



EASA JOURNAL

SUMMER 2010

REPORTS:
2010 Spring Meeting

FEATURES:
Sidmouth Methodist Church
St Thomas of Canterbury, Goring on Thames

ARTICLES:
The churches of Herbert North

TECHNICAL:
Vitaputz render

ROSE OF JERICHO

Manufacturers and suppliers of lime mortars and paints

Rose of Jericho slakes lime and manufactures best quality matured lime putty, lime mortars, renders, haired and finishing plasters, as well as supplying hydraulic limes, stonedusts and aggregates. We stock standard mixes but design many mortars to the building's aesthetic or technical requirements. We manufacture a wide range of traditional paints including soft, casein, and linseed-oil distempers, sheltercoats, and pure and casein limewashes. We also produce permeable emulsion and oil paints.

Mortar analysis and materials consultancy

We provide a sophisticated chemical and instrumental mortar analysis service. As well as offering expert technical advice on all of our products, we advise on materials, undertake research, and hold an aggregates library. We are experienced in the range of issues surrounding the appropriate treatment of ecclesiastical buildings and are able to provide products tailored to the needs of each individual project.

St Pauls Cathedral · Wells Cathedral · Salisbury Cathedral · Peterborough Cathedral · Westminster Abbey · Lambeth Palace · St Martin-in-the Fields · Wimborne Minster · Beaulieu Abbey Church · St Andrews, Farnham · St Georges, Bloomsbury · St Peter Parmentergate, Norwich · St Petroc, Ansty · St Andrews, Kirby Grindalythe · St Michaels, Camden · St Bartholomew the Less, Smithfield · St Peters, Manchester · Fardel Manor Chapel, Ivybridge · Russian Orthodox Cathedral, Kensington · Agneten Cloister and Tongeren Basilica, Belgium · St Giles Cathedral, Edinburgh · Llanfair Kilgeddin, Monmouth

Tel: 01935 83676 Fax: 01935 83903 E-mail: info@rose-of-jericho.demon.co.uk
 Horchester Farm, Holywell, Dorchester, Dorset DT2 0LL www.rose-of-jericho.demon.co.uk

Chapel Studio
Stained Glass Limited
Design & Craftsmanship in Stained Glass

For all of your Stained Glass requirements, ranging from design to conservation and restoration of historic glass.

Our team of craftsmen under the direction of a UKIC accredited conservator/restorer are well placed to meet and advise on the best course of action for your individual needs.

For more information visit: www.chapelstudio.co.uk

To the left are pre and post-conservation images of a 15th Century roundel from All Saints Church, Wytham.

14 Bridge Road, Hunton Bridge, Kings Langley, Hertfordshire
tel: 01923 266386 fax: 01923 269707 customer@chapelstudio.co.uk

Much has happened since the Spring Journal. The Spring Meeting held at Church Stretton was blessed with unseasonably warm and sunny weather. It gave an ideal opportunity to revisit an area of the country that was last visited by the Association over ten years ago.

One contentious issue that arose at the meeting was the RIBA's decision to set up its own conservation accreditation scheme for architects. This might be seen as being in competition with the AABC scheme that has now been running for over ten years. There was genuine misunderstanding amongst the 100 or so Members present. On your behalf, the Main Committee is trying to seek clarification from the RIBA regarding what they are seeking to achieve and how the scheme will work. The Association will make available to members any information obtained by the Main Committee and I hope an update may be possible by the Summer Meeting.

A more welcome development is the Main Committee's decision to employ an experienced administrator on a part-time basis to give vital support to Joe Huber and the other officers. This will significantly lighten the administrative load on the Association's officers and, hopefully, lead to a much more efficient system of communication with Members.

On the communication theme, Matthew Newton, a young Member from Kent, has agreed to take on the role of webmaster. We hope to have the website up to date and running efficiently within the next few months.

I hope as many of you as possible will be able to come to the Summer Meeting at Aylesford Priory, Kent. It is not often that the Association has the opportunity to stay at a working monastic foundation and I can assure you that the Priory is well worth visiting.

JOHN BAILEY

IN THIS ISSUE:-

	Page No		Page No
From Our President	3	St Thomas of Canterbury, Goring on Thames	17
Spring Meeting - Church Stretton	4	Snippets	20
The churches of Herbert Luck North	10	New developments in waterproof renders	21
Sidmouth Methodist Church	14	In conversation with Pam Ward	22

COVER PICTURES: *Front* - Shobdon *Back* - Leinthall Earls

advertisement

advertisement

Weldon Stone
Conservation & Restoration Contractors

Experienced specialist contractors undertaking projects of all sizes including design and carving to fixing, conservation and ancillary trades

RESTORATION & CONSERVATION
WELDON STONE
 STONEMASONS SINCE 1877

106 Kettering Road
 Weldon - Corby
 Northants - NN17 3JG

Telephone
 01536 261545

Email
 peter@weldonstone.co.uk

www.weldonstone.co.uk

J. & J.W. LONGBOTTOM LTD
 Bridge Foundry, Holmfirth, Huddersfield HD9 7AW

Ironfounders

Since 1919

Cast Iron Gutters

Ornamental Hopperheads

Rainwater and Soil Pipes and Fittings

Gratings, Air Bricks

Extensive Pattern Range

Comprehensive Stocks
 for prompt delivery

Tel: 01484 682141 Fax: 01484 681513
 for our fully illustrated catalogue




Wenlock Edge




advertisement

advertisement



Recclesia Ltd

Specialist Building Contractors & Church Craftsmen



AN EXPERIENCED SPECIALIST BUILDING CONTRACTOR CARRYING A RANGE OF TRADITIONAL SKILLS

PRINCIPAL CONTRACTORS FOR HISTORIC & ECCLESIASTICAL BUILDING PROJECTS

STONEMASONRY & MASONRY CONSERVATION-RESTORATION

HISTORIC & DECORATIVE PLASTERING & PARGETING

LIME POINTING & RENDERING

JOINERY, TIMBER FRAME REPAIRS & TIMBER CONSERVATION

STAINED GLASS, LEADED LIGHTS & SPECIALIST GLAZING

CAST IRON RAINWATER GOODS

METALWORK & FABRICATION


BREATHABLE PAINTS & FINISHES

CHESTER OFFICE:
Unit 3, St. Ives Way,
Sandycroft,
Cheshire
CH5 2QS
Tel: 01244 906002
Fax: 01244 906003


WORCESTER OFFICE:
4, Triangle Business Centre,
Wildwood Drive,
Worcester
WR5 2QX
Tel: 01905 783002
Fax: 01244 906003

A full portfolio of projects and company details are available on our website at www.recclesia.com

Brochures are available by post or by emailing admin@recclesia.com



Recclesia Stained Glass



STAINED & HISTORIC GLASS CONSERVATION & RESTORATION

LEADED LIGHTS

DECORATIVE FANLIGHTS

RESTORATION GLAZING

HISTOGLASS GLAZING UNITS

NEW COMMISSIONS

PROTECTIVE GUARDS

METAL CASEMENTS

SURVEYS & REPORTS

SPECIALIST GLASS STOCKISTS


NATIONWIDE COVERAGE

CHESTER STUDIO:
Unit 3, St. Ives Way,
Sandycroft,
Cheshire
CH5 2QS
Tel: 01244 906002
Fax: 01244 906003

WORCESTER OFFICE:
4, Triangle Business Centre,
Wildwood Drive,
Worcester
WR5 2QX
Tel: 01905 783002
Fax: 01244 906003

A full portfolio of projects and company details are available in our website at www.recclesiastainedglass.com

Brochures are available by post or by emailing admin@recclesia.com



Recclesia Ltd

In warm spring sunshine, my train brought me the short journey from Shrewsbury to Church Stretton. I made my way up to our huge Edwardian hotel, which overlooks this spa town and along the valley between the Long Mynd and Wenlock Edge.

