainable development. If we are to avoid the mistakes of the past we must bring coherence, ambition, aspiration and drive to the entire built environment sector to do better, to circumvent vested interests, to rise above supposed

rivalries and competitive mistrust, and actively to develop and share learning and good practice.

I joined the Built Environment Forum Scotland (BEFS) because I believe we can learn from the past and make a difference. BEFS is the only membership forum operating in Scotland that brings together voluntary and professional bodies in the built environment sector.

Through collaborative action, we influence and promote relevant issues on Scotland’s heritage, and place-making to policy-makers and decision-makers. Now has never been a more appropriate time for such an organisation as BEFS to step forward to inform, mediate and advocate on strategic issues affecting both the historic and contemporary elements within the Scottish built environment.

Adopting an integrated approach, our aim at BEFS is to secure better places in Scotland by developing the right conditions for achieving places that are of good quality, that are valued, that work for people and that are distinctly Scottish.

There is no doubt that any change brings with it benefits and threats, with the current economic environment bringing its own challenges – however, I do not believe it should be ‘Hobson’s choice’. How we manage these conflicting aims (of protecting Victorian royal interest or swingeing efficiency cuts to the rail system) should aim to achieve a sustainable future for us all and the right heritage and legacy for future generations.

We can only hope that the ongoing modernisation of the planning system and the introduction of the new Historic Environment Bill will be enlightened and visionary enough to help protect our places and contribute to better places through more sustainable development. It will not be for the want of trying.

However, if you wait long enough nature will take over. Today, almost 50 years after the implementation of Beeching’s Axe, the train station at Ballater is a visitor centre and Victorian tea room; an iconic reminder of the heyday of the ‘Royal railway’...and steadily but surely a short stretch of the Deeside railway at Crathes Castle is moving slowly west, being re-opened by railway enthusiasts.

So my message to our latter day Mr Beechings is...‘There is profit in nostalgia’...

CRAIG STIRRAT

Director, BEFS

national activities

AHSS National Spring Study Tour 2011

The Three Firths
Tour: Beaulieu,
Cromarty &
Dornoch
Friday 6 May to
Monday 9 May

Following on from 2010’s most successful tour of Lochaber, Skye and Lochalsh, which began and ended at Fort William, the ‘tour team’ have crossed to the Highlands’ east coast. We are in the early stages of planning a tour of highlights of the many architectural delights of the Three Firths area, looking at Nairn, Easter Ross, the Black Isle, the Beaulieu Firth hinterland, and up to Dornoch. We are intending that the tour will begin and end at Inverness and that other arrangements and prices will be similar to those of the last tour. Please submit notes of interest to the National Office now, with the usual ballot for places in January if the tour proves to be over-subscribed. For further details see the 2011 ‘Three Firths Tour’ flier.

Erratum

Spring 2010 edition

The memorial for Eleanor Robertson, page 3 said that she died on 12 December last year, which was incorrect. She died on 4 November 2009.

Educational Technical Models of Neoclassical Edinburgh Stonework

Architecture students from the University of Edinburgh have been studying the construction and detailing of ashlar neoclassical architectural elements in Edinburgh, as part of a supervised research project for their architectural placement, in collaboration with the City of Edinburgh Council and Historic Scotland. The students first studied an entire façade (Leith Citadel Station), and

then a chimney stack and a stone window surround, representing the typical features of this ashlar masonry. Scale models were produced that showcase good conservation practice to non-specialist masons, home owners and architects. The relationship between academy and professional practice provided an opportunity for the students to develop knowledge of the fabric of historic

architecture and is expected to further inform teaching and research projects in the construction and performance of historic buildings.

DIMITRISTHEODOSSOPOULOS

Lecturer in Architectural Technology
University of Edinburgh

ChimneystackModel

This project started with site visits exploring specific architectural elements that were highlighted for study by Edinburgh Council due to the associated correct construction practices that are required to repair and retain the character of the building, and more importantly, Edinburgh's architectural identity. Eventually, these building studies revealed the importance of the chimneystack within Edinburgh's built environment, and were essential in understanding the numerous technical problems and the character of neo-classical buildings. The iconography of the chimney that is integral to the city's skyline led to exploration of this particular masonry element in model form.

Investigation into modelling techniques revealed the full potential of the model. Our architectural background was integral to the aesthetic qualities of the model, providing a further aspect to the masonry nature of the project. The character of the stone was created through the use of the laser cutter, texturing the surface of the wood and replicating the tectonic qualities of stone.

The completed model is fully demountable, consisting of approximately sixty individual blocks, revealing important details within the chimney such as the flue liners or connections as it is assembled or dismantled. Held together by three hundred small magnets embedded into key points throughout the model, the polarity of the magnets guides the user to reconstruct the model accurately. The educational purpose of the model is achieved through the deconstructive nature of the model.

The detailing is technically accurate in the literal construction of the model, giving the user a realistic understanding of structural qualities in chimney stack conservation. Two flue lining techniques are represented in order to convey a full understanding of mod-



ern repairs, while common practice is also shown through the introduction of stainless steel metal ties.

These elements relate directly to the teaching qualities of the model and the desire to inform both home owners and professionals alike in ashlar stone repairs, along with simultaneously furthering our knowledge of conservation and stonework in Edinburgh and diversifying our architectural training.

ADAM NEEP, EMMAGARLAND AND LEE KYNOCH,

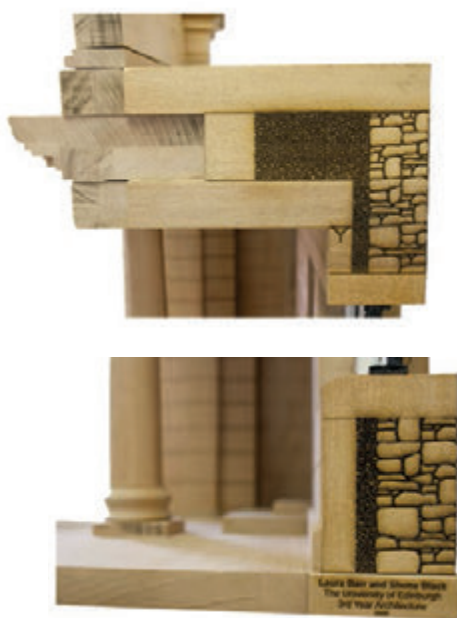
MA Design

Leith Citadel Station Façade

The outcome of the exercise was a scaled 1:10 interactive model. Made of hardwood, it reproduced the geometry and assembly of key elements of the building, such as the entablature and column. It was designed to be durable and simple to use in teaching circumstances. The deconstructable design of the model has enabled it to be used as a training tool for masons, demonstrating correct restoration methods, and providing masonry students with a more interactive and realistic method of learning. The model incorporates removable elements showing stone construction, joints and fixings. There was an attempt to communicate past construction techniques and building methods used in masonry buildings of this period.

It was essential for the modelling to combine construction information from Historic Scotland and the Council, and historical records (National Monuments Record) with a detailed survey of the façade. This data informed us how Leith





Citadel Station was constructed and designed, and gave us a greater overall understanding of the building.

The University Architecture Workshop was the base for the construction of the model. The woodworking techniques and details to connect the elements were chosen so that the model emulates the practice of a real stonemason, and techniques and load bearing methods applied in real practice. The lower part was modelled as a solid and to represent the stone courses, a lasercutting machine was used, where fine black lines are scored onto the wood, at a much smaller and more accurate scale than could be done by hand. The top section (cornice and parapets) can be completely dismantled and the blocks are held together by dowels representing the real connections.

The creation of the model demonstrated its value not only for the education of masons but also for architects, engineers, clients of masons and conservationists: the construction has greatly extended our own knowledge of masonry buildings and conservation techniques and was a unique opportunity to study masonry, collaborate with large organisations and improve model-making abilities. We can confidently make use of this learning in the future and such projects can effectively promote the progress and awareness of conservation issues within the architectural profession.

**SHONABLACKAND
LAURABARR**
MA Design

StoneWindowSurround Model

This model shows the stone surround frame of a typical sash window at the scale of 1:10 with the necessary construction and repair details. Similarly to the previous projects, it will be used as a training tool to highlight the structural arrangement of the stonework in support of the window opening and the effect of alterations and repairs to non-specialist masons.

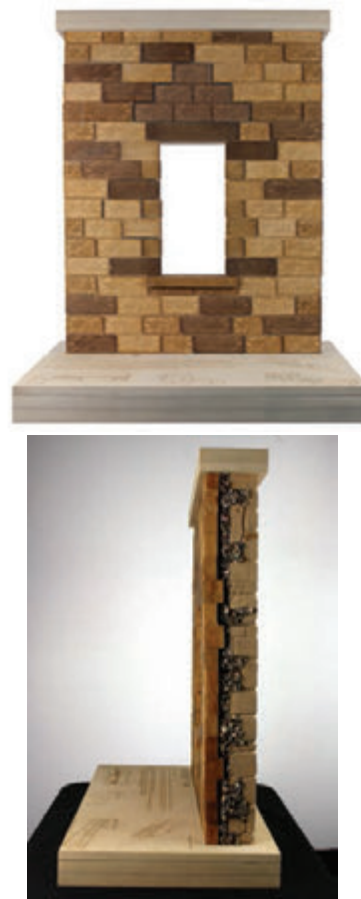
The dimension and details of the model were drawn based on research in conservation literature, visits to restoration sites around Edinburgh and to stone mason workshops, which allowed us to develop a clear understanding of construction traditions and structures of a standard wall with a sash window. A typical structural layout was defined, based on the bonding of the rybatts of the stone surround to the rubble wall at the back, by alternating the inband and outband blocks – three inbands and four outbands on each side.

Professional input from the Quality Monitors of the Conservation Department also gave valuable insights in the technical problems commonly encountered in window restoration projects and the best methods to rectify them. Some of these techniques are reproduced for the model, for example partial replacement of inband stone blocks using metal ties; full replacement of inband stone on the opposite side, where surrounding stones have to be taken out; and lintel replacement using drop-dowels, where the stones on top also have to be taken out in order to remove the old lintel.

The stone blocks were modelled in MDF and were varnished. Stone pebbles and resin were used to model the rubble wall, while metal pins and magnets were used for the metal ties and dowels mentioned earlier. It was important to model the fabric around the lintel and the cills in order to study the stability of the surrounding masonry.

Like the previous two models, this model is fully demountable so that it can be used as a tool for teaching and demonstrations. Elements, such as individual stones, can be removed to show how they relate to each other in terms of connection and stability. The process of taking apart and remounting the model is simple and clearly illustrated in the instruction diagram attached so anyone can do it easily and learn from it.

The deconstructible nature of the model not only helps by showing even inexperienced people (such as home owners) the make-up



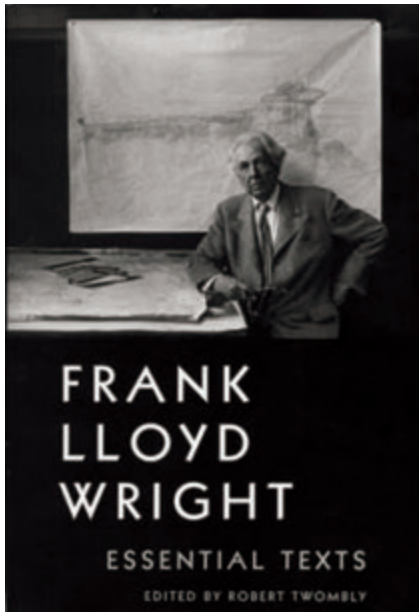
of a sash window and its surrounding wall, but also demonstrates the vital, but often ignored, structural relationship between the different components. For example, taking away the rubble wall at the back (inner leaf) will make the front face (outer leaf) unstable, bulge and fall; removing the inband stones will compromise the bond between the inner and outer leaf, therefore the outer (ashlar) leaf may collapse or deform and lose its sharp finish.

The appearance of the model is designed to look as realistic as possible; a laser cutter was used to engrave the fine tooled finish of the ashlar stonework, like chisel or point finishing. A different raster image was used to texture the dovied finish given to the lintel, cill, inband and outband stones surrounding the window, as usually happens in real life. Different speed and power settings on the laser produced a variety of tones reflecting the typically patchy effect of buildings in Edinburgh. As architecture students, we hope the model not only clearly displays the correct structural composition of a traditional stone frame in Edinburgh, but also captures some of its architectural qualities so that it improves its appreciation by architects and public alike.

**MELINDAJIN, LYNNE MACKAY AND
WEIFENG KONG,**
MA Design

Reviews

Edited by **Mark Cousins**



Frank Lloyd Wright: Essential Texts

Edited by **Robert Twombly**
WW Norton & Company
ISBN: 978-0393732610
2009
US \$25.00

Last year, the 50th anniversary of Frank Lloyd Wright's death, witnessed an irresistible torrent of publications honouring his indelible impact upon the profession. In the vanguard of such tomes is this volume of 21 essential texts, which represent a carefully condensed collection of the father of American architecture's most significant communiqués within the sphere of literature. These writings span a 50-year period, taking the reader on an evolutionary voyage not only through his work, but also (in an intriguing way) through his mind. The variation in subject matter of these 'essential' texts ranges from a somewhat authoritarian tirade regarding the devaluation and prostitution of the profession, to a recital of his specific design intentions for a series of his Usonian houses.