After lunch, we boarded coaches for **Hopton Castle**, west of Ludlow. This was fully scaffolded with a temporary roof, and all hundred of us were allowed up wearing our hard hats. The extraordinary variety of Shropshire geology was engagingly described by **Dr David Jefferson** in his talk, but here in one building was a microcosm of some of these building stones. The contractors described Health and Safety issues, and the work in progress. Coffee and biscuits were even on offer, beside the site hut, itself in a river valley, near to riverside walks.

John Wheatley explained how ‘talus’ – debris from stone decay and erosion – had built up and absorbed water over centuries within the walls. Now this has been excavated and carefully removed, the lower walls can dry out.

John had recently had an operation, which meant he should not climb scaffolds, but in all other respects he was undaunted. For the rest of us, it was a privilege to look closely at the castle walls from each level of scaffold. Work is well underway, although further funding is still required. Our own stone repair schedules might seem relatively simple in comparison with those for the castle. Thin stones had been used to form arches, some with original tool marks. Six quite young stonemasons were at work pointing the parapets with lime mortar.



Hopton Castle under wraps



Clambering around



Rebuilding the arches



Young masons



Leinthall Earls



Southwards to **Leinthall Earls Church**, we stood absorbing the sunshine, in this peaceful valley hamlet. The simple Church is loved by the local community and visiting schoolchildren. It is now re-roofed and in good repair. One immense tree has been removed, and the consequences of 'heave' have been solved by designing the triangular buttresses to slide marginally. One other ancient tree remains. Inside, in the white rendered space, clear glass was set back within deep curved window reveals, the plain casements casting square shadows.



John Wheatley



Nave roof





Not far away, was the surprise for anyone who has not been to the World Heritage Site of **Shobdon**, east of Presteigne. Behind a plain stone church exterior, is a 'Strawberry Hill' interior of white and pale grey plaster. When we visited a scaffold and temporary roof were in place over part of the east end because wood boring insects had been found below recent re-slating. Surveys and reinstatement are in progress, the key issue being not to harm the plaster ceiling. This was a place which John and Myfanwy Piper loved, and copies of Frances Spalding's biography were on sale.



Shobdon - exterior



Investigations in progress



Richard Morris

On our return to the hotel, we were formally welcomed by our President, John Bailey. John introduced us to **Richard Morris** who spoke to us about the building archaeologist's perspective.



The Venerable John Hall

The evening meal was delicious, after which the **Venerable John Hall**, Archdeacon of Salop, entertained us to a funny, down to earth, and rewarding talk.

The next day we all made it to an 8.30am start for the Open Forum, where some thorny topics like bats and accreditation were aired.

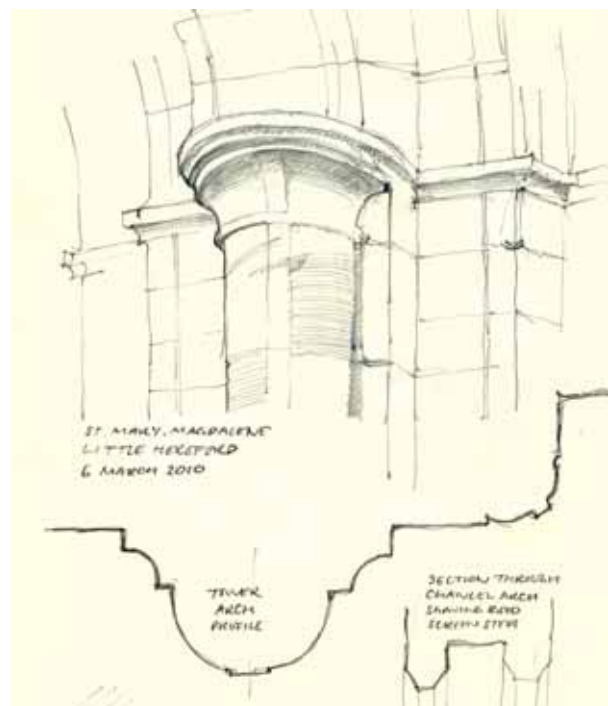
John Wheatley provided sheets of colourful photographs of several projects he has carried out over 38 years: Hopton Castle against a bright blue sky, and the half-timber repairs on the substantial tower at Brimfield Church. He had developed a system for repairing timber frames by screwing and gluing seasoned oak in multiple layers, which has proved long-lasting. At Little Hereford and Culmington village churches, eaves had been found to be full of clogging debris. Once cleared, his timber repair methods had again been shown to last. We heard generally that a refreshing variety of structures remains in this area of Shropshire, remote from the attentions of the Victorian restorers.

Dr David Jefferson is a Building Stone Consultant for English Heritage. His talk on 'Keep up the Pressure' started with the spaces within stone, seen colourfully under the microscope, and ended with structures and forces seen in Lincoln Cathedral. We heard how 3,000 year old lichen on Neolithic stone carvings was actually beneficial, providing a thermal blanket to protect the carved spirals and dots. Moss is not so useful, so judgment must be used in each situation. Beware of wire brushes! He eloquently described the properties of stones, including the stresses found in igneous rocks, and of the time-honoured need to discuss the stone with the quarry.



St Michael's, Brimfield

In the afternoon, we went south beyond Ludlow, to see the half-timbered tower at **Brimfield Church**. We met the master carpenter, Alan Greening, from Chris Postans and Sons, builders for over four generations. At Brimfield, an inner timber structure supports the upper part of the Tower, with its 3 bells; and an outer half timbered skin keeps it all dry.





Little Hereford



Close by was **Little Hereford Church**, beside the deep grassy gorge of the River Teme. This did not quite flood into the Church in 2007, when water was an inch below the threshold; but had overflowed in 1849 when pews had to be replaced. In 1993/4 a temporary roof was put up, and 'an unbelievable extent of rot' was found. The EH grant system then did not allow for exploratory work; but 15 years on, the roof structure and the wide fortified tower are in solid condition. Outside in the wind, we wandered among drifts of snowdrops.

Little Hereford glass



Down by the Teme

The last visit was to **Culmington Church**, near Craven Arms. I felt that each village we saw was characterised by its shape. In this hamlet in March, quiet sheep and cattle stood in the barns, and we heard how much the community had worked together to repair their church building. The spire had been leaking, and has been replaced with an aluminium arched structure. The walls were still leaning outwards, but have now been stabilised. Blacksmith's tie rods span the Nave, rotten rafter ends have been replaced, and the roof has been retiled.



We walked back down the lane to the church hall, recently designed by John Wheatley, with wide eaves under generous pitched roofs. A very welcome tea of scones and cake ended a long but interesting day.



Culmington - interior

If the Arts and Crafts architect Herbert North has a reputation, it is one that is confined to north Wales and is largely due to the small, distinctive roughcast houses he designed in the area between about 1900 and 1940. What is less known by his devotees is that his chief passion was for church work rather than houses. Sadly only a small handful of his designs for new church buildings was ever built, so his local reputation as a domestic architect is hardly surprising.

Although Herbert Luck North was born in England (in Leicester in 1871), he spent most of his life in north Wales, his family having moved to Llanfairfechan around 1881. North went to Uppingham School, then to Jesus College, Cambridge, and did his articles in London under Henry Wilson, who was running Sedding's office after the latter's death in 1891. He spent a few years with Lutyens around 1897, and then returned to north Wales in 1901, enjoying four decades of productive life until his death in 1941.

As a boy, North was intensely pious (according to his grand-daughter, who lives in North's own house in Llanfairfechan) and was well aware of his High Church upbringing. Like Clough Williams-Ellis, he was moved enough by the atmosphere of churches to want to become a vicar. Letters from school (first to his parents, then, after his father's death in 1884, to J B Davies, his 'adoptive' father and a retired church architect from Dudley) mention how he spent his spare time visiting and sketching Rutland churches. He even asked Davies to write him a design brief for a new church, all at the tender age of 12. Architecture was not taught at Cambridge until 1912 so North read for an ordinary degree, again visiting churches in his spare time, and in 1893 he entered the office of John Dando Sedding, a High Church architect whose projects included Holy Trinity,



Herbert North

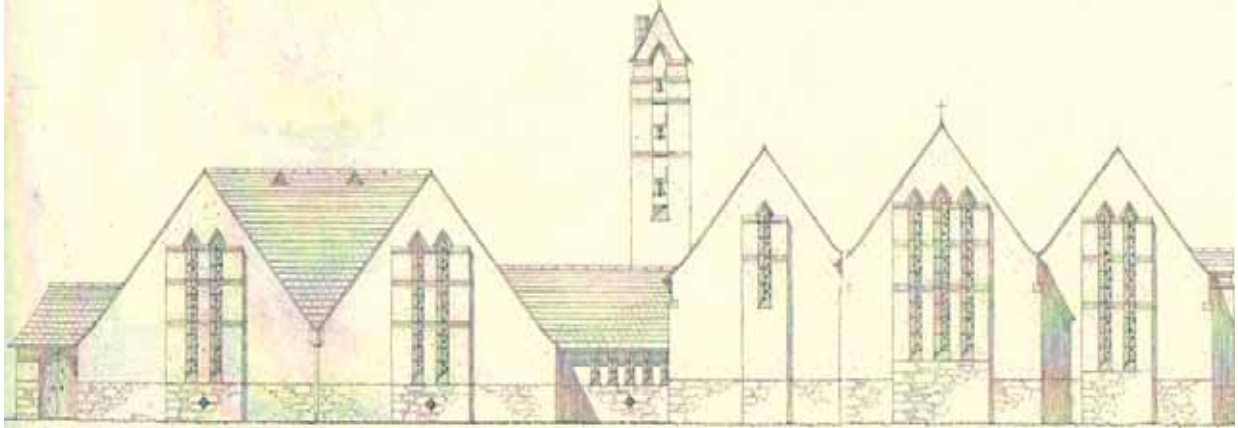
Sloane Street, and the chapel at Welbeck Abbey, both admired by North as much for their Arts and Crafts fittings as for their architecture. During his time in Sedding's office, Wilson sent him back to north Wales to supervise the masonry work at Brithdir church (near Dolgellau), another repository of finely-wrought fittings and built out of the very rocks on which it sat – two fundamental principles of Arts and Crafts philosophy.



Caerhun model

North's first scheme for a church of his own was designed in 1898, some three years before he returned to north Wales. It was a design for a small, country church in the Conwy valley, at Caerhun, and it owes much to the Brithdir church. He did a second, larger version of the same church in 1902, but neither was ever built. A few years later, he wrote a small, charming book about the old churches of the region (*The Old Churches of Arllechwedd*, 1906), in which he put the Welsh church into its pre-reformation context and drew attention both to liturgical practice as he believed it had once been and how this had translated into church form and layout. Two years later he wrote a second book, a sort of domestic parallel (*The Old Cottages of Snowdonia*, 1908, with Harold Hughes) and if there was a purpose to the books, it was to bring the old buildings of north Wales to public attention, as respectable works of architecture despite their simple, humble character, at a time when many were in danger of neglect and dereliction.

North's passion for the vernacular guided his own work but did not manifest itself directly in his designs for churches and cottages. He certainly borrowed and adapted traditional features, but he was essentially a creative soul who loved designing new buildings rather than copying (or repairing and adapting) old ones. Yet, at the same time, he believed that Gothic was the one and only style for a church just as pre-reformation ritual was the only true form of liturgical practice suitable for Anglican use. Thus North was faced with a dilemma between the urge to create and the restraint to preserve,



West Shore competition entry

a conflict that became more marked as ideas of liturgical change spread, particularly in the 1930s, just at the time when North was finally building his new churches.

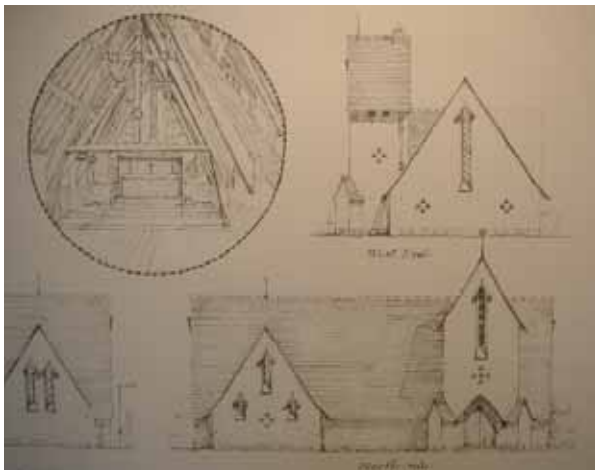
North's creative streak is apparent in his very first church designs, for Caerhun church, where there is clear delight in the roof, in particular in the way the chancel and nave roofs slide and cascade past each other rather than step at the chancel/nave division in the more conventional arrangement. In his unsuccessful competition design (1910) for a bigger church, at West Shore near Llandudno, the three parallel roofs over the nave and aisles are less dynamic, and the focus of design is shifted to the series of three gables with their groups of tall, thin lancets. The external walls above the stone plinth are roughcast, unusual for a church yet a direct parallel with his treatment of house walls, which, with very few exceptions, were always of roughcast. The overall effect of this white church, underplayed in its form and minimally Gothic in its detail, would have been unconventional – and probably lost North the first prize.