The chronological format of the publication, however, lends itself to be misinterpreted as a comprehensive timeline of the

life and works of Frank Lloyd Wright. The selected texts more accurately represent 'snapshots' at various points throughout his career. This approach also appears at odds with Wright's own highly disordered literary style, and it is this disparity of styles that create an underlying tension for the reader. Robert Twombly's part in this book is, however, not to be understated. His intuitive and enlightening introductions to each 'text' assist in providing much needed context and perspective. In fact, were it not for Twombly's concise prose, Wright's original texts may appear incongruous.

Wright's insights into the various trends and movements during his era can be exceedingly interesting when studying the buildings he was involved with at the time; these texts are like a 'behind the scenes' extra to a modern day DVD. Many of Wright's theoretical arguments have an uncanny resonance with the current state of contemporary architecture. This suggests that the man was indeed ahead of his time and that his theory, methodology and teachings are still relevant many decades later.

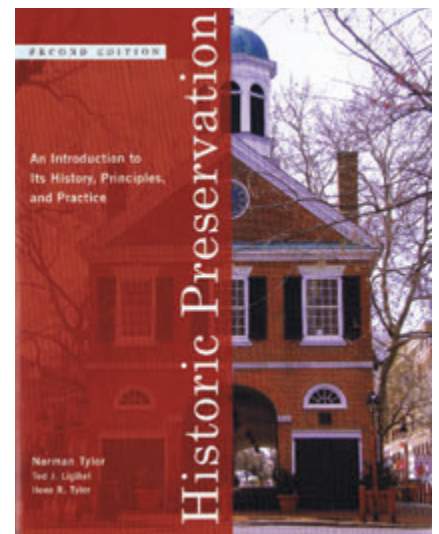
The texts, although accurately conveying Wright's well publicised (at times entertaining and charismatic) temperament, can be problematic to critically decipher, particularly the earlier texts when he reveals less about his own work and more about prevailing trends and theoretical subject matter. Paradoxically, these earlier texts comprise the bulk of the book, rather than his latter years when he was exerting the most influence. Unfortunately, this publication assumes considerable prior knowledge and there are few visual references and no technical details such as plans or sections. Architecture is, after all, a visual medium and requires more than words to convey its essence.

To any aspiring architecture student or architectural historian this assemblage of texts should form a valuable reference point, and provide invaluable insight into the development of one of history's most

prominent and compelling architects. Undertaking this book in stages, taking time perhaps to retrospectively analyse each chapter's content, is the key.

In summary, this delightful sojourn into history, analogies and amusing abstractions provides a quality of literature seldom encountered in contemporary architectural writing. It offers something from a different age, uncontaminated by critical opinions and editorial meddling. Undoubtedly, the style and content of this book would garner even Wright's approval.

EOIN O'LEARY



Historic Preservation: An Introduction to Its History, Principles and Practice

Second Edition
By Norman Tyler
WW Norton & Company
New York/London 2009
ISBN: 978-0393732733
£22.99

This book advertises itself as an introduction to every aspect of American historic building preservation and the

author claims that the content is aimed at everyone from students to local officials to community leaders. Certainly, as one of the few volumes introducing this subject it has the unenviable task of being comprehensive while also communicating in layman's terms the essence of some complicated topics.

This second edition rearranges a number of the chapters making the route from cover to cover far more of an educational journey than its predecessor. Overall the structure is very good with clear chronology and logical ordering of topics. Each chapter covers a different aspect of preservation starting off with a short history in chapter one, followed by a summary of building typologies.

Every chapter covers its own theme and reads like a short book in its own right. The content encompasses a wide variety of issues but is conveyed in a succinct manner containing pointers to the most relevant sources or materials required for further research. The format greatly promotes the book's use for reference allowing information to be easily found under any of the relevant headings.

Much of the preservation theory is based upon development within the United States, but I was pleasantly surprised by the inclusion of some important European practices. A more thorough discussion along these lines would have been welcome to balance the heavy content in the conservation finance and planning sections which are heavily grounded in American governmental administrative parlance.

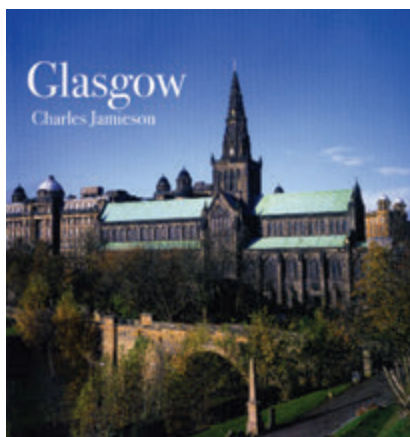
The book, almost unbelievably, actually covers everything it sets out to do, touching on each topic sometimes even in too much detail. The only section that stands out as being weaker than the rest is the legal chapter which is considerably lighter than expected. Overall the book covers a great breadth of information in quite a precise manner to the extent that the segment on surveying is almost a 'how to' guide (provided you can get past the use of feet and inches).

As a reference source with such a breadth and depth of content, the book represents great value for money. The use of black and white drawings and photographs (instead of colour) is reflected in the reasonable price but this in no way detracts from the

message. If anything, the graphic style of the sketches brings coherence across the various chapters.

Its real value to a reader or researcher will depend on your location, however. For anyone living in America with a desire to follow up or continue research on any of the topics covered, then this book is a must. For those of us living outside the US, the content is not so useful. Nonetheless, it provides a good comparison to the thoughts, theories and opinions of our own conservation principles and practices, but due to America's unique architectural heritage the majority of the book is not directly relevant.

JAINTINSDALE



Glasgow

By Charles Jamieson
Frances Lincoln
ISBN: 978-0711221970
£16.99

This wonderfully charming book gives a personal insight into the historical development of Glasgow's architecture. Charles Jamieson has produced a beautifully formatted photographic summary of the styles of architecture that make up the city. The book comprises a rich visual record of architectural interest, with accompanying text summarising the history, the buildings and the regeneration of the city.

Glasgow has a very interesting and varied history and the book traces its

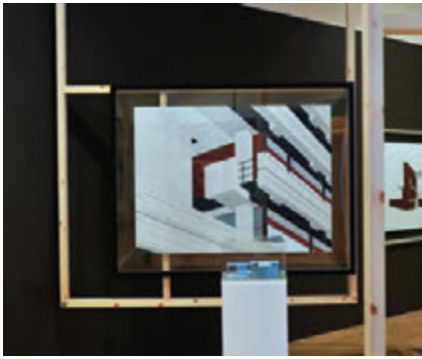
growth from the early settlers to the city's industrial past, and up to its post-war regeneration. Jamieson focuses on the development of architecture from the 17th century onwards, drawing upon the work of Alexander Thomson and Charles Rennie Mackintosh in particular. He provides an insight into the many parks and gardens around Glasgow, documenting their origins, and highlighting elements of architectural interest. A crucial section covers the regeneration of the city after the economic depression in the wake of the First World War, and another chapter focuses on the relocation of Glaswegians during the 1950s. The book concludes with a forward look to proposed major building projects. Essentially it is a historical archi-tour, where the subjects are seen in their present condition.

Undoubtedly, Charles Jamieson produces wonderfully vivid photographs, not only capturing an overview but also concentrating on the detail, with careful consideration to framing and formatting the page. He has captured Glasgow's industrial past which has helped shape the character of this much-loved city. Certain photographs could correlate better to the text, but this is a minor criticism. The text reads eloquently, and although elements are repeated, this is acceptable as the building studies also provide an insight into the city's history.

The book might have missed some opportunities, however, as it would have worked very well as a form of brochure for the promotion of the city. Providing more detail on the places of interest, opening times for potential visitors and a map could have sited the buildings within a wider context. The one-word title remains somewhat elusive and does not fully communicate the essence of the book; the introduction of a sub-heading referring to the city's architecture would better inform the reader.

This book does not purport to be a theoretical treatise; it is written to inform, and should sit comfortably on any architect's coffee table. It is a valuable addition to Glasgow's resurgence and captures the city's unique architectural past. In the author's own words: 'This book is a visual celebration of Glasgow.'

JAMES D CAREFOOT



© Alan Dimmick, courtesy of the Fruitmarket Gallery.

Toby Paterson: Consensus and Collapse

**The Fruitmarket Gallery, Edinburgh
30th January– 28th March 2010**

Any artist who sets out with the intention to ‘...explore the relationship between abstraction and reality’ can so easily succumb to the lure of protracted treatises prioritising semiotics and semantics. Toby Paterson, however, comes across as a softly spoken, grounded Glaswegian who eschews any over-intellectualisation of his work and instead simply applies himself to crafting beautiful ‘things’ (paintings, reliefs, constructions, etc) mostly inspired by the built environment.

Paterson is an occasional skateboarder with a keen eye for the neglected, piss-stained corners of our sprawling conurbations. His fascination for desolate underpasses, abandoned factories and the ragged edges of our urban realm extends to numerous cities including those of the former Eastern Bloc. Inspired initially by Mendelsohn’s essay on ‘Amerika’, he employs photography to document his meandering journeys through the back streets before dissecting a particular building or element. Paterson then transposes these fragments in exacting detail, usually painting directly on to Perspex, encouraging a more expansive gaze which allows us to look beyond the picture plane to the immediate context. Perspex’s inherent transparency was ruthlessly exploited in the Fruitmarket Gallery’s exhibition which corralled dozens of early pieces into a seemingly chaotic zoo on the ground floor. A series of large, fabricated, floating timber frames criss-crossed the space and served to intensify this sense of immersion. Visitors weaved their way through to a smaller

room which presented a simple grid of research photographs adjacent to a looped video. The American artist Gordon Matta-Clark tackled the notion of contextual displacement by placing actual building fragments (literally cut-out architecture) in the rarefied space of the gallery – here Paterson conjured up a fractured forest with no obvious ‘thread’ to guide us through his fabricated labyrinth.

The ascent up to the first floor gallery, however, revealed a marked contrast, being flooded with light but seemingly devoid of obvious artwork. Nonetheless, you were drawn into the space and slowly started to discern some subtly faceted wall panels, (apparently) constructed as an understated homage to a forgotten Glasgow mega-structure by Richard Siefert. Some may find this studied sparseness underwhelming after the intensity below, but the stark contrast affirms Paterson’s fondness for dialectics (dark/light, present/past, dense/open, familiar/foreign, etc) and highlights the work’s oscillation between architectural and abstract.

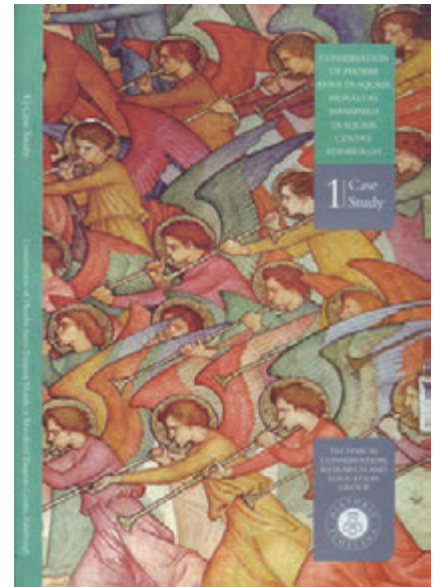
No doubt most architects will applaud Paterson’s passion for post-war Modernist architecture but he eschews the predictable ‘Modern Masters’ for lesser-known doyens such as Denys Lasdun, Berthold Lubetkin, Andy MacMillan and Isi Metzstein. His promulgation of a (largely) neglected avant-garde extends to the English constructivist painters including Mary Martin, Ben Nicholson and Victor Pasmore. Indeed, the title of their seminal 1956 exhibition ‘This is Tomorrow’ might well have served as a galvanizing subtitle, in lieu of the somewhat anodyne ‘Consensus and Collapse’.

The exhibition encompassed ten years of production and, although not architectural per se, displayed a remarkable consistency in its engagement with architectural themes. Paterson confides that the ‘...basic reason that I am so interested in architecture is because it can be broken down into constituent parts that do interesting things visually and formally’. Much of the work operates at a number of levels and, being so stylised and rich in association, is open to manifold readings. Some see it as a melancholic flirtation with entropy, a paean to Auge’s notion of Non-Place, a nostalgic reverie on Heroic

Modernism, whilst others perceive a trenchant critique of Thatcher’s legacy.

Essentially, Paterson is an acolyte of John Berger’s maxim that ‘Seeing comes before words’ and, although he may not be the new poster boy for the architectural profession, Paterson reminds us of architecture’s dormant ambition to forge an enlightened, more egalitarian society. His appropriation of choice modernist motifs taps into (and celebrates) this crusading spirit, reinvigorates our collective conscience and reaffirms architecture’s potential to enhance daily life.