It would be a further twenty years until North could see a church of his own actually built. Around 1929 he was commissioned to design a chapel for St

Winifred's School, a Woodard school in his own village. In fact, it replaced an earlier, temporary chapel designed by North in 1923, a timber-framed building with a steep roof supported on exposed scissor trusses and lit from the west gable through a big lattice window, all rather similar to Randall Wells' church at Kempley (1903), though much smaller.



The temporary chapel at St. Winifred's



View from the Sanctuary



Kempley (by Randall Wells)



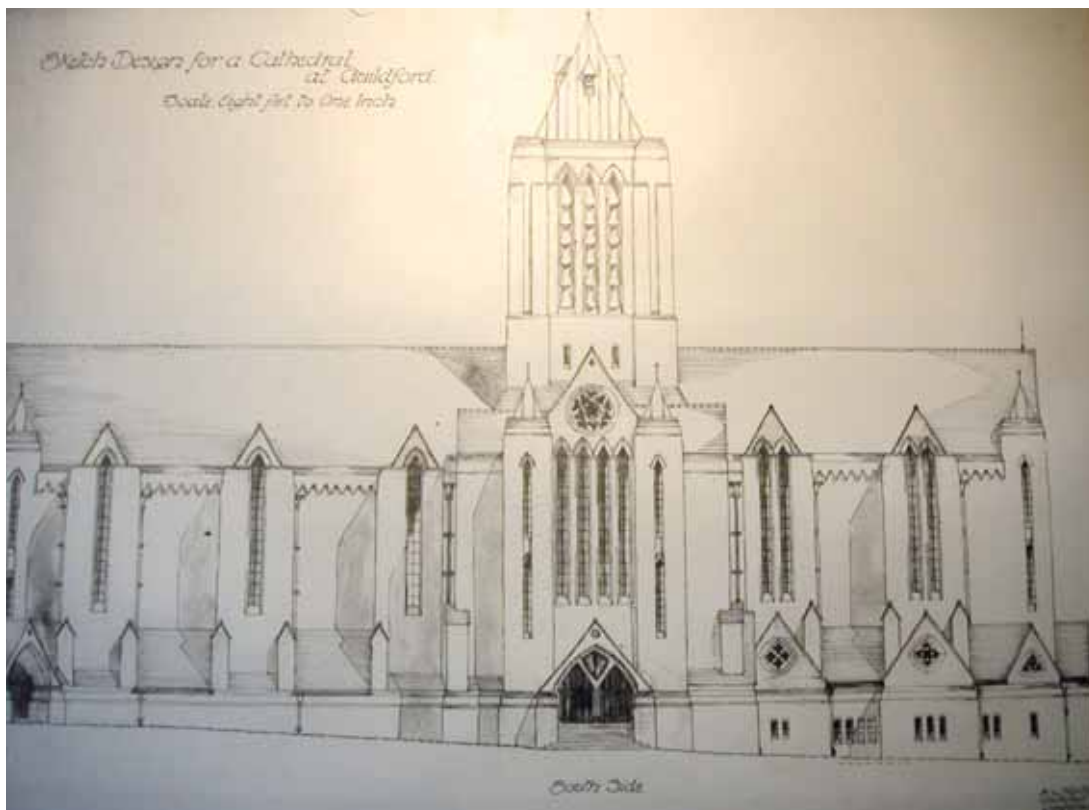
St. Winifred's - exterior

The permanent chapel was a remarkable building. Its external appearance, with plain roughcast walls, steep roofs and tall, thin lancets, was more German or French than English or Welsh. Its interior was one tall, long volume with a steep delicately decorated ceiling supported on a series of pointed brick transverse arches that marched down the nave towards the gem of the interior, the baldachino-adorned sanctuary. The lighting of the interior was masterly, entering discreetly from the sides of the nave through a number of mini-transepts that extended up from the passage-aisles, thus avoiding glare as one looked along the nave. A number of favourite *partis* for church layouts were adopted by architects in the first half of the twentieth century,



St. Winifred's - interior

but this one, a nave punctuated by projecting side shafts, was amongst the less common. North must have been pleased with it as he used it again in his competition design for Guildford Cathedral (1930). The effect would have been dramatic, not least because of the increase in size from school chapel to cathedral, but I suspect North, who was his best at the small-scale, might have foundered had his entry been successful. The sheer size meant that plain unadorned walls and simple lancet windows would always look bland, and the height and volume required in a cathedral precluded visible slate roofs on the exterior - and of all the elements that made up North's buildings, it was always the roof which was dominant, church or house (North was known to his colleagues as 'long-roof North').



Guildford Cathedral competition entry

The two parish churches that North saw built came towards the end of his life: the Church of the Holy Spirit, Harlescott (a suburb of Shrewsbury) in 1934-36 and St Catherine, Blackwell (near Bromsgrove) in 1939-41. It must surely have saddened North that no Welsh diocese commissioned a new church from him. Not surprisingly, they are similar to each other in many respects. Both have the familiar roughcast walls, steep roofs descending low at the eaves, saddleback towers and windows composed as accretions of narrow lancets with triangular heads. The severe character of the exterior is softened in both churches by interiors where gentle curves play a part in defining the space; in the case of Harlescott by means of transverse arches marching along the nave, in the case of Blackwell arcade arches defining the side aisles. In both, there is a crescendo eastwards to the sanctuary where daylight pours down from high-level windows in the tower, a trick surely learnt from Lethaby's Brockhampton church of 1902 (the transverse arches at Harlescott remind one of Brockhampton, too).



Blackwell - exterior

Blackwell church survives and is well cared for, and it contains many of North's original fixtures and fittings. But in many ways Harlescott church is the more interesting of the two, even though it is much altered (and is now used as a community centre), for it demonstrates how North managed to cling on to the Gothic and yet produce a church style that began to progress beyond. A glance at a survey of modern churches by the Incorporated Church Building Society (*New Churches Illustrated*, 1936) shows that



Brockhampton (by Lethaby)

the majority of British churches were little more than modern equivalents of Victorian Gothic: the detailing pared down, perhaps a



Harlescott



Blackwell - interior

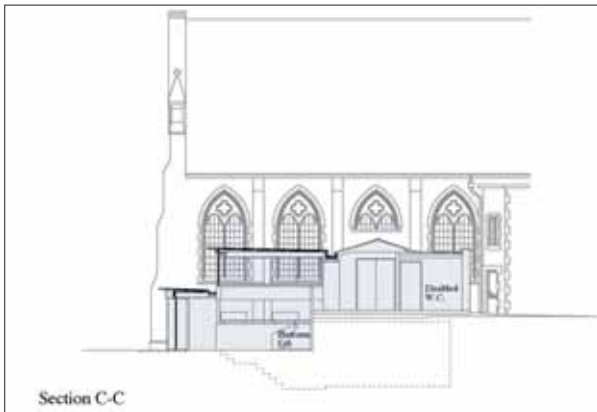
few modern materials introduced, an occasional excursion into the classical or Romanesque styles, but mostly backward-looking in appearance and layout. Only a few – by architects such as Cachemaille-Day and Velarde, and North too (his church at Harlescott is illustrated) – seem to suggest that a more modern church style was possible. The irony is that, in Britain in the 1930s-40s, this modernism was an illusion. Compared with developments in the Roman Catholic church in Germany some years earlier, where the emergence of the new International style of architecture had gone hand in hand with liturgical reform, producing as a result some really important works of church architecture, very few church architects in Britain were in a position (or were encouraged by their church clients) to break new ground by freeing themselves of the traditional layout of their churches.

Adam Voelcker is currently writing a book about Herbert Luck North, to be published early next year by The Royal Commission on Ancient and Historical Monuments of Wales.

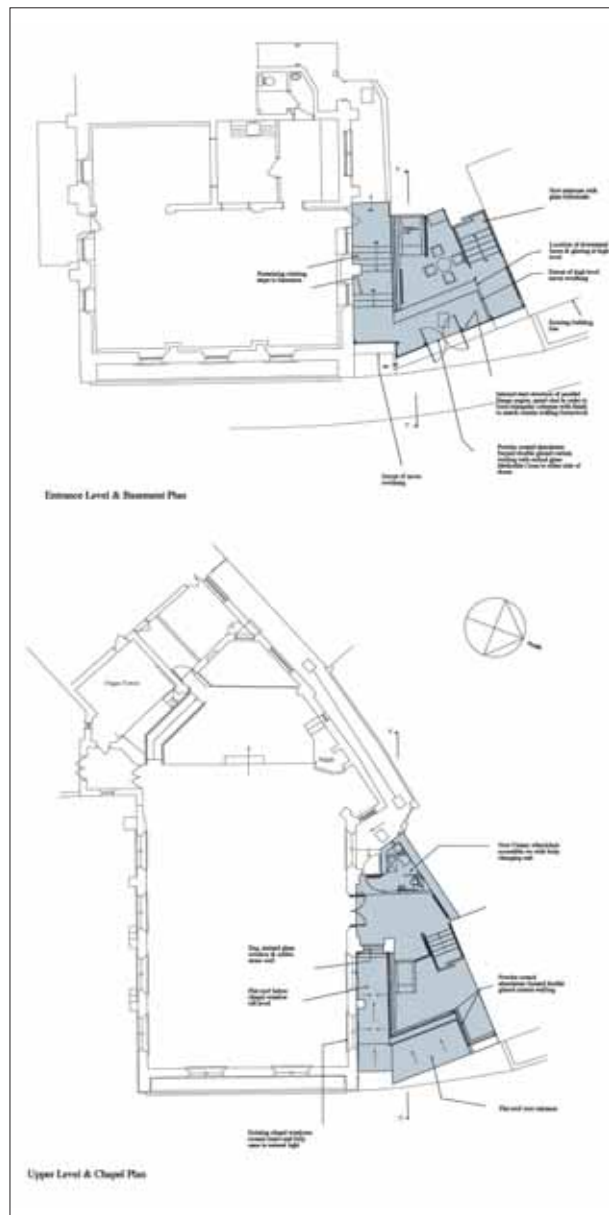
The following project was one of the entries for the Presidents' Award last year




The brief was to design a new open entrance hall to the existing church, with a particular requirement for wheelchair access to comply with the DDA (Disability Discrimination Act) and a disabled toilet. The existing entrance, built in the 1950's was small and inadequate, with a steep slope and steps. Wheelchair users were required to make a tortuous route around to the rear of the building, which was unsatisfactory. The new lobby was to be designed to reach out to the community and welcome everyone into the church.




advertisement





Specialist in
Stone Carving, Sculpting
Letter Cutting and Masonry

 A member of
The Art Workers Guild

**WORTHINGTON
STONE CARVING**
Katherine Worthington

mobile : 07900 881 027
tel / fax : 020 7688 0460
katie@worthingtonstonecarving.co.uk
www.worthingtonstonecarving.co.uk



East elevation



The new lobby was designed deliberately to contrast with the existing church building of 1885 in its use of materials and design. The new building is set back from the line of the pavement to open up the entrance area. An internal steel structure allows the curtain walling to be frameless, creating a light modern infill to the tight site. The stone wall of the existing church can be clearly seen and the glazed façade draws people into the building, whilst acting as a notice board for the church. A series of flat roofs with single ply roofing membranes are formed to take stormwater drainage away from the glazed façade. These have been successfully integrated with the copper roof of the 1950's extension behind, which has been retained. An upper level is set back in order to stay clear of the existing church windows, and forms an open plan level overlooking the entrance with direct access to the church. A disabled washroom with baby changing facilities has been incorporated at this level. External steps from the entrance level formally gave external access to the lower hall, and these are now incorporated within the covered entrance lobby, affording safe access to the lower level. A platform lift in a glazed stainless steel enclosure provides access between the entrance and upper level.



Perspective by Patrick Collins

The new lobby addresses the brief and forms a light and spacious entrance and meeting area. The building sits well within the constrained site and makes good use of the space available. The glass façade encourages people into the building. Attendance at church services and meetings is high, and the building is in regular use.

Project details

Architect:	Richard Pedlar Architects
Structural engineer:	Mark Howard Associates
Quantity surveyor:	Mildred Howells & Co
Contractor:	Hodges, Bridle & Co Ltd



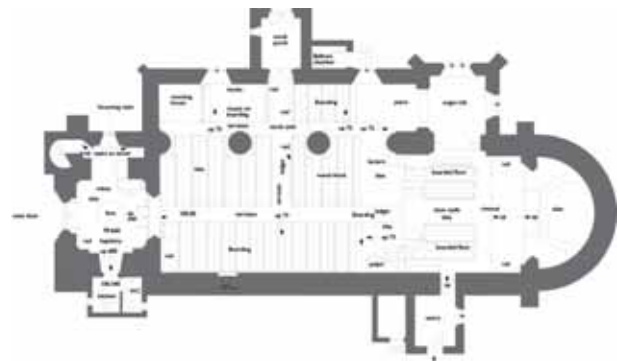


South elevation

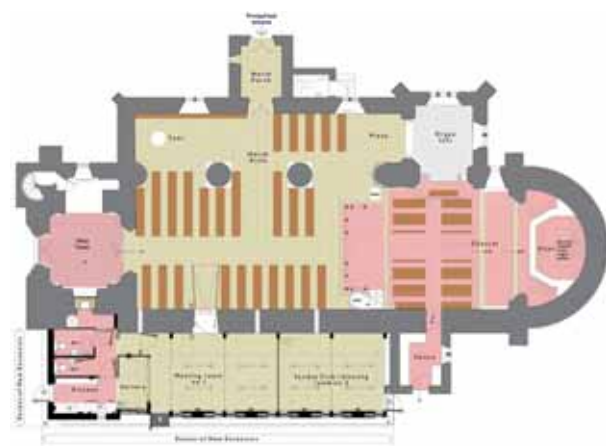
The following project was another of the entries for the Presidents' Award last year