MARK COUSINS



The Conservation of Phoebe Anna Traquair Murals at Mansfield Traquair Centre, Edinburgh

**Fiona Allardyce and Rosemary Mann
Historic Scotland
Edinburgh, 2007
ISBN: 978-1904966500
£6.00**

This publication gives a comprehensive account of the restoration of the impressive mural paintings by Phoebe Anna Traquair in the former Catholic Apostolic Church in Mansfield Place, Edinburgh. Defined as a ‘case study’, the report aims to highlight the process of, and the issues raised in, trying to preserve this important piece of Scottish art in

order to provide a framework for future generations of conservation works.

The author, Fiona Allardyce, a respected conservator and member of the Mansfield Traquair Trust, led the team and orchestrated the restoration works. Her passion and knowledge of her field is evident throughout the book. Nonetheless, unlike many books of this nature, she has managed to convey all the information relatively simply and coherently without confusing the reader with over-elaborate vocabulary.

The 164-page book is split into two main sections. The first section comprises the report, which documents the project and is divided into chronological sub-sections. It starts by examining the history of the church and the murals before going on to detail the regeneration of the entire building. Allardyce describes the story of the church, from the initial competition, won by Robert Rowand Anderson, to the commissioning of Phoebe Anna Traquair to create the artwork. Traquair is described as the first woman artist of the modern age and

a determined individual. We learn of the biblical significances of the murals, the extensive restoration work that was performed and the techniques that were applied. Here, the world of restoration is opened up to the reader, detailing the technical methods used to conserve and relating these principles and philosophies to the case study in question. Finally, there is a general appraisal and conclusion of the project as a whole, bringing this first section of the report to a satisfactory close.

The second section, in the form of several appendices, gives an in-depth insight to the wide array of conservation techniques employed in the preservation process, with a thorough analysis of each individual mural and the specific works undertaken. From the outset, the appendices seem like an onslaught of repetitive information and what could potentially be a very arduous read. However, this could not be further from the truth. The works are logically segmented and each section gives a holistic view of the works, sequentially examining 'the condition before conservation', 'the conservation treatment' applied and finally resulting in an appraisal of

the works, 'the after'. As an aid to the reader, there are clear and easily understood illustrations (some 420 throughout the book), which are colour coded to represent and express the conducted works. These are accompanied by site photographs depicting the condition of the murals before and after restoration. The photographs complement the text and explain the extent of deterioration in terms of both paint and the plaster base.

The book gives the reader an appreciation for the rigorous and demanding process of the restoration and the incredible effort put in by those involved, not only the artists working on the murals but equally those involved in acquiring the building and securing adequate funding for the project. It is a well written, comprehensive record of the project and the author's depth of knowledge, coupled with the manner of presentation, makes this book extremely accessible for both enthusiasts and those who have almost no knowledge of either the project or the process of conservation.

NILESH MAHENDRASHAH

education

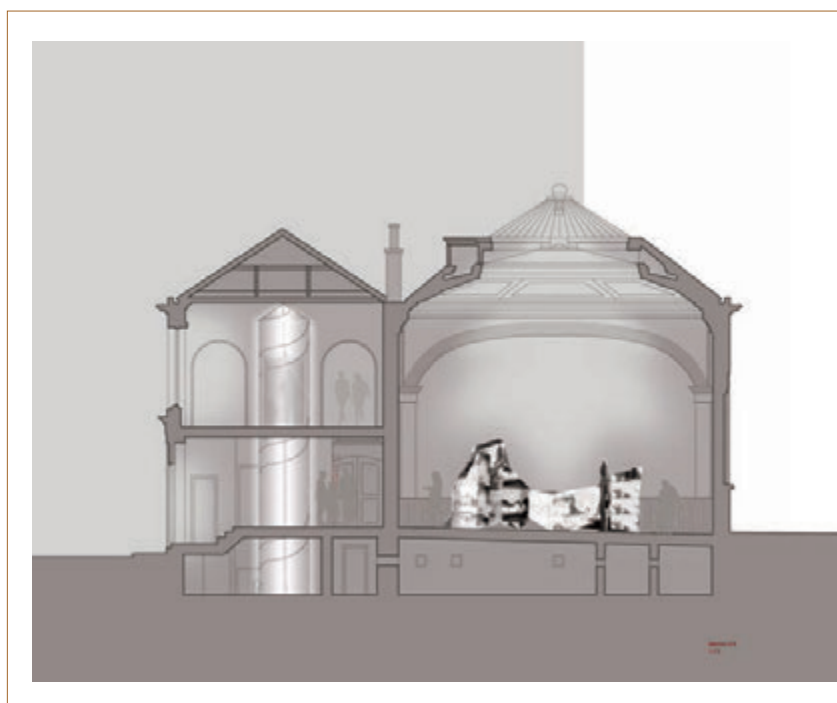
Contemporary Architectural Intervention

The work presented here shows the creative endeavour of some architecture students from the Edinburgh College of Art and the Edinburgh School of Architecture and Landscape Architecture. The task was to review/reconfigure the Glasite Meeting House with particular emphasis on street presence and universal access.

The students were obliged to develop an attitude to its historic fabric, cultural context, physical characteristics and potential revenue sources. Euan Leitch, AHSS Forth & Borders Cases Panel Secretary, attended the project reviews and helped foster some lively debate.

Mark Cousins

A selection of projects featured in the previous issue of the magazine.





My proposal is to create a colonnade to accentuate the entrance and discretely integrate a level (wheelchair) access and new lift. Circulation within the building therefore will be improved with minimal disruption to the existing fabric. The prefabricated, structural, concrete 'ribs' will each be connected by a slender steel plate in an attempt to '...touch the building lightly'.

JUDY LINES

My approach has been to explore two strategies:

1. **Weaving Through Without Interfering**

An organic 'trajectory' will be installed, it will wrap around the space, twisting into walls, floors, levels and enclosures. The trajectory will become a filter for film and still images. When turned off, the surface has a satin-smooth quality, but when switched on, a grainy reverberation is generated.

2. **Punching Through to Provide the Necessary**

A brutal incision is made where alterations cannot be avoided, so a translucent cylindrical lift pierces the building. The language of the cut, its lightness, semi-permeability and plasticity contrasts with the solidity of the stone structure; making clear the new incision.

CASSIE KNIGHTS

My vision is to remodel the Glasite Meeting House as a flexible venue primarily aimed at hosting weddings and civil partnership celebrations. A new entrance offers a place to take photos on arrival, whilst providing disabled access and increasing street presence. New bar/servery and kitchen facilities allow events to be fully catered in the Feast Room. The AHSS office will be relocated to a new zinc-clad rooftop extension, which provides a comfortable open-plan office which features a communal table for meeting + eating.

CHRIS BEVERIDGE



My aim is to enhance the presence of the Meeting House by inserting a multipurpose cafe/restaurant/bar space into the building's 'crypt'. Extending this programme into the adjacent lane creates a dramatic new split-level public plaza, which can be utilised by the AHSS and the community, while also facilitating easy access to the building.

DEBORAH PULLINGER



My proposal evolves from the specific spatial qualities of the Meeting House. The main hall becomes a sculpture exhibition space and the ground floor of the Barony Street townhouse is remade as a light and airy bookshop/cafe. Meanwhile, the corridor between them employs a moody charred oak 'skin' which leads you up to the new rooftop offices of the AHSS. This new element gives a street presence for the AHSS and open views to the converted Broughton Place Church.

MATT MACKINNON



They say, 'Less is more', but could we achieve a total revitalisation and transformation of the Glasite with the minimum amount of resources, energy and budget while leaving the old fabric intact? In my proposal an ephemeral structure breaks into the main space. It is an object that combines many different uses: conference room, bookshop, reading spaces, bar and ascending itinerary. The intruder challenges, contrasts and investigates both social and spatial opportunities: 'All in one'.

ALBERT PALAZON



Study Tour 2010

Aside from being a part of the country that I'm particularly fond of, there is something strangely beguiling about the West Highlands in May. The sun is often shining, the hoards of tourists have not yet arrived, and the midge has not yet reached its peak. The narrow roads are blissfully free of coaches (yes, I know, we were on a coach too, but I don't think the AHSS counts) and the land seems to be just at its immediate post-spring best. But I have never covered quite so much ground, nor seen so many buildings or taken quite so many photographs in such a short space of time!

Not only was 2010 a bumper 'four-days-for-three' extended version, we did not even start in Rutland Square – instead the meeting point was the decidedly less lovely railway station car park in Fort William. The plus side of this was that most of us got to enjoy a scenic trip on the recently commended West Highland Line from Glasgow. We even got a free postcard advertising the accolades bestowed upon the line, which only slightly compensated for the pathetic decades-old commuter trains that Scotrail has relegated to the line.

Barely minutes after arriving, we were off to our first two sites – two churches in Fort William, one very well composed Reginald Fairlie-designed number from the 1930s, and an exuberant 1880s example by Alexander Ross. I am afraid to admit that in all the years of passing through Fort William I have never visited either; both reserve their most interesting features to their interiors. The next visit was an important one in the composition of the study tour itself: Old Inverlochy Castle, where Kirsty Owen of Historic Scotland generously toured us round the castle after having driven from Longmore House for the purpose.

A little further along the A830 (our 'backbone route' for most of the trip) took us to Glenfinnan. I have never actually managed to make it to the superb museum and café during opening hours, so again this was a treat. I have visited Glenfinnan RC Church a number of times before however and it is still as beautiful as ever in its strange, Satis House-style decay. Despite a somewhat happier ending being planned, I would still recommend that a visit be made before imminent repairs take their toll, though I am aware that this suggestion is perhaps slightly contrary to best conservation practice! The first of two houses for the day, Slatach, was next – an intriguing hybrid of contemporary interior living with a tacksman's house massing and external form. It worked, but then again Dualchas Building Design designed it – more on them later. Arisaig House was the final visit of this exhausting day, but it was simply wonderful. Whilst I would admit I was not so keen on the architecture, the location, grounds and historical development of this important house and the plans for the future were all quite fascinating. A superb lecture from Mary Miers in our hotel and splendid photographic opportunities over Morar Bay as the sun set ended the day nicely (see link at the end for online photos).

Day two took us to Moidart. After a brief stop on the road outside Inverailort House (we were not able to visit, but it is too important to pass by without discussing) we continued to Castle

Tioram. It is probably best if I do not use this platform to air my views on this somewhat forlorn structure: the debate is well known, and equally well-fought from both sides. However (I just can't resist), I could perhaps allow myself to say that after many childhood visits to Tioram during annual holidays to Ardnamurchan, to see the castle in its current state is heartbreaking.

Now, the following should perhaps be heeded as a warning to future Study Tour delegates. When the tour leaders state 'make sure you are on the bus by X', one really must make sure that you are. I managed to convince myself that our coach was waiting by the Shiel Bridge for a final minibus-load from Tioram before setting off, and I therefore had plenty of time to take some photographs of said bridge. To see the coach driving off into the distance was not a pleasant experience, but I stoically plodded on, encouraging myself to believe that Kinlochmoidart House wasn't 'that' far away. About a mile down the road (with more than four still left to go), that final minibus did indeed go past and I was grateful of the lift to our next stop!



ArisaigHouse



CastleTioram

Kinlochmoidart is yet another of these spectacular Highland survivals, only narrowly avoiding imminent destruction after decades of abuse from the wild west coast wind and rain. But survive it did, thanks entirely to the tenacity of the owner who ignored advice to just pull it down. Its survival was also thanks to the rather fortunate planning of the house that allowed the architects Simpson & Brown to divide the building into smaller manageable units by dint of only a few discrete walls in back corridors and a locked door. All the splendour of the interiors remains largely intact, in all that classic Leiper style.

Of the number of private houses that we viewed later that day, two particularly stand out. The first, Frisealach, might be familiar. Designed by Helen Lucas for her and her husband Malcolm Fraser, it perches lightly upon the shoreline near Roshven (which we also visited later on), literally opening up to views across the Sound of Arisaig. The sound of the waves, almost beneath your feet as you stand on the balcony, and the sound of the stream adjacent (which provides water, and in due course power) completely immerses you into the surroundings - truly wonderful. Equally splendid was Polish House (and I do not just say that because it is owned by tour leader Adam). Built as a paired school and schoolhouse, the house has been added to and altered, whilst the surprising interior of the schoolroom has been retained as a very comfortable and welcoming living space. Other visits that day included the aforementioned Roshven House, currently undergoing welcome restoration as a true 21st century shooting lodge, and Ephesus, just a little along the shore from Frisealach but a completely different response. Here the owners have succeeded in creating an incredible modern home, based on a theme of inter-related 'ruined' buttresses.