St Thomas of Canterbury dates from the early C12 and consisted at that time of West Tower, an aisleless Nave and a Chancel with an apsidal east end. Late in the C12 an Augustinian Priory was founded. The nuns then built their own church as an extension to the Parish Church, the Apse was demolished and a stone screen with a doorway built in the Chancel to divide the two churches. The Priory was extended to the south and west of the Parish Church. A plan showing this from excavations made in 1892 – 93 by Percy Stone show the Cloister attached to the south wall and the Nunnery church, and the North and South Transept corbels, which supported the Cloister roof, can be seen. The Priory was not well endowed and fell into a ruinous state before the Dissolution. Following the Dissolution the Nunnery church was destroyed and the stone screen dividing the two churches was extended upwards to form the east wall of the Chancel to the surviving parish church.

In 1887 the east dividing wall was removed and the Apse was re-erected on the old foundations by Ben Corser. At the same time the Organ Chamber and Vestry were added. In the Organ Chamber the former 3-light windows from the east wall of the Aisle were reused. In 1937 the Apse arcade in the Norman style was added to the design of Lawrence Dale, and more recently a small WC extension to the south of the West Tower. The church is listed Grade I. Externally the original flint walls have been pebble dashed, which is unfortunate, both visually and because it is affecting the moisture content of the



Floor plan before re-ordering



Floor plan after re-ordering

walls. Nonetheless, the form of the original Norman church is still evident, internally as well as externally, but the fittings and floor have been much altered.

Acanthus Clews Architects were appointed in 2005 to develop an earlier scheme to extend and reorder the church. Following reconsideration of the parish's needs, the brief was extended and the project redesigned. The objective was to ensure that the church, whilst retaining its fine architectural character, was more flexible and accessible so that it could better connect with and serve the wider community. The project comprises two aspects: the re-ordering of the interior in the existing church, and an extension to house new facilities and two multi-function rooms.



After re-ordering

The site constraints caused some concern with regard to the potential effects of heavy masonry and steel construction on the existing ground. The solution adopted was for a lightweight glulam timber post-and-beam frame to support the oak and lime render façade of the extension. This allowed the construction to include sustainable materials such as sheep's wool, in addition to the timber and lime which are hugely sustainable in their own right. There is also a passive solar driven ventilation system for the lavatories and the cleaners cupboard.



Interior of extension



New extension

The new extension is connected to the main body of the Church via re-opened and raised 'Nuns' Doorway'. Because of the level change between old and new, a new stone ramp with handrails has been introduced to connect to the re-ordered Nave.

advertisement



New ramp



Iron handrail detail

The project has included removing all the pews in the Nave, and replacing the existing floor structure in both the Nave and North Aisle with a breathable 'Limecrete' floor, new Ancaster stone paving and underfloor heating. The 'Limecrete' construction includes recycled glass in the insulation/hardcore bed and also as the aggregate – saving on depleting gravel resources. In the Chancel, relocation of the Rood screen to the east end and removal of the choir stalls and communion rail has cleared the space for a new Altar and recital space on a new stone dais protruding into the Nave. The pews and stalls have been replaced with moveable stacking benches. The north door has been retained as the main entrance, with the font relocated nearby in the re-ordered North Aisle. The external pebbledash has been removed, and lime render substituted both internally and externally to allow the walls to breath.

Michael Clews AABC IHBC RIBA

Project details

Architect:	Acanthus Clews Architects
Contractor:	Edgar Taylor Ltd
Structural Engineer:	Hannah Reed
Project Value:	£575,600

NEW AS170
PACKS MORE POWER

Approved on Heritage sites!

Unique System for re-pointing and restoration works

Cuts accurately, with far less dust

TAKE THE PLUNGE & GET AHEAD!

6 blades to cut brick, soft stone, plastic & wood, even mortar joints as thin as 3mm for Heritage work

SAVING MANY CONTRACTORS £1000s

Call: **0800 980 9999**

Even 3mm!

Fast crack repair

Stonework repair

Plunges deep

Cuts square and clean

Turn & re-use existing bricks



Extension and nuns doorway

FORTHCOMING MEETINGS

MAIDSTONE: Aylesford Priory
Date: 9th to 11th July 2010
The Association's Summer Meeting

AUTUMN AND ANNUAL GENERAL MEETING

Date: 4th November 2010

Mailings for the above will be sent to Members. Others interested should contact Joe Huber on 01785 251238

**CBC CONSERVATION FORUM 2010
BATS IN CHURCHES**

Date: 16 November 2010
Location: The Guard Room, Lambeth Palace
Cost: £60

To book a place see website at www.ihbc.org.uk

ERRATA

The article in the last issue on page 23 about Katherine Worthington contained the following errors:

The practice referred to as 'Marcus Beale Architects' is correctly named **Stowe and Beale Conservation Architects**, and they were appointed on the Westminster Abbey Chapter House project and not as the Abbey Architect, who is **John Burton** of Purcell Miller Tritton. Also, the correct spelling of **Kate Sanders** is noted.

MEMBERS NEWS - JUNE 2010**New Associates**

Helen Martin - Wiltshire
Andrew Davies - Stafford
James Mackintosh - Oxford
Samuel Archer - Warwickshire
Janet Jury - Norfolk
Katharine Rutherford - Kent
Paul William Morris - Hertfordshire
John Middleton - Worcestershire

Associates approved as Full Members

Timothy Blatchford - Gloucestershire
Elaine Wren - Kent

Resignations

Louise Crossman - Somerset
David E Hooley - Oxford
Nicolas K. Allen - Leeds

Membership Secretary Russell Trudgen

Arctic Associates Ltd
33 Queen Street, Morley, Leeds LS27 8EE
Tel/fax 0113 253 7040 Email: info@arctic-associates.co.uk

Please send all contributions for the next edition by 18 September 2010 to the Editor:

John Radice
The Old Post Office, Berrick Salome
Wallingford OX10 6JN

Fax/tel: 01865 891719
Email: john.radice@radice.org.uk

**THE PRESIDENTS' AWARD AND
THE KING OF PRUSSIA'S GOLD MEDAL AWARD**

Yet again the time is approaching when we ask everyone to review their highest quality work and encourage them to seek recognition for their efforts through the Associations Award Schemes; the President's Award for new design in re-ordering, alterations, extensions or new buildings and the King of Prussia's Gold Medal Award for church repair which is judged to have most successfully overcome the greatest aesthetic or technical challenge.

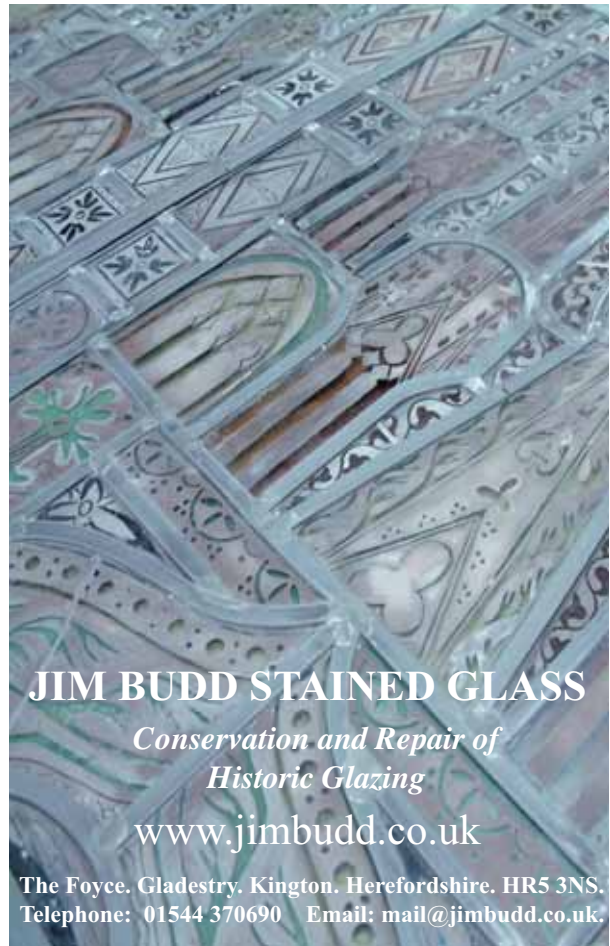
The quality of the entries last year was excellent. However we are always keen to receive more. We wish to ensure that they are publicised widely. To this end we have introduced a number of changes. Firstly, we request that applications are submitted in digital format, as well as in hard copy, to allow the awards to be more easily disseminated. Secondly, we now encourage applicants to advise us of whom they would like notified should they be successful. Such measures we hope will ensure that your patrons are made aware of the quality of your work and of the accolades it receives.

These minor changes have not made making a submission to either of the Awards onerous as they still require two A2 sheets of photographs, drawings and a few hundred words of clear and concise description. The application deadline this year is 10am on the 5th October. Applications can be downloaded from our website at www.easanet.co.uk/awards.asp

We look forward to receiving your applications and to discovering the range of work on which our membership has been engaged in the last twelve months.

Mark Pearce

advertisement



JIM BUDD STAINED GLASS
*Conservation and Repair of
Historic Glazing*
www.jimbudd.co.uk
The Foyce, Gladestry, Kington, Herefordshire, HR5 3NS.
Telephone: 01544 370690 Email: mail@jimbudd.co.uk

Studies into the economics of building repair and maintenance invariably conclude that it is not only advantageous to undertake timely repairs, but also to put into place preventative measures that diminish the need for future repairs. In the case of heritage buildings, however, matters can be complicated by the view that only traditional materials and methods should be used. But some readers may be surprised to learn that the exterior walls of Notre Dame Cathedral are protected with an invisible layer of C21 synthetic polymers. This treatment is delivering two benefits in that the stonework is able to resist water, dirt and atmospheric contamination and, in doing so, to avoid the need for aggressive cleaning.

Some of the reluctance to adopt new materials stems from the damage done to buildings and monuments by the application of surface sealers in the past. Many stone angels lost their ears and noses because these treatments made their surfaces impervious to water vapour. In doing so, damage was caused by expansive freezing of trapped moisture and, in hot weather, excessive water vapour pressure just below the surface. Fortunately, there are now protective surface treatments that allow water vapour to pass through treated stone, thus avoiding a repeat of such damage. This property is known as 'breathability'.

There is much to be gained by adoption of so-called 'modified materials': traditional materials to which small amounts of 'high-tech' ingredients are added to change their properties and improve their whole life performance. As in the case of Notre Dame, the use of water based polymers can be very effective. A further example is the use of crystallisation solutions that use available moisture to grow moisture blocking crystals within the treated stone, i.e. they use water to stop water. By their addition, a porous render becomes a breathable, waterproofing layer.

Cement-lime-sand or lime-sand plaster is traditionally used in heritage projects. Unfortunately, it lacks waterproofing properties and tends to support the damp conditions that eventually lead to its deterioration. With the addition of a small amount of performance modifying ingredients, it can be applied to convert wet areas into dry habitable rooms, even below the water table. A particular advantage is that it is not necessary to heat and dehumidify the affected space prior to commencing work. In fact, the reverse is true because it is usually necessary to introduce additional water for the render to cure.

VitaPutz is one such example. Currently marketed as Bionicpore in the UK, it is a high percentage lime based plaster, that has all the qualities of a traditional lime plaster plus the ability to remain dry to the touch. In fact, VitaPutz has been designed to be applied to

fully saturated walls and still dry out whilst remaining breathable. It has been referred to as a vapour permeable tanking system. As a non-invasive damp proofing solution without the need to use membranes it is rather well suited for use in conservation projects.

VitaPutz has recently been used successfully in the restoration of several churches. They have benefited from the speed at which work can be completed, and permanently dry conditions were achieved, using an otherwise traditional material. It is noted that the decision for its use was partly due to its certification by one of Europe's leading building material research and testing institutions. The product is German designed, and has a solid track record in the conservation and restoration of buildings of high quality. It is often used where there are no DPCs and where injection methods have failed. Furthermore, surface mounted fixings are permissible.

VitaPutz has nanopores just like the human skin. The pores are too small to allow water molecules through but do allow water vapour through. This of course means that just like the human skin it is allowing moisture to dissipate whilst staying dry. The building is not sealed up, thus not trapping moisture that would otherwise simply find another way out and cause problems elsewhere. The common problem of salts breaking through the surface is prevented as the salts are suspended in water. As the water molecules are blocked the salts cannot be transported, all without a plastic membranes or other sealing products.

*Professor Denis A Chamberlain FICE
Robert Gordon*

advertisement



VitaPutz/BionicPore - The Lime Based Render and Plaster that stays breathable and DRY!

**An approved German product with a track record.
Now available in the UK.**

**For further information, please contact
Robert Gordon**

**01252 315997, 07879 776423,
www.bionicpore.co.uk**



Tell me a little bit about your early life.

I am the eldest of 4 with two sisters and a brother. We lived in Cheshire but when I was quite young the war came along and my father was stationed with the Fleet Air Arm in Hampshire, so we lived in rented accommodation near Winchester during the war. My father was an electrical and mechanical engineer; he was needed for running Liverpool's electricity which he had done before the war, so he came out of the forces and we moved back to our home near Chester.