The hotel kindly assisted us with our early morning start the following day by providing us with only cold water for our baths and showers... Sure enough that got everyone going, and we left promptly at 8am, making good time to ensure we could browse the windows of all the closed shops in Mallaig before our ferry to Skye departed. Much like myself, Mallaig clearly does not do early Sunday mornings.

The first visit upon the Misty Isle was an intriguing little James Gillespie former manse (pre-'Graham' suffix). Whilst more famous for the spectacular Armadale Castle nearby (now described as a 'sculptured ruin') this lovingly restored home predates that by seven years making it an important early exemplar of his work.

Next up was Sabhal Mòr Ostaig. We started our tour where the college itself started in 1973, and from where it gets its name, which could be translated as Great Steading of Ostaig. We were quietly reminded that the AHSS had in fact objected to the additions and alterations carried out in 1994 (described by Mary Miers in her RIAS Guide quite accurately as 'engulfing') upon which we maintained a polite silence, and swiftly moved onto the new Àrainn (centre, or campus) at Chaluim Chille! It was perhaps the unexpected nature of the decidedly urban modern architecture in such a context, but I suspected it was not popular with everyone. I thought it a triumph however, and it sparked a debate in my head about contextual architecture. The supposedly contextual architecture of the earlier campus is perhaps the



KinlochmoidartHouse



Frisealach

approach that is normally expected in rural communities – large, arguably corporate architecture is normally thought ‘best kept’ to the central belt. But an approach such as this can be contextual – large airy, light-filled atria, roof terraces and seven-storey tower (how far do you have to travel to find a similarly tall building?) seemed to be perfectly suited to the rugged coastline and spectacular views. Studying here must be great.

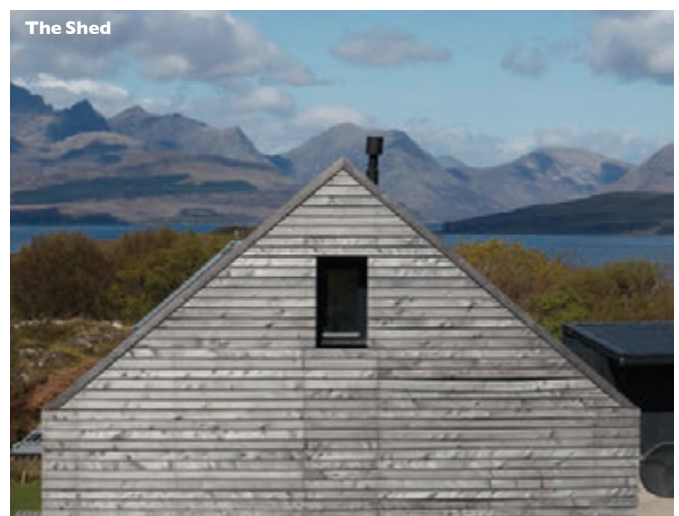
Isle Ornsay is indeed lovely, but as you can visit at any time, I would leave it at a recommendation to do just that. The place next on our schedule is, however, well worth talking about here – The Shed at Tokavaig. Designed by Mary Arnold-Foster of Dualchas Building Design (I told you we would mention them again), this really was a revelation - incredible. Taking vernacular modernism to its apogee, I think I could speak for most of us when I say we would all like a house like this one, especially one that almost ‘drinks’ the spectacular views of the Cuillins. Can you tell I was impressed?!

The infamous Skye Bridge dominated the rest of the day, in more ways than one. At the delightful Kyle House, a former tacksman’s house, we appreciated not only the way the house has evolved over the years, but also the gardens. Sadly parts of these were purchased from the then owner against her will by the Scottish Office to make way for the bridge. The same notorious, but beautiful, structure dominates Eilean Bàn. After the Scottish Office purchased it (as a gift, shall we say, for the private consortium that built the bridge) the Eilean Bàn Trust was granted a long lease. The trust celebrates the local wildlife and the connection to Gavin Maxwell, but as part of our visit we also saw Ian Begg’s sturdy Douglas fir hide, and ‘D&T’, Stevenson’s even sturdier lighthouse.

Before heading to our hotel at Kyle, we enjoyed drinks on the terrace of Duirinish House. This 1930s house was charming, not least the Dutch gable added apparently to recognise one of the original owner’s family origins. The current owners of the house have put enormous effort into restoring the house and the gardens, which were very impressive indeed. A winding path circles the grounds, nicknamed ‘the M25!’ The path, however, is infinitely more pleasurable to circumnavigate than its namesake, with the diversions leading off to waterfalls, ponds and a summer house with views back over to Skye where we had spent the morning.

Our final day took us to Ian Begg’s Ravens’ Craig. I would admit that I was slightly apprehensive about this, but I fell in love with it. As a modern interpretation of a tower house, it works. Providing endless fascination with its many nooks and crannies, every space is used effectively and economically, in what must be an extremely complex section. It is a lot of fun, and I think we were all very comfortable indeed – so much so getting everyone back on the bus was a fair trial! But we had to press on... Ah, yes - to Eilean Donan, everyone’s favourite 20th century castle. You might think that this was an odd choice for an AHSS Study Tour – it is, after all, well known as a visitor attraction – but our tour leaders had arranged a special visit, away from the usual plethora of ‘this way’, ‘no entry’ and ‘no photography’ signs. We were taken up to the garret and allowed out on to the parapet, seeing a part of the castle that, judging by what we saw, is rarely used at all, let alone open to the public.

Finishing off the tour in style, we were treated to not only coffee at the Glengarry Castle Hotel (a fairly straightforward David Bryce affair – nice if you like that sort of thing, but I have a certain disdain for any-



thing Bryce. I should add though, that the hotel itself is very nice indeed) but also afternoon tea only minutes later at the fine Inverlochy Castle Hotel, neatly tying in with our visit to the castle’s predecessor that we visited only a few days before. I think this was probably as much an experience for them as it was for us – this is not a hotel that has many coach loads arriving outside its fine Tudor-baronial portecochère, being much more at ease with the hotel-branded Rolls Royce sitting outside. Nevertheless they welcomed us in, and gave us more or less free reign of the public rooms, and a peek inside one of the suites. Perhaps this could be the base for the next study tour?! So, as I stated at the beginning, this was a very successful tour indeed, and, for me at least, was a fresh look at what I thought was a familiar part of the country. Enormous thanks go to Simon Green, Adam Swan and Caroline McFarlane (our illustrious and erudite leaders), Mary Turner and Carmen Moran, and of course all those property owners who let 50-odd inquisitive AHSS members descend upon their architectural gems.

TOM PARNELL

More photographs of the trip can be viewed online:

www.itmpa.co.uk/ahss

All photographs © Tom Parnell

PS. The organising team were very touched by the heartfelt expressions of appreciation received from tour delegates.

Dumfries & Galloway Group Activities

We opened the yearly programme in April with our AGM in Gatehouse of Fleet, which was followed by an excellent talk by Richard Haslam-Jones. He is recognised as one of the most experienced and qualified people in the cruise ship building industry today, and has been involved in the delivery of over 30 ships to their owners. His talk 'The Architecture of Cruise Ships' took us through all aspects of designing these huge structures and indicated the opportunity for architects to express designs in a new environment in all range of styles. We saw the interior designer of the Disney ships working all his details in free-hand pencil followed by a team ready to make his instructions a reality at once. Our breath was taken away by the costs and speed of erection. Richard's current order book contains 12 ships under construction in four European shipyards for delivery between 2010 and 2012.



Richard Haslam-Jones talk

Due to volcanic ash, Richard had only arrived at Kirkcudbright at 4.00am that morning. However he gave a cool and informative talk that led to a lot of questions, which continued during the tea and cakes. This was a great talk which was an unusual subject for us but appreciated by all.

Our first bus trip was to Levens Hall with its famous topiary gardens, and Sizergh Castle and gardens in June on a sunny and warm day. Levens Hall is the family home of Mr and Mrs Bagot, and is the finest Elizabethan house in Cumbria. It contains oak panelling, a collection of Jacobean furniture, Cordova leather wall coverings, the earliest English patchwork, and many other beautiful objects. It is also said to have no less than three ghosts including a small black dog, but we were too early to see any of them. The world famous topiary garden, laid out in 1694, was a joy to walk around.



Some of our group enjoy Levens Hall Gardens.

After lunch, we travelled to Sizergh Castle. A problem suddenly emerged: the bus could not fit through the gates! We had made a previous visit in a car and the National Trust's staff said that all buses could pass through the narrow gates. James King's modern buses could not because of the wide wing mirrors. Rosamond said 'Never mind, we will all walk' and disappeared in a cloud of dust. However for the less able, the staff rallied around and took us up the long drive in their own cars.

Originally built in the Middle Ages by the Strickland family, who still live there, this imposing house has an exceptional series of oak-panelled rooms culminating in the Inlaid Chamber. Portraits, fine furniture and ceramics accumulated by the family over the centuries are shown alongside recent photographs. A recent addition was one of the actual bowls used by Sir Francis Drake, just before the invasion! The garden includes two lakes and a superb rock garden, and there is a modern visitors centre with shop, where most members were seen licking ice creams. Back to the bus to return home after a most enjoyable day.

In July, we had a most informative talk from Robert Gemmill I. Eng A.M.Rae.S on Scottish heraldry. His talk began with an introduction, followed by the Achievement, Personal, Civic and Corporate Arms, then Shields, Tinctures and Metals, Shield sizes and parts, and finally the Charges, the Honourable Ordinaries and some Sub-Ordinaries. The talk was illustrated by Robert's outstanding drawings. We then enjoyed homemade cakes by members with tea and coffee, which gave more time to discuss the subject with the speaker.

JOHN LANE
Chairman



Forth & Borders Group Activities

The Forth & Borders Group 2010 summer season began with the Group AGM, held in the new Garden Room at Broughton St Mary's Parish Church. After the AGM Ben Tindall talked about the work of his architectural practice, Benjamin Tindall Architects, have recently carried out at the Church, and members had the opportunity to tour the building.

At the AGM Jocelyn Cunliffe, Group Convenor, reported on the work of the Group's committee and the Group's activities for the past year. The Committee has ten members: Richard Austin, Kitty Cruft, Dominic Echlin, David Fleetwood, Simon Green, Yvonne Hillyard, Shona Humphrey, Caroline McFarlane, Tom Parnell and Jocelyn Cunliffe. The Group bid farewell to Kitty Cruft, as for reasons of ill-health Kitty has been unable to attend meetings and events during the past year. She had been a member of the Group Committee since it was set up, and has made a huge contribution to the work of the Society, the Forth & Borders Group and Cases Panel.

During the year 2009-2010 the Group had an interesting and varied programme of events comprising four evening walks, one summer visit, two parties and six lectures.

The events included an evening walk in the Dean Village, led by David Fleetwood, which included a visit to see the interior of Drumsheugh Baths and the exterior of Edinburgh's first squash court. Simon Green led a visit to Dumfries House, including a stop at Galston to visit St Sophia's RC Church, designed by Robert Rowand Anderson with a dome based on Hagia Sophia in Istanbul. Our second evening walk in 2009 was in Murrayfield. The buildings visited included two houses in Easter Belmont Road designed by Kininmouth and houses by Robert Steedman (of Morris & Steedman), Mills & Shepherd and Ernst A Auldjo Jamieson. Paul McAuley led two walks examining statues in George Street, and then to St Bernards Well designed by Alexander Nasmyth. Both walks ended with refreshments hosted by Caroline and Charles McFarlane at 10 St Bernards Crescent. The Group held an enjoyable summer party at Cramond and members were welcomed to the exhibition in Cramond Maltings.



Gunsgreen House



Forth & Borders Group at Gunsgreen House

The Forth & Borders Group winter lecture series for 2009-2010 opened with a lecture by Paul McAuley on the 'The Twelve Monuments project – a collaboration between the City Council and Edinburgh World Heritage'. Our joint lecture with the Garden History Society in Scotland was given by James Simpson on 'The Rescue of the Gardener's House for the Leith Walk Botanic Garden' tracing the history and recent rescue of John Adam's little building on the site of the original Royal Botanic Gardens in Edinburgh on Leith Walk. David Fleetwood, Dominic Echlin and Shona Humphrey gave a talk in December showing how much information about historic buildings can be discovered from the internet, looking specifically at the area of Edinburgh between Edinburgh Castle and George IV Bridge and identified many useful websites as a resource and research tool for aspiring architectural historians.

The Group held an excellent Christmas Party at St Colm's International House, an Arts and Crafts style house with elements of Beaux-Arts detailing. The Group subsequently wrote to The World Mission Council of The Church of Scotland as the lease of Scottish Churches World Exchange comes to an end in 2010 and we expressed

concern about the future for the building. Subsequently we have learnt from the newspapers that the building is to be sold.

The first lecture of 2010 was given by Malcolm Fraser about the buildings he has designed for dance, including Dancebase in Edinburgh's Grassmarket, the new Dance City in Newcastle, Scottish Ballet's new studio at the Tramway and rehearsal space for RSAMD in Garscube Road, Glasgow. Mark Baines gave a lecture on 'Exploring the Wall – the Architecture of Alexander Thomson'. He placed Thomson's work in the context of 19th century Glasgow and explored the architectural principles of the buildings ranging from offices to warehouses and an early department store, from tenements to terraces and villas, and, of course, his churches. The final lecture in the series was given by Dr Dorothy Bell on 'New Research and Old Edinburgh' describing her research on what Edinburgh Old Town was like in its prime. She reminded us that until the 18th century the Old Town was a timber town.

A full programme of summer events was in progress when this report was written. Simon Green has led a successful and interesting walking tour in Leith and this is to be repeated in September by Tom Parnell. The Group held a convivial summer party in Rutland Square. Richard Austin hosted the evening at the office of the R S Macdonald Charitable Trust, and members visited the RIAS, the Edinburgh Arts Club and the home of Robert Robertson - all in the Square and a fascinating contrast of interiors. The Group ventured further afield with a trip to Eyemouth to see the recently restored Gunsgreen House, as well as the gardens of Colonel Simon Furness and Patrick and Henrietta Simpson. The season's events ends with a walking tour in the Old Town of Edinburgh tracing the same route as the virtual tour of the earlier Winter lecture.

Already a full programme of winter lectures for 2010-2011 is being planned, including talks on 'the Athens of the North', Burgh Schools, the planning of avenues, and 'modern' houses, of the late 1700s and early 1800s, in the Highlands, plus an evening of architectural films.

DOMINICECHLIN
Forth & Borders Group

Strathclyde Group – Chairman’s Report

We held our well-attended AGM on the 24th April 2010 in Pollokshields Church of Scotland Hall in Glasgow. Prior to the meeting, the Rev David R Black had kindly arranged for the church to be open so that we could view the superb stained glass windows, with work by Stephen Adams, W & J J Keir and Robert Arming Bell.



Following the AGM, Gillian Stewart, Glasgow Building Preservation Trust, gave a talk on the restoration of Maxwell Park Station, which we then visited at the end of the day. Hospitality was provided for us there by Pollokshields Heritage Society, who have been prime movers in the efforts to conserve the station.

Prior to that visit, we were shown round the Scottish Ballet premises in the Tramway complex by Cindy Sughrue, Chief Executive/Executive Producer of Scottish Ballet. The state-of-the-art building which now houses our national dance company was designed by Malcolm Fraser Architects and opened in 2009.

We also visited The Fotheringay Centre, the result of a unique partnership between Hutchesons’ Grammar School and

Left: Pollokshields Church Glasgow Stained Glass, © Hamish Macbeth
Middle: Audrey gets her tutu on for an impromptu performance. © Jeremy Watson
Right: Rehearsal Hall at Scottish Ballet Glasgow, © Hamish Macbeth

Pollokshields United Reform Church. Created from the extensive restoration of a beautiful turn of the (last) century church, the Centre now houses a large auditorium (seating up to 400), a lecture theatre seating up to 150, seminar room, network suite with 36 desktop computers etc. Russell Baxter, Director of Archial Architects Ltd, was the architect for the creation of the Centre, and he gave us a lecture on the project and a conducted tour of the building.

Our weekend study tour was to County Durham, from Friday 14 to Sunday 16 May. A separate article gives a slightly tongue-in-cheek perspective on our activities there!

On 12 June we had a memorable day out viewing two very contrasting architectural highlights. In the morning, we enjoyed the sights and ‘hands-on’ experience of the Falkirk Wheel, sailing up the canal in brilliant, sunny weather. In the afternoon, we had a conducted walking tour of the buildings of Culross, led by a very knowledgeable and interesting guide from the National Trust for Scotland.

Our summer activities are rounded off by a tour of the harbour developments in Glasgow on 31 July, and a visit to the Dumfries area on 21 August.

HAMISH MCPHERSON
Chairman, Strathclyde Group



Durham in May

Each one of the 25 members of the Glasgow branch will have come away from their trip to Durham in May with a different highlight, such as the varied programme. Our chairman, Hamish McPherson, with the support of Hamish Macbeth, made sure that there was something for everyone to enjoy. Their illustrated guide lacked nothing in the way of detail and provided a really excellent account of the places visited.

Of course we all knew before we got there that Durham was a cathedral city with a castle and a university; once there, however, you realise just how much the town is dominated by the many university buildings and the wonderful cathedral, next to the castle, both perched high up overlooking the town. We were lucky enough late one evening, through the kindness of one of our excellent bus drivers, to have a tour round and round the hilly streets with wonderful views of the floodlit buildings looking very dramatic.

Our first visit was to Durham Cathedral where we divided into two groups. Our particular guide was Eric Frisby, whose words flowed effortlessly even when the organist

suddenly decided to play loudly, and even when large heavy tables were repeatedly dragged along the flagstones. I learnt more about the building of pillars than I thought possible and certainly more than I will be able to remember in future; his enthusiasm shone through.

We went next door to the 11th century Durham Castle where we were guided by a personable and most definitely audible young woman. Perhaps the most atmospheric and oldest accessible part of the castle was the Norman chapel of 1078. After various secular uses it was reconsecrated after the war and is still used for weekly services. Bishop Edward Maltby founded Durham University in 1837 and gave the castle to accommodate students and named it University College.

The 13th century Crook Hall and gardens, just outside Durham, owned by Maggie Bell and her husband, was a personal favourite. We had freedom to roam around the wonderful house and garden and then sit down to tea or coffee with newly made scones, cream and jam. The White Lady ghost did not make an appearance.

Beamish, described as the 'living museum of the north', was not only fascinating but good fun. We had a 'free flow' morning there hopping on and off old trams and buses when we wished and choosing which sight to see. You could have a trip on a steam train pulled by a reconstruction of 'Puffing Billy' – the talk by the amusing young driver lasted far longer than the journey itself. Scattered round the large estate there was a home farm, a coal mine and pit, a small cottage in its original state, a terrace of old houses appropriately furnished for a doctor, a lawyer, a dentist and others, several shops (one selling only old fashioned sweets) and a railway station. It was a really enjoyable morning.

We travelled on to Gibside, which had been previously owned by the Bowes-Lyon family, but was now a National Trust property. We saw the elegantly restrained Palladian chapel from which a mile long avenue leads to a classical column surmounted by a figure representing liberty. The guide in the chapel spoke with exemplary conciseness pointing out the derivation of the architecture, alluding briefly to the tombs in the mausoleum. Outside another guide described the genealogy of the

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1. The Bowes Museum
2. Beamish Open Air Museum
3. The Group at Oldfields restaurant
4. Cathedral from the River Wear



4

Bowes and Lyon families and their various septs in loving detail. He dwelt at some length on the life and loves of the 'unhappy countess' Mary Eleanor, who it seemed, was both sinned against and sinning.

In a way it was sad visiting Ushaw College, the North of England seminary for the training of Catholic priests, deacons, religious and lay ministers, as it seemed rather empty of students when we were there. Indeed the guide told us that if it were not for online students the college might be in difficulties. Augustus Welby Pugin (hardly anyone acknowledges his splendid Christian names) was responsible for the building of the original chapel – work began in 1844 and the building was consecrated in 1848. By the 1880s the community had outgrown it and it was replaced by a new larger chapel designed by Dunn and Hansom. It was finished in 1884. Pugin died in 1852 so he never saw it completed but other members of the Pugin family were associated with the college for over 100 years.

We had a marvellous lunch at Bowes Museum where the chef had produced the most imaginative canapes I have seen for a while and the deserts were delicious. Important as that was,

we had gone to look round the museum with its important textiles, tapestries and ceramics including Meissen, and its collection of works by Canaletto, Goya, El Greco and Boudin. It is said that the El Greco painting cost £8 as part of a job lot. We all crowded into a salon to witness the display of the Silver Swan Automaton, purchased in 1872 but dating from the mid-17th century. A young man (whose accent was rather difficult to understand) talked for about 10 minutes before he switched on the swan. The actual performance did not last very long but we all felt that we had seen something incredibly clever and unique.

Bowes Museum was designed by a Parisian architect, Pellechet (1829-1903) in an ostentatious chateau style specifically to house the treasures gathered together over many years by the owner, John Bowes, and his wife Josephine.

Our last trip was to Raby Castle, built by the influential Neville family. From across the park the impression was of a great medieval castle but closer inspection showed it to be more of a splendid Gothic revival mansion. However, the kitchens preserved some of the original early medieval features. We were

so fortunate with our two coach drivers – Stephen, a former head teacher and David, who had been head of modern languages – their spoken contributions added much to our enjoyment and entertainment.

Anne and Hamish McPherson had visited the area at least twice in advance of our trip to make sure that things would run smoothly – there are so many things which have to be organised – lunches, dinners, guides, hotel accommodation, comfort stops, coaches and drivers. They had arranged dinner in a Durham restaurant on the first evening within walking distance of our hotel and on the second evening we were transported to Lumley Castle, a 14th century quadrangle castle at Chester-le-Street, where we had a room to ourselves in splendid surroundings.

Armed with a whistle, Hamish did his level best to get people back to the bus at the appointed time, but as we know very well from previous trips this is not always an easy thing to achieve. Thank you to everyone who worked hard to make this year's annual study tour such a success.

MURIEL DRAPER

Study Day: Falkirk Wheel and Culross

On 12 June 2010 a group of 15 members, including members from Forth & Borders and Tayside Groups, took part in a visit contrasting the modern with the historic.

We were blessed with a fine day and, fortified by morning coffee and warm scones, we set out for a rotation of the wheel. We were somewhat bemused with the resident photographer – reminiscent of childhood holidays on the Costa Clyde – whose best suggestion was to 'put your arm round the person next to you and smile'. As I was sitting next to Ann McPherson (wife of our chairman Hamish) I asked her if she felt this was appropriate to be told, 'Oh, any Hamish will do!'

For most of the 20th century the Forth & Clyde Canal was not valued properly and over a period of many years fell into total decline and closure, with destruction of locks, infilling and being built over. Short-term expediency being a common and repeated mistake with disastrous long term results – a lesson I fear we still have not learned. After a long period of reassessment, campaigning and with changing attitudes, the re-opening of the Forth & Clyde Canal gathered momentum. It was with the founding of the National Lottery by the much-maligned Conservative Government and the ensuing Millennium Fund that made the regeneration possible. Led by British Waterways and supported by local authorities, Scottish Enterprise, the European

Development Fund and others, the Falkirk Wheel opened in 2002 as a major re-linking of the Forth & Clyde and Union Canals.



John Smeaton, Wikipedia Commons: Engraving Copyright: Expired

The wheel was designed and built by Butterly Engineering using Tony Gee and Partners for the structure and MG Bennett & Associates for services as a part of the overall Joint Venture Project headed by Bachy/Soletanche and Morrison Construction. Architectural services were supplied by Scotland-based RMJM, from initial designs by Nicoll Russell Studios and engineers Binnie Black & Veatch.

The wheel has attracted large numbers of visitors since opening in 2002 and the later completion of the missing links means the waterway is now fully navigable with restored and new canal sections at Blairdardie and into Spiers Wharf. The recent development of the new marina at Kirkintilloch (at the old boatyard slipway) and introduction of canal boats are hopefully signs of a burgeoning leisure industry.

It was surprising to find almost no information being given about the original construction of the Forth & Clyde Canal either on board or in the Visitor Centre at the Falkirk Wheel. The Forth & Clyde Canal was constructed to form a convenient east to west sea trade route by connecting the Firths of Forth and Clyde. Most of the trade in Scotland from the 16th century onwards was with both the Baltic and

The Group at the Falkirk Wheel © Hamish Macbeth



European ports. It was routed along the 35 mile long narrow point in the Scottish Lowlands. It starts at the River Forth using a short stretch of the River Carron close to Grangemouth and ends at Bowling where it connects to the River Clyde. There were links at Port Dundas for Glasgow and a further extension in 1840 linking to the River Clyde at Whitecrook.

Although commenced in 1768, the process was a lengthy one with the canal only being completed in 1790 largely due to finance. The canal was designed by John Smeaton FRS (1724-1792), who was an English engineer. After brief periods firstly as a trainee lawyer, then as an instrument maker (he developed the pyrometer and a whirling speculum), he went on to study many scientific fields including fluid mechanics, thermodynamics, wind power etc. It was during these experiments that he propounded a theory of the relationship between pressure and velocity for moving objects in air, which was developed as 'Smeaton's Coefficient'. This would later be used by the Wright Brothers in the development of flight. After much research, he finally opted to concentrate on engineering, becoming in effect, the father of modern Civil Engineering and founded the Society of Civil Engineers in 1771. He became a prominent Civil Engineer being elected as fellow of the Royal Society in 1753. Amongst many prestigious commissions the most notable was the construction of the third Eddystone Lighthouse (1755-59).

Following our lunch in Charlestown we headed for Culross for our guided tour of the Palace, Town House and Study.