I started going to Queen's School in Chester at 6yrs old, and spent most of the year having tonsillitis and being ill. So the parents and the grandparents decided it would be much better if I went to boarding school. I went to a little school that had day pupils as well, near Southport where one lot of grandparents lived. After the first couple of terms I became a weekly boarder until I was 11yrs old. We wouldn't do it with our kids but life was a bit different then, and it was just after the war. Mums didn't have cars to take kids to school and things like that. After that I went even further away, to Harrogate Ladies College as it's called today, and was there for 7 years.

Was it at school you started getting interested in architecture?

My grandfather was an architect, and his father before him, and there was a family practice in Liverpool. My mother's brother was also an architect but he was killed at the beginning of the war. He had just qualified and done exceedingly well at Liverpool.

I got accepted by both Liverpool and Manchester schools of architecture and had to make a decision. I chose Manchester – I think that was a slight disappointment to the family as Liverpool was 'the' place to go – because I thought after so many years away it would be quite nice to live at home, which was then just south of Manchester. So the first 4 years at university I lived at home then for the last year I was in digs.

It was a very good course, and Professor Cordingley who had just re-written Bannister Fletcher was still our prof when we went there. At the end of First Year we had to go and do a measured drawing of something and I went and drew two doorways from Abbey Square, Chester.

Do you still have those drawings?

I do. Then later we went to Stowe, a group of us camping, and we measured the temples; so I've got the measured drawing of the Queen's temple. It was totally different from how architecture is taught nowadays. Learning to sketch and draw was part of our course. I think it helps with observing details.

The other thing which will interest EASA Members is that John Wheatley was in the same year with me. He had this girlfriend Judith who was studying geography. I used to borrow my mother's Landrover and we used to pile into it and go up to the Lakes youth hostelling. Black Sail YH was our favourite. We'd leave the car somewhere and walk over the hills as it's got no road to it. Then one time, Judith mentioned that her brother John was home for the weekend and could he come too and bring his tent. It was a conspiracy by Judith and her mother! That was August Bank Holiday 1961 and we married in Spring 1963.

How did your working career begin?

There was a lot of rebuilding going on in Manchester at the time and everybody got a job. About 6 of us went to this bigish firm in Manchester called Leach Rhodes and Walker. I was lucky in that I went into the schools and small buildings section so I was involved with several new schools from beginning to end. Then I did an alteration to create a Salvation Army maternity hospital, a very rewarding experience which I shall never forget. To see the work that they did in that area of Manchester was quite an eye opener for me.

What was John's profession?

He is a chartered civil engineer. He was working for the Birmingham Drainage Board having done 3 years in the regular army. So he used to come and see me on his motorbike even through the winter of 1962 and by this time we had moved north of Bolton on the edge of the Moors. I left Leach Rhodes and Walker when I got married, and came down to Birmingham and got a job with S N Cooke and Partners. They were building new hospitals, as private architects working for the hospital board. That furthered my education considerably.

It was the days when if we were going out to visit a site as students, I used to take my trousers to put them on during the day – women didn't wear trousers

at university! When I first went on the hospital sites you used to get the blokes occasionally whistling at you because they weren't used to seeing a female on the site.

At what point did you start a family?

Family didn't start until after we had left Birmingham. John moved to work in John Laing's head office and so we moved down here in 1968. Our daughter was born in 1970. I didn't do any proper work for 7 years when the children were small. Once they settled into school I started working part time for John Glanfield who was our church architect so I first got into church work then. Historic buildings interested me. A friend down the road had a very old house as did my parents, so things were going in that direction.

When did you start your own separate practice?

I started on my own in February 1982. There was a mini recession; Riley & Glanfield were closing their London office and bringing it all to St Albans because they hadn't enough work. I wanted longer hours so I started on my own. It's never been dull.

When did you get involved with EASA?

John Glanfield in St Albans was a great supporter of EASA and he took me along to an AGM and said I ought to become a Member. That would be in about 1979 because I've been a Member since 1980. It was in the days when the AGM was held in the board room of the Church Commissioners and all 30 of us fitted into it. Fairly soon on somebody rang me up and said they were organising a meeting and could I suggest somewhere to go. Then I found myself being asked on to the Committee, some time around 1984. I was President in 1992-3, followed by 15 years as Meetings Secretary.

What has EASA been to you?

EASA has been fantastic – the Members, the fellowship, the fact that people are so friendly and everybody can help everybody else. It is a great network, and you learn so much from it. It was just great working with 15 different Presidents. You become really good friends.

When you are not working and you are not busy with EASA meetings, what other interests and passions do you have?

Well, that's a good question. I am very involved with the church across the road, and have done two 5 year stints as churchwarden. Because I live near, I'm the local guardian, vergier or whatever you might call it. I lock and unlock it every day. So that's one thing.

We moved into Chapel Farm, and behind us is the Whipsnade Tree Cathedral, built on land formerly owned by the farm. Within 6 weeks of moving in the warden suddenly dropped dead one night, and it was May and the grass was growing like there was no tomorrow. So we got out our mower and we cut the grass, and John has been cutting the grass ever since. It's a National Trust peculiar, in so far as the land is owned by the National Trust but on it is planted a cathedral of trees which is a separate registered charity. I'm one of its Trustees. There is an annual service which is in a fortnight's time and after it there are teas and if it's fine the teas are in our garden.

The village green which you see all around had got to the state where the scrub was growing more and more and more. I just love our green and pleasant land and think we've got to fight to keep it so. We said: well, if nobody else was going to do anything about clearing the scrub, what if we did it? So on the first Sunday of the month throughout the six months of winter we have wonderful scrub bashing. That provides some winter activities.

I'd always stayed very clear of the village hall but somehow about 5 years ago I accidentally found myself on its Committee. We desperately need a new village hall, and came second in a big national grant application but being second is no good. We do monthly village lunches with up to 60 people turning up which is quite a challenge because of the limited facilities in the hall. But they are very well received. We charge £5 and have a raffle and it helps to pay the bread and butter for the church.

Where are your children these days?

Sarah our daughter is in the north of Queensland with 3 grandsons. Richard is a stonemason and lives nearby in Dunstable. He has done wonderful things to his house and also re-built a Mini from scratch. Andrew lives here and he does tree work and fencing and gardening and landscaping.

Are you reducing your work a bit now?

Yes, winding the practice down, the idea is that in about 12 or 18 months' time I will have wound it down completely. I have looked after some churches for 25 years and 5 quinquennials, so it is a big sort out to hand them over. That's been much appreciated actually and this is something that I think is important from the archive point of view. My successor will have all my drawings and the specifications and will know what has gone before.

Pam Ward was talking to John Radice



IN
LOVING MEMORY
OF
IVOR DONALD HARDING
1875 - 2010
A PROPER SON OF GOD

Gravestone with a decorative base and a small vase on top.

Gravestone with a decorative base and a small vase on top.