Our National Trust for Scotland guide was outstanding and had, not only a wealth of information at his command, but was also very entertaining – a true find.



Culross Palace with Our NTS Guide © Hamish Macbeth

The term 'palace' is an acquired one, as there was no royal connection with the building. It was the home of a wealthy merchant, one Sir George Bruce (15465-1625). It was built in the late 16th - early 17th century. Bruce was a very prosperous merchant trading with the local ports and with the Baltic and the Low Countries, mainly in coal and salt, panning being a common industry of the Forth. He is reputed to be the first to sink a coal mine under the sea.

As a 'Great Lodging' it was built between 1597 and 1611 with much of the material being imported as return cargo arising from his foreign trade. Typically Baltic pine, red pantiles, Dutch floor tiles and glass were all imported (the pantiles generally being ballast). The exterior boasts the use of crow-stepped gables, including a statue of a veiled woman posing on the gable step. The palace features fine interiors, with decorative mural and ceiling painting, 17th and 18th century furniture and a fine collection of Staffordshire and Scottish pottery. Although never a royal residence, James VI visited the 'Palace' in 1617.

With an increasing awareness of the unique nature of Culross in the 20th century, The National Trust for Scotland has been working since the 1930s to preserve the buildings and their setting. Notable buildings in the burgh include Culross Town House of 1626, formerly used as a courthouse and prison and a 17th century study or lookout.

For the serious minded we finished the Study Day by climbing the hill to see Culross Abbey. The Abbey was founded in 1217-18 under the patronage of Malcom I, Earl of Fife, by Cistercian monks from Kinloss Abbey in Moray. The Order of Cistercians is a Catholic religious order of enclosed monks and nuns. They are sometimes also called the White Monks, in reference to the colour of the habit, over which a black scapular or apron is sometimes worn. The emphasis of Cistercian life is on manual labour and self-sufficiency, and many abbeys have traditionally supported themselves through activities such as agriculture and brewing ales.



Culross Abbey Church Memorial to Sir George Bruce of Carnock © Hamish Macbeth

The term Cistercian derives from Cistercium, the Latin name for the village of Cîteaux, near Dijon in eastern France. It was in this village that a group of Benedictine monks from the monastery of Molesme founded Cîteaux Abbey in 1098, with the goal of following more closely the Rule of St Benedict.

Eshewing the 'worldliness' of the Benedictines, the Cistercian monks tried to reproduce life exactly as it had been in St Benedict's time and indeed perhaps surpassing it in austerity. The reforms emphasised a return to manual labour, especially agriculture. With the spread of the order the Cistercians became the main force of technological diffusion in medieval Europe (agriculture, hydraulic engineering and metallurgy). The architecture of the Cistercians is considered one of the most beautiful styles of medieval architecture, but with the Dissolution of the Monasteries this influence came to an end.

Part of the original medieval Abbey (with Tower circa 1500 and Bruce Vault of 1642), was incorporated into the present Church in 1905-6 by Sir Robert Rowand Anderson in 1905-6 following on previous repairs in the early 19th century.

Perhaps the most interesting feature is the elaborate memorial located in the original North transept to 'Sir George Bruce of Carnock (builder of the 'palace'), His Lady, His Three Sons and Five Daughters' all represented by carved alabaster effigies (by John Mercer), with the eight children kneeling in prayer and facing outwards. Adjacent to the church is Culross Abbey House of 1608 in classical style (reminiscent of Inigo Jones), which unfortunately is totally private.

Our thanks to the British Waterways staff at the Falkirk Wheel, The National Trust for Scotland at Culross and the Elgin Hotel who accommodated us for lunch.

HAMISHMACBETH

Cases Panel Reports

Dumfries & Galloway

Ladyfield West

Sadly, controlled demolition has occurred reducing the house to a shell. Care seemed to have been taken with the dismantling, and the walls are now capped and salvageable items are stored. The house remains, however, very much at risk. There is some talk of marketing the house but nothing very active is taking place. Ladyfield East, another small classical house nearby, is also boarded up and continues to be at risk.

If the proposed eco-village on the Ladyfield site eventually happens, of which early plans and discussions have taken place, then these two houses would be incorporated into the scheme. But this could be many years away!

Dumfries & Stranraer

Developers outwith the region seem to be acquiring important listed houses in both these towns. These then seem to be abandoned and left open to vandalism. There seems little that can be done to prevent this.

Mains of Cairnbrook, Leswalt The Cheese Loft

Both the Galloway Preservation Society and ourselves were asked by the owner if we would give our support to the conversion of this substantial two-storey cheese loft. Billy Craig and I went over to see the building. This turned out to be a complete complex of dairy buildings possibly mid-19th century, all in a very perilous condition. The buildings were formed around two U-shaped yards flanked by the cow sheds, with the potato house and turnip house

connecting the two sides. The cheese loft was situated at the house end of the complex.

The cheese loft, although run down, has been maintained to some extent. All fittings and fixtures have long since gone although there seemed to be dumps of scrap lying around so bits may still be on site. The owner wishes to restore the building, using traditional materials, which would then be converted into an artist/craft studio finding a new use.

As the Rhinns was the centre of the dairy industry in this part of Wigtownshire we feel it is important that it is preserved, as this is one of the last of the cheese lofts and so many are now merely heaps of stone.

Dumfries & Galloway Development Plan

Thanks to Martin Robertson, who spent considerable time going through the new proposed development plan and has produced a very clear response; we were able to comment on many of the points raised.

All conservation areas should have character assessments made leading to Article 4 Directions. Designs for housing in villages and the countryside should be more flexible, not standard designs that all look the same. Statutory undertakers should be more aware of their wider responsibilities towards built heritage, particularly in conservation areas. The farming community should be encouraged to respect planning more. A flexible approach to the reuse of redundant rural churches should be encouraged. National scenic areas should be strengthened to give better controls over development within them. Dumfries Central Conservation Area should have those buildings and features identified which serve to preserve and enhance the character of the area and those that do not. A strategy should be prepared to enhance the protection of the former and the eventual removal of the latter.

These headings were then expanded with more detail and suggestions.

Rockhall, Collin

This tower house, now privately owned, was owned in the Killing Times by the infamous Grierson of Lagg, supposedly responsible for the drowning of the Wigtown Martyrs.

An application has been lodged to convert the nearby coach house into a garage. The coach house is on the point of collapse and restoration would be very expensive; if nothing is done it will become a heap of stone. It is proposed to reduce it to a single storey using remaining walls with two garage doors. This is not ideal but as it is so close to the house and as parts of earlier structures have already gone this seems the only solution. The tower has been well restored but is blighted by the close proximity of this derelict building.

PATWOODLEY

East Fife

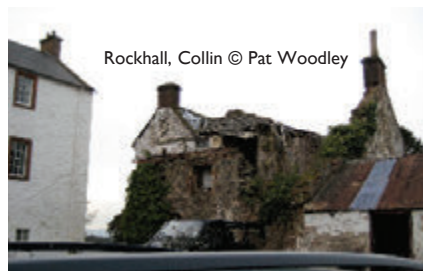
Since the last report three new factors have been introduced into the controversy arising from the public consultation regarding the St Andrews and East Fife Local Plan.

(a) The University of St Andrews has acquired the Guardbridge Paper Mill site. It comprises of approximately 37 acres on the Eden Estuary and contains the substantial abandoned paper mill buildings and, it is understood, areas with planning consent for housing. The University's intentions for the site have not been announced but it is possible that its immediate demands for extension of the North Haugh Campus on lands between Strathtyrum and David Russell Hall may not be so pressing. This would delight the strong local protest groups.

(b) The extent of the recently announced financial cut-back in education may put the proposed New Madras College in jeopardy. Its provision and future close links with the University were key factors in the Local Plan.



The Cheese Loft © Pat Woodley



Rockhall, Collin © Pat Woodley

(c) Knightsbridge has issued details of its proposed developments on the centrally-located St Leonard's Lands. Included are 245 houses and flats. It remains to be seen whether this substantial infusion of housing will have a bearing on the other proposed developments envisaged for the west of St Andrews. Progress has been made regarding the old Grand Hotel building. The new owners have now made a planning application. The only major external change is the

development of the existing mansard roof to provide an extra storey and the inclusion of new penthouse accommodation. The applicants claim that the additional areas of occupation are required to meet the economic demands of their business plan. There is a possibility that some architectural modifications may diminish the impact of the change and allay the fears of those who strive to preserve this iconic building. This panel supports these efforts.

After almost everyone had assumed that the development of the Feedinch Golf Course had been abandoned the latest owners have now announced that they hope to get approval for a less ambitious scheme. Whether an 11th golf course within a three mile radius from the centre of St Andrews will prove viable is a matter of debate.

GLEN L PRIDE

East Lothian

In the year up to April 2010 the East Lothian Cases Panel met 24 times, reviewed 558 planning applications and sent 194 letters of comment. An average meeting lasts between two and three hours, considers 24 applications, and generates 8 letters of comment. The group of volunteers meets fortnightly at a member's house in a different part of the Council's area. The panel examines all applications affecting listed buildings, all works in conservation areas (including proposals by the Council), any other applications of merit, and allied matters raised by members. Sites are visited by members, and sometimes the whole panel convenes at a site.

The panel's work is often conditioned by the limitations of the current Local Plan. It was drafted after the millennium, dusted off, amended and adopted in 2008, and is now used to manage the details of developments in building practice or construction, not foreseen, in nature or in degree, when the Plan was formulated. The panel's comments have to be framed in general terms, such as preserving the character of a listed building or of a conservation area, rather than invoking specific requirements that some materials or practices in that context, should be avoided if approval is to follow. A policy effectively prevents the replacement of original windows by uPVC framed windows in a listed building or in the public face of a building in a conservation area, but in an extension to a listed building or in a new building in a conservation area, such unsuitable elements can be excluded only by reference to general policies. Such is the pressure by uPVC salesmen that even in conservation areas owners are persuaded to apply for uPVC framed windows at the rear of a house which has timber windows at the front: an absurdity in a normal small house, which in the long term involves two quite different regimes of maintenance or repair. The Local Plan says nothing of replacement of front doors by uPVC doors, but these normally involve a replacement uPVC frame as well, which if it requires a transom light can be claimed as a window, other-

wise only general policies apply. The further infiltration of the dreaded uPVC into conservation areas comes in the form of the conservatory or the window-walls of a sun room, and even for replacement fascias for house roofs. Some general formulation such as, 'No uPVC in a conservation area, or in a listed building or its setting', properly substantiated, is necessary to defend the historic environment.

Similarly the need for under-tile ventilation occasioned by roof insulation has caused many roofslopes to break out in a rash of square lumps or gridded holes, normally in materials foreign to the roof covering, and so little or not disguised. Such reckless assault on the traditional appearance of roofs in conservation areas or on listed buildings, may be claimed as essential to meet new building regulations and therefore to be excused. Such points of local ventilation are generally inefficient, leaving pockets of stagnant moist air. The same ingenious manufacturers which produce point vents, also produce continuous over-fascia vent systems, which used with exit ventilation through the ridge, can provide a much more efficient vent system which is also virtually invisible, and allows the character of the roof slope to appear unchanged. Hooked over a timber fillet the over-fascia vent can be used above a valley or lead gutter, or where there are no eaves overhanging. Again a simple statement of guidance in the Local Plan could protect the historic environment.

One of the saddest events recently has been the premature withdrawal of the *Memorandum of Guidance* by Historic Scotland, before provision of alternative guidance on many matters which it covered so elegantly and fully. Without its detailed guidance on conversion of farm buildings, the appendix of the Local Plan dealing with conversion of the grand steadings, for which East Lothian was famed, reads as inadequate and incomplete. From grim experience the Panel has been forced to conclude that conversion to housing of such a steading, if carried out as recent steading conversions

have been conducted, would be the one type of conversion most certain of destroying all its architectural or historic character and any true integrity it has as an example of agricultural heritage. A current application presents no evidence of condition or structural capacity, but merely asserts that it is necessary to replace the total roof coverings and wooden roof structures of a 150 years old listed steading, its doors and distinctive agricultural shuttered windows, and to reorder it as houses with new windows 'designed to maintain its agricultural character'. The changes to reorder a similar grand listed steading as a commercial concern appear to involve a much more extensive conservation of the original fabric and cultural integrity, and such alternative uses are greatly preferred.

Members of the Panel took part in a public consultation exercise by the Council's planning team, to consider alternative locations for new supermarket(s) at Haddington, where Tesco have a central supermarket which appears to be the anchor for the continued prosperity of the surrounding town centre shops. Tesco has planned to vacate the site in favour of an out of town site, while proposing to fragment the central site to prevent a rival from using it. Two other proposals for out-of-centre supermarkets have also been made. Members of the Panel agreed in advising retention of a supermarket at its central location, regardless of who ran it, and that only one out-of-town supermarket was warranted. A secondary exercise was to decide in which direction the town centre could best expand, and the Panel members suggested that as the risk of flooding was no more than that of the existing town centre, expansion to underused land across the Victoria Bridge was the nearest and therefore the best option. Technology should be able to avert the threat of occasional flooding if the future prosperity of the town was in question.

BILL DODD

East Lothian Cases Panel

Forth & Borders

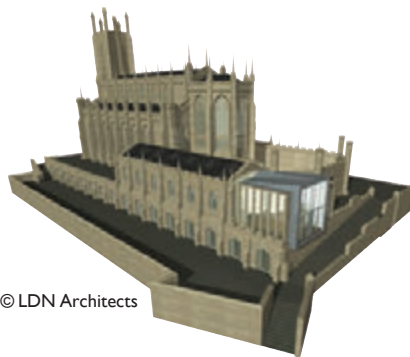
Firstly, updates on previously mentioned cases. The proposals at Nisbet, Duns lie with the Scottish Government's Directorate for Planning and Environmental Appeals and interestingly the case is being handled by the same Reporter that overturned the City of Edinburgh Council's decision on the Haymarket hotel tower. Consent was granted for the demolition of the Madelvic Car Factory, Granton. The glass extension to Panmure House, Canongate was recommended for refusal by Development Management but granted permission by the Planning Committee and at the time of writing the Scottish Government has yet to make a decision on Listed Building Consent. Permission was granted for a slightly altered version of the house proposed for the Walled Garden at Thirlestane Castle with a condition that the potting sheds were rebuilt. Curiously the planning officer acknowledged that a pavilion would have been preferable (as per our recommendation) but that the proposals were acceptable.

A similar proposal for the Walled Garden of Ayton Castle remains undecided; in this instance the designs seem to be inspired by an inter-war villa, not unattractive in itself, but too large for what was once a predominantly ornamental garden. It would appear on this occasion that the planning officer is inclined towards refusal on design grounds, but more strongly on a policy against new housing in rural settings. The long term plan is to let the 19th century Baronial Castle to an hotelier.

A particularly poor proposal exists for the Walled Garden of Old Auchentroig, Buckleyvie, itself restored as part of the National Trust's Little Houses Improvement Scheme in the 1990s. The garden is not large and a bungalow with crow-stepped gables and astragaled windows is proposed for the middle of the site. The planning officer appears keen to refuse consent with our support. These cases suggest to me that a clear guidance on building within walled gardens should be developed by Historic Scotland, enabling planning officers to make good decisions and giving applicants clearer direction on what is appropriate.

Two cases in the past six months exemplify the perennially thorny issue of extending a significant historic building. The Church of St John's is a familiar landmark in Edinburgh's West End: a beautiful exercise in Perpendicular Gothic by William Burn (1818-19) and influential in establishing Gothic Revival in Scotland. The chancel was added by Peddie & Kinnear (1879-82), the

Hall by JM Dick Peddie and Forbes Smith (1915-16), and the Morning Chapel by WJ Walker Todd 1934-5, all working in Gothic. St John's is a highly active church, significant for the faith and social functions it provides at the heart of Edinburgh. The church offices are currently housed in windowless rooms beneath the nave with inadequate ventilation and poor sound-proofing. Proposals would re-house these in a mezzanine suite within the Hall, and improve the basement WC and retail facilities, disability access and heating system. Space would be lost in the Hall due to improving the connections between levels, and LDN have designed an extension to the east end of the Hall, on the terrace behind the dormitory wall. It is a light and angular addition with elongated fenestration, clad in stone with a zinc standing seam roof. The design, though modest in size, would be an eye-catcher when glimpsed from Princes Street. The extension posed two difficulties for the Cases Panel: firstly the necessity of the extension and its resultant financial burden on the congregation; and secondly the appropriateness of the architectural style.



© LDN Architects

Members of the Panel involved with a variety of local churches were wary of encouraging the congregation to take a route that would require significant fundraising or encumbering them with a large mortgage in what are hardly the most prosperous ecclesiastical times. Furthermore, the nearby church of St George's West on Shandwick Place has become redundant as the congregations of St Andrew's & St George's West have opted to use St Andrew's on George Street. The Panel suggested that it could permit the shift of one of the current uses from St John's to St George's and recommended a holistic view be taken by the City to ensure the future of these ecclesiastical buildings is secure as a group.

In general, the Panel is in favour of contemporary architectural additions to historic buildings and in this instance LDN's design for the Hall extension found some support from members.

Others were concerned that it was a little too spare and that detailing was required to soften it slightly. This latter point could also be a means of handling weathering to avoid staining, as found on the Museum of Scotland for example. There was an alternative strand of thought that considered an extension to St John's an opportunity for Gothic architecture to be employed. Despite having four periods of construction, all the designers have employed Gothic architecture and it could be argued that the character particular to St John's should continue to be respected in the 21st century. A number of Edinburgh churches have contemporary extensions: Colinton Parish Church; Marchmont St Giles; St Paul's & St George's; Holyrood Abbey Church; and Greenbank Parish Church, all with varying degrees of success. If the Gothic character of St John's is to be maintained, an approach more akin to Lorimer's 1909-11 addition of the Thistle Chapel at St Giles Cathedral would have been more sympathetic in this particular instance. In general there was a discussion of the modernist hegemony and a loss within the architectural profession of a desire/ability to work in historicist styles of architecture.

In contrast to this are proposals to extend Bonnington House, Kirknewton, hopefully familiar to many members who have visited Jupiter Artland. Although there has been a house on the site since the early 17th century, the existing one is a neat classical house of the early 18th century subject to a Jacobean makeover in 1858 by Alexander Black; a confection of buckle quoins, Dutch gables and peppercorn corner turrets. General Roy's map of 1747-55 indicates a square house with screen walls and projecting

Bonnington House: Existing © Benjamin Tindall Architects



Bonnington House: Proposed © Benjamin Tindall Architects

© Benjamin
Tindall Architects



wings on the east front but these were either removed or never built. Benjamin Tindall gave the Cases Panel a pre-application presentation proposing the removal of a late 20th century conservatory kitchen from the side elevation and building one-storey wings over a basement with quadrant screen walls connecting them to the house. The new wings would be classical in proportion but with the Jacobean details of the main house. It is a rare approach in extending a category A-listed building but overall the Panel decided it was in keeping with the spirit of the place. We did recommend that the detailing of the new wings should take inspiration from the sculpture collection (Jencks, Goldsworthy, Kapoor, Hamilton Finlay, Gormley to name a few) indicative of its

21st century construction. Given the already high quality of the estate's restoration we were confident that that the combination of client and architect would, yes alter Bonnington House, but enhance it and add another exciting layer to its development. No objections were lodged and Historic Scotland thought the 'approach was sympathetic to the building's character' and there 'was scope for symmetrical additions of the highest quality.'

The City of Edinburgh Council however took a different approach and felt that the four elevations were fully resolved and the proposals would privilege one elevation. As the evidence for the wings is scant the project neither replicates or restores and is therefore conjectural and against the principles of the Venice and Burra Charters. The latter was also used to argue against working in a historicist style, leading to a misreading of the history of the house and therefore planning permission and listed building consent were refused. There is a distinct impression that the CEC required a modernist approach for any addition to the historic building whereas the Cases Panel accepted that contemporary detailing was sufficient in differentiating new work from historic. We also note that no conservation char-

ters were quoted in the proposed additions to Lamb's House, Leith which adds a Georgian annexe and pavilion with an ogival roof of a distinctly 17th/18th century appearance to the merchant's house.

The applicant appealed and it was put before the Local Review Body which comprises members of the Council's Planning Committee. The Society's support at the pre-application stage was noted by them and, more interestingly to me, the lack of opposition from heritage organisations deemed significant. I'm aware that we frequently offer constructive criticism but rarely supportive and it would seem that an absence of comment is read as support. The LRB overturned the refusal of permission and the appeal against listed building consent lies with the Scottish Government Reporter who will hopefully be influenced by the recent reversal.

I would once again like to take this opportunity to thank the volunteers on the Cases Panel who keep the discussions fresh and interesting with their invariably well informed and professional contributions.

EUAN LEITCH

Strathclyde: A Tale of Two Parts

Casework continues with the mix of small cases that we all experience as the core work of the Society. Shop fronts and window replacements are just some of the details where alterations can add up to character changes.

But we have experienced a complexity of outcomes that often has links with the scale of an application. For example in the simple area of shop fronts and signage our comments fit the outcome and likewise with garages and extensions when the design has been resolved with pre-application consultation.

Window design can be more controversial particularly now that Historic Scotland no longer refers to the use of uPVC in its new guidance notes. For example an application for a listed terrace in Ayr, to which we had objected, was recently granted consent for new windows in uPVC. It is most unlikely that the special proportions of two over two with a central transom will be replicated in plastic. Another concern was the fact that there was no prior neighbour notification from South Ayrshire Council.

'Regeneration' is a magic word in the heritage scene but usually involves controversial demoli-

tions. Scale is also a factor and requires considered evaluation of proposed replacement buildings. Of the three demolition proposals we commented on recently only the one in Glasgow had a complete presentation. Not so with the application to demolish Arnott's in Paisley's town centre. Our objection has therefore to be based on the department store's importance architecturally and historically and its significance to the setting of Paisley Abbey.

A few days later in the property section of the Herald we read of a £4million regeneration project in Paisley town centre starting with the quote '...demolition of the landmark department store Arnott's'. The local authority, in partnership with Park Lane, plans a mixed-use redevelopment of the four acre site. Because of the Abbey and the status of the Town Centre Conservation Area there is much to be discussed.

The Glasgow case mentioned was intent on promoting the total demolition of historic buildings on a large site in the centre of the Merchant City. That they are somewhat decayed has been the result of the delayed arrival of Selfridges. As this development could still be sometime – or never – we suggested the buildings should be stabilised and



retained for future proposals. This could be more compatible with the successful and on-going THI instead of a temporary car park on a cleared site with the potential for a big mistake.

At last we have had the opportunity to comment on the long overdue draft Appraisals of Glasgow City Centre and Glasgow West Conservation Areas. Both feature attractive layout, interesting historical reviews and character portraits but will the protection they appear to offer be seriously

applied? Control policies are quoted at length, suggesting existing priorities remain. Will, for example, a high-rise development on a very constrained site at the corner of Rose Street and Renfrew Street in the Garnethill Conservation Area of central Glasgow be allowed? The site is surrounded by low-rise listed buildings including the Glasgow Film Theatre Art Deco cinema. St Aloysius RC Church is the only large building but even its scale would be over-shadowed. We have strongly objected.

As for the West End Appraisal there is a strange promotion of design intervention for some green sites which could certainly benefit from better maintenance but don't need a complete make-over. Why should intervention for so-called 'enhancement' have to follow the template of a ubiquitous 'modernism' which too often sees virtue in the denial of local character? We would prefer to see a focus on more pressing issues like an end to the over-development of Glasgow West.

On a more positive note we have been quite impressed with Glasgow's Planning Local Review Committee, now handling appeals. Superior to the former hearings, where debate was often subject to political divides, the Review Committee seems suitably objective. The decision notices we receive are comparable to the reports from the Government's Reporters Unit, if slightly less detailed.

A change, of varying success, is the use of electronic presentations now affecting casework procedures. Our caseworker Jeremy Watson will conclude the Strathclyde report with some comments on being 'Totally Pixelled'.

AUDREY R GARDNER

Chair, Strathclyde Cases Panel

DIGITAL CASES – COMPLETELY PIXELLED!

Here is a new word for you: pixelled. It appears in web pages a lot, you think you know what it means, even what it feels like, but you just can't put a finger on it. And Wikipedia just doesn't help you either. Perhaps one day it will become common parlance. This pretty well describes public access to on-line planning.

As a Strathclyde Cases Panel member from out-with Glasgow, I endeavour to follow up on listed building and planning applications in my area, West Dunbartonshire, and all those that fall within the surrounding Council areas. I usually get notification of applications from *The*

Edinburgh Gazette. The local press is another source, but not reliable as it can be very colloquial. And then there are the weekly planning application lists on-line which I look at each week.

Each Council makes their lists available on-line. These are fairly straight forward, if a bit daunting, as they don't filter out those applications we would not be interested in. Fortunately the smaller Councils' lists these days are fairly short.

One then takes the application number and puts it into the search point of the Public Access facility of the on-line planning application system: E-Planning or the Online Planning Information System (OPIS). Although the various Councils use a central logging system, they each have a slightly different way of getting to the links. And many seem to try to make it hard to find one's way through on their web pages! Edinburgh is quite good; Glasgow is not yet on-line.

Anyway, once one is in and has found the particular application, one has all the information at one's fingertips.

I am an architect and find getting submissions on-line fairly easy and efficient. Location plans are easier to obtain and the Councils now even do the neighbour notifications for us.

But approach it from the public side and the problems become evident.

The first is that not everyone is comfortable with the on-screen digital environment. This is changing. If you are experienced at perusing drawings on a screen, then the scale doesn't matter so much. The drawings are usually in PDF form, a format every computer comes available with. What is a problem is that applicants scan in drawings that are concept sketches and even hand drawn! These come up on the screen so pixelated that they are often illegible. Large drawings will have a similar problem.

Another problem is that applicants do not always include all applicable documents and drawings. On large projects this is understandable. I always look for a drawing register, but few have one. A register will tell you if there is anything else relevant to your review. If so, or if the drawings are indistinct, you can decide if you need to go into the Council to view the hard copies. You don't have to sit with piles of all the submissions, only one or two selected for closer inspection.

I know the area around me fairly well and can visit the site or rely on personal knowledge. For those further afield, I use aerial, bird's eye or street view (where available) on Virtual Earth,

Google Earth or similar websites. This gives information and perspective that perusing hard copies at a Council office does not offer.

I also check their listed status and description on the Historic Scotland website. (British Listed Buildings is a new favourite as it gives location maps in various formats and aerial views <http://www.britishlistedbuildings.co.uk/>).

Both on-line air photos and listed status checks have flagged up issues I would not be aware of from the submission information. And this has been invaluable. A recent case was of an application for a listed building. The documentation showed that uPVC windows, an issue in themselves, were to be only for the upper floor of the two-storey walk-up row house. A quick check showed that the whole row of houses, about eight in all, was listed C(s), as one unit. Inexplicably the Council still granted this application.

As I occasionally act as agent for clients, I was very pleased to learn of Councils taking on neighbour notifications. But this does not seem to be getting through to the right people. The aforementioned case is of particular concern. The downstairs neighbour only heard of the application through the grapevine.

Wherever possible, we try to refer issues back to SHEP or other documents and standards. Another benefit of perusing local council planning websites is that they have (or should have) their own area specific guidelines. Direct reference of cases to these, Local Plan descriptions and local conservation area documentation ties emphasises their context.

So while there is a reticence to being weaned off hard copies and onto on-line systems, there are benefits and drawbacks to each. Few Councils are agreeable to sending us hard copies anyway and getting in to see applications at each Council is just not viable. The on-line system still needs to become more user friendly and planning officers need to insist on the quality of digital documentation and comprehensive content.

What we would like to see is the continuing availability of hard copies, at least on request. Panel members also gain from seeing the file history of contentious and complicated cases. So where do we go from here? The system is still fairly new. Perhaps all involved can learn and with time the system will improve and so too will our ability to negotiate through it. There remains the threat of groups such as the AHSS being sidelined. We will just have to keep up the good work.

JEREMY WATSON

Strathclyde Cases Panel



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New Members March - August 2010

We warmly welcome the following new members to the Society. Your support is very much appreciated and we hope you enjoy your membership with the AHSS.

Mr Chris Beveridge	Mr & Mrs Lance and	Mr Matthew	Mrs Mary Peck
Mrs JMH Bower	Rosalind Davis	MacKinnon	Mr Graham Steel
Ms Sylvian Braat	Mr DJ Flaxman	Mr Neil McLaughlin	Mr Edward Taylor
Mr James Carefoot	Mr Trevor Harding	Ms Marion McRae	Mr Iain Tinsdale
Mrs Fiona Coutts	Mrs Monica Higgins	Mr Eoin O'Leary	Ms Jennifer Webb

The Society's Corporate Members are:

Anderson Bell Christie Architects	National Gallery of Art, Washington
Appleton Partnership	RCAHMS
Art Institute of Chicago	RIBA Library
Benjamin Tindall Architects	Swets Information Services Ltd
Craighleith Masonry Company (Scot) Ltd.	T Graham & Son (Builders) Ltd
Edinburgh City Libraries	The Morrison Partnership
Gray, Marshall & Associates	The Robert Gordon University
Historic Scotland Technical	The Royal Incorporation of Architects in
Conservation Group	Scotland
Keppie Design Ltd	Tod & Taylor Architects
LDN Architects	University of Edinburgh,
Morris & Steedman	Architectural Library

The Society's Educational Members are:

Centre Canadien d'Architecture	Paul Mellon Centre
Edinburgh College of Art Library	Swets Information Services Ltd.
Historic Scotland Library,	The Mitchell Library
Room G55	University of St Andrews

Membership Update

HOW TO PAY

Over the last year, we spent some time investigating the possibility of introducing Direct Debits as a payment option. Unfortunately, we have come to the conclusion that it is too costly a system for the Society to implement. We are very sorry for any inconvenience caused.

There are currently three ways to pay your annual membership fee:

Standing Order: Standing Orders can be set up to pay a fixed amount on a regular basis. They can only be modified by the paying account holder, i.e. you. This means that if subscription rates increase, if you change your membership category, or if you decide to cancel your

membership, you will have to contact your bank to notify them of the changes.

Cheque: Please make cheques payable to 'AHSS' and send them to the National Office. Writing your membership number on the back of the cheque can help us identify the payment more easily.

Paypal: Paypal allows you to pay securely online by credit or debit card. To use this system, please let us know, and then we can send you a PayPal invoice, which will be emailed to you with full instructions on how to pay. You will have to sign up for a PayPal account, which is free. For more information, please visit www.paypal.co.uk

MEMBERSHIP CARDS

Please note that as of March 2010, we have stopped issuing membership cards, which will allow us to save valuable resources and staff time. If you have any queries regarding your

membership, please do not hesitate to contact Carmen Moran at the National Office – Tel: 0131 557 0019 (Tuesdays & Wednesdays), Email: membership@ahss.org.uk

MEMBERSHIP RATES (as of April 2009)

Single: £30p.a.	Family: £42.50p.a.	Student: £14.50p.a.
Educational Body: £60p.a.	Small Charity: £42.50p.a.	Corporate: £120p.a.
Life: £600	Life 65y+: £300	

diary

2010

OCTOBER

- 2 D&G visit to Hallmuir POW Chapel and Ginochie Tower
- 4 F&B Winter Lecture: The Athens re-branding of Edinburgh
- 9 D&G talk – Thinking & Making, the craft of architecture
- 15-17 Sermons in Stone, The Cathedral of the Isles
- 21 SC Winter Lecture: Edwin Lutyens
- 30 National AGM

NOVEMBER

- 1 F&B Winter Lecture with the GHS: The Layout & Planning of Avenues
- 18 SC Winter Lecture: Played in Glasgow
- 27 D&G talk by Rob Close

DECEMBER

- 6 F&B Winter Lecture: Films by Murray Grigor
- 8 F&B Christmas Party
- 11 D&G Christmas Lunch
- 16 SC Christmas Party

2011

JANUARY

- 20 SC Winter Lecture: Conservation and Creation

FEBRUARY

- 7 F&B Winter Lecture: Burgh Schools and Academies in Scotland
- 17 SC Winter Lecture: Architecture of Glasgow's West End

MARCH

- 7 F&B Winter Lecture: The Highland House Transformed
- 17 SC Winter Lecture: Another Book on Mackintosh?
- 28 F&B Winter Lecture: Pride and Patronage – the art of commissioning

MAY

- 6-8 SC Study Tour of Norfolk
- 6-9 National Spring Study Tour

Autumn / Winter Programme 2010/11

Members are welcome to attend any activity or visit organised by any of the local groups. Please contact the group directly for further details.

NATIONAL

Please see the enclosed flyers or contact the National Office for more information and booking.

Friday 15 - Sunday 17 October 2010
Sermons in Stone: Butterfield Cathedral of the Isles in context

Please see flyer for further details. In collaboration with the Cathedral of the Isles and College of the Holy Spirit

Saturday 30 October 2010

Annual General Meeting

This year's AGM will be held at the National Headquarters, the Glasite Meeting House, 33 Barony Street, Edinburgh EH3 6NX.

Friday 6 - Monday 9 May 2011

National Spring Study Tour

The Three Firths Tour: Beaulie, Cromarty & Dornoch. Please see enclosed flyer for details.

DUMFRIES & GALLOWAY

Saturday 2 October 2010

Hallmuir POW Chapel and Ginochie Tower

Visit to the Hallmuir POW Chapel near Lockerbie in the morning, with lunch to be arranged, and afternoon at Ginochie Tower, the Clan Armstrong Centre near Langholm. Cost £10 for entrance fees, not including lunch.

Saturday 9 October 2010, 2.15pm

'Thinking and Making the Craft of Architecture'

A talk by Gordon Murray, a well known Scottish architect on the work of his office. Venue: Gordon Memorial Hall, Gaste Douglas. Cost: £6 for D&G members, £8 for non-members.

Saturday 27 November

James Morris

A talk by Rob Close, architectural historian, followed by refreshments. James Morris was an important Ayrshire architect, who from 1886 to 1896 practised in both Ayr and London. This arrangement is uniquely reflected in his characteristic style. Catstrand, New Galloway. Cost for D&G members £6, non-members £8.

Saturday 11 December 2010, 12.30

Christmas Lunch

The AHSS Chairman will be welcomed. Selkirk Arms, Kirkcudbright; cost: £20.

Tuesday 21 - Thursday 23 June 2011

Coach trip to Perth

Details to be confirmed.

FORTH & BORDERS

Lectures will take place at the Society's National Headquarters, the Glasite Meeting House, 33 Barony Street, Edinburgh, on Mondays at 6.30pm. Admission: £5 / £2.50 students. Tickets for all 6 lectures: £25.

Monday 4 October 2010

Professor Charles McKean – 'The Athens re-branding of Edinburgh'

Charles McKean is a distinguished architectural historian, author and Chairman of Edinburgh World Heritage.

Monday 1 November 2010

Sarah Couch – Joint Lecture with The Garden History Society on 'the Layout & Planning of Avenues'

Sarah is an architect, also qualified in heritage landscape and horticulture. She has worked on many historic landscape projects, combining this with teaching and lecturing.

Monday 6th December 2010

An evening of Films by Murray Grigor – 'Space & Light' and 'Space & Light Revisited'.

Murray Grigor is a Scottish writer, film-maker, exhibition designer and Visiting Professor within the Cambridge School of Art. Since the 1960's Grigor has produced a number of award winning films about artists, architects and key Scottish buildings. Murray Grigor will introduce and we will be showing two films of Gillespie Kidd & Coia's St. Peter's Seminary, Cardross.

Monday 7 February 2011

Professor Robert Anderson – 'Burgh Schools and Academies in Scotland 1780-1880 an Architectural Legacy'

Between about 1780 and 1880 a remarkable and distinguished set of buildings for secondary schools was created in Scotland. Robert Anderson will illustrate the development of this tradition, and explain how the schools' architectural form was shaped by their organization and teaching methods. Robert Anderson teaches at the School of History, Classics and Archaeology, University of Edinburgh.

Monday 7 March 2011

Dr Daniel Maudlin – 'The Highland House Transformed: Modern Homes for Modern People'

Daniel Maudlin is Senior Lecturer at School of Architecture and Design, University of Plymouth. He has researched and published widely on vernacular housing and building in C18th and C19th Scotland.

Monday 28 March 2011

Simon Groom – 'Pride and Patronage – the art of commissioning'

Simon Groom, Director of Modern and Contemporary Art at the National Galleries of Scotland, will talk about commissioning contemporary art with special reference to Jupiter Artland.

STRATHCLYDE GROUP

Winter Lecture Series

Lectures are held in Adelades, 209 Bath Street, Glasgow.
7.30pm: Coffee; 8.00pm: Lecture
For further information, contact Audrey Gardner – 0141 339 1205

Thursday 21 October 2010

Andrew Young – 'Edwin Lutyens 1869-1944'

Thursday 18 November 2010

Simon Inglis – 'Played in Glasgow: charting the heritage of a city at play'

16 December

Christmas Party

Collins Gallery, Glasgow
Please see enclosed flyer for details

Thursday 20 January 2011

Peter Burman – 'St Paul's Cathedral in the early 20th century'

Thursday 17 February 2011

Gordon Urquhart – 'Architects of Glasgow's West End'

Thursday 17 March 2011

James MacAulay – 'Another book on Mackintosh?'

April 2011

Group AGM,

Date and details to be confirmed.

Friday 6 - Sunday 8 May 2011

Group Study Tour of Norfolk

Please see enclosed flyer for details

TAYSIDE & EAST FIFE

Details of the 2010-2011 series of Dundee Conservation Lectures will be available online at <http://www.dundee.ac.uk/planning/events/conserv>

The lectures are on Tuesdays, at 6pm, at University Tower Building, Perth Road, from 5 October to 30 November 2010 (excluding 2 November) and 25 January to 22 March 2011 (excluding 27 February). Free of Charge.

OTHER EVENTS

Friday 24 September 2010

Rural Churches Seminar

Maintenance, conservation, new uses, adaptations and extension of existing rural churches within an understanding of the rural economy and democratic change. The seminar will take place at the RIAS, 15 Rutland Square, Edinburgh. Please contact Ian Appleton for further details: ianappleton@appleforth.co.uk