

The Journal of the Ecclesiastical Architects' and Surveyors' Association



EASA JOURNAL

AUTUMN
2009

REPORTS:

Summer Meeting at
Guildford

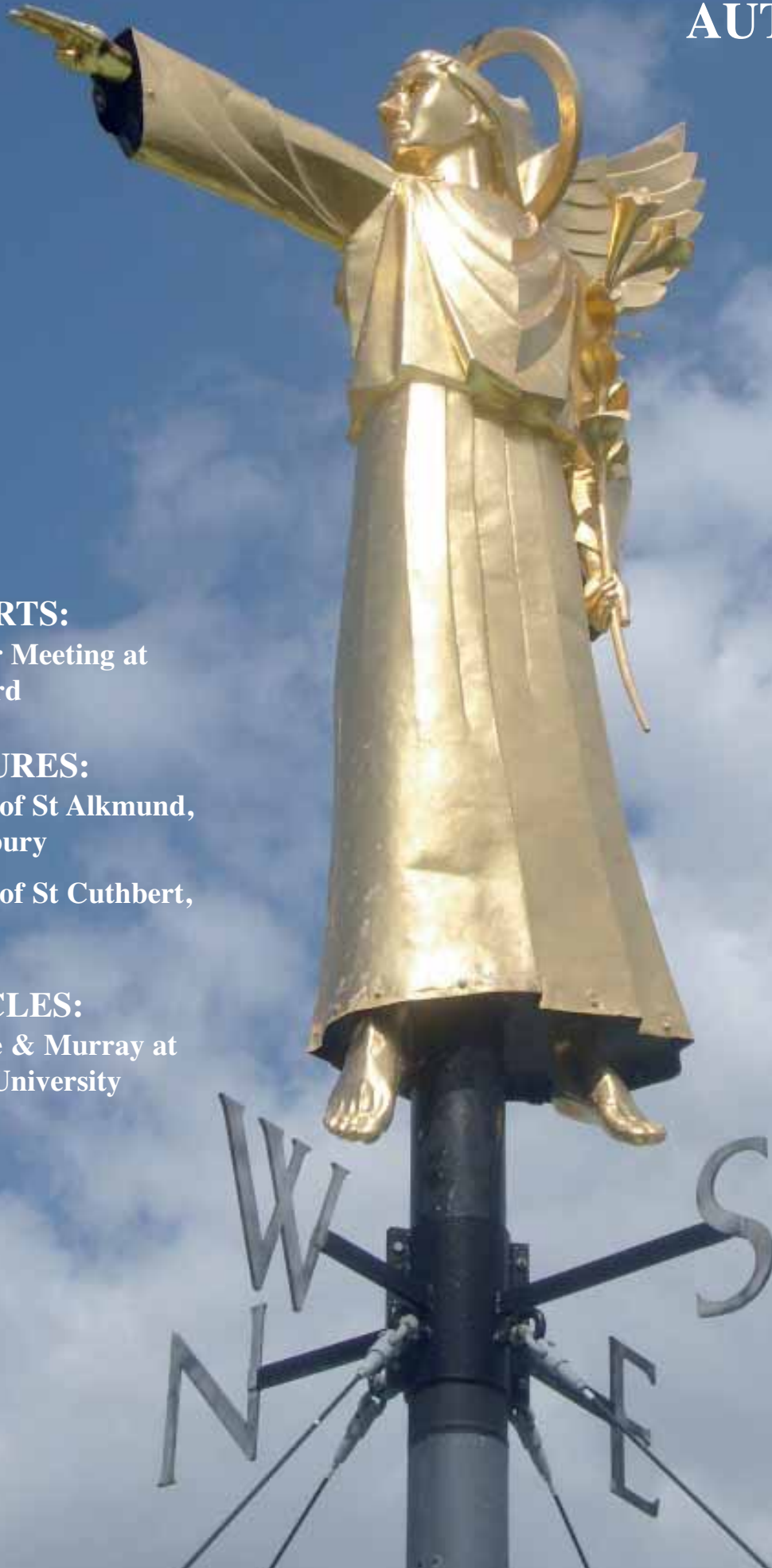
FEATURES:

Church of St Alkmund,
Shrewsbury

Church of St Cuthbert,
Wells

ARTICLES:

Maguire & Murray at
Surrey University



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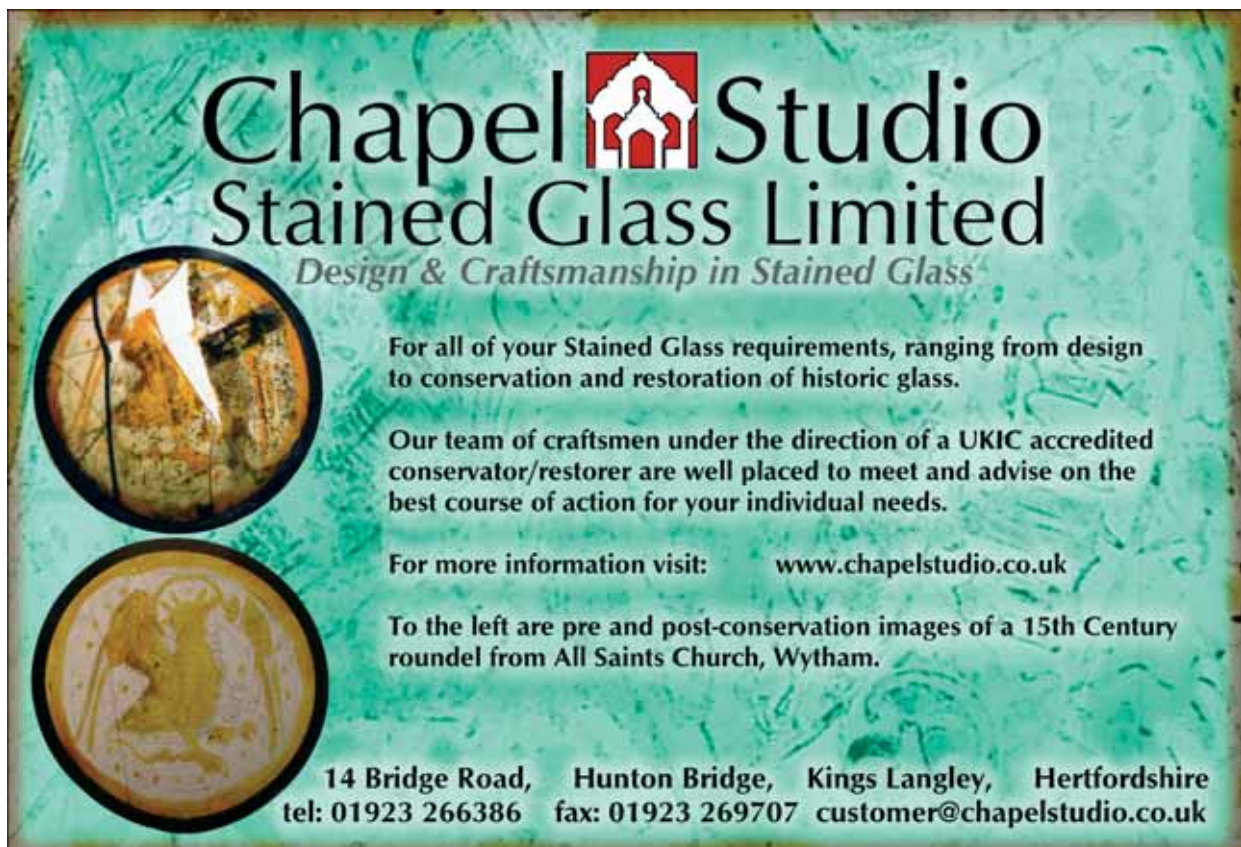
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The General Committee has for some time been looking at how the Association might move forward and offer a more regional service to members. One area is CPD where good quality events are clearly much needed and appreciated. To help this and to allow members to be more closely involved in the Association, the Committee has decided to develop a more active regional structure with a co-ordinator in each of our six regions who will organise one or two CPD events each year and liaise with Diocesan events. This, it is hoped, will bring relevant events and information direct to members. By the November AGM we hope to have the regional co-ordinators in place and regular events up and running by the middle of next year. The Committee will need help to do this either from people willing to be a co-ordinator or from those who can offer venues and events. Please remember this is your Association and volunteer to help.

The next issue I need to raise is the Association's finances. In recent years we have built up a healthy surplus, however now this is no longer the case. The Association is facing a shortfall in funding this year of £5,000, with every probability this will continue to grow in the years to come. Subscriptions have not risen in 8 years and the General Committee has decided that the time has now come to review them. A motion will be brought forward at the AGM to raise subscriptions for members from £42 to £60 per year. The rate for Associates will rise to £40 and, for the retired, to £20 per year. In addition, correspondents will be divided into those the Association wish to continue at no cost and those who will pay the full rate of £60. I feel at £60 per year the Association will still offer fantastic value for money, particularly with

our aim of increasing regional CPD, and I commend the motion to you all.

Finally, I would like to take the opportunity to re-state the Association's stance on collaborating with other bodies who affect how our members can work or with whom they have to work in order to fulfil their roles as Church Architects and Surveyors. In recent months several members have questioned the Association's involvement with training courses run jointly with the AABC, offering advice for those who wish to know how to become AABC registered architects. The Association will offer support to any member who needs our assistance in obtaining recognition or accreditation in any field which supports their work. Equally, we will support any member who wishes to pursue an independent line on any matter of qualification or accreditation. The Association will also continue to liaise and co-operate with all organisations which can affect our members' interests whether they are Diocese, church organisations, government bodies or independent organisations. The Association endeavours to support all members, but members must remember EASA is a learned society made up of people with different views, all of whom have a passion for churches. We must respect the views of all whilst recognising and working within the constraints of the real world. Should any members wish to raise any matters with me further, please do not hesitate to contact me by email at john.bailey@thomasford.co.uk.

JOHN BAILEY
President

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COVER PICTURE: Guildford Cathedral

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You will recognise the scenario. You are trying to clear your desk in order to get to the EASA Summer Meeting, but have already had to agree to a client meeting at 3.00pm, so you will have to forego the Friday programme. It is noon, the temperature in the office has reached 26°C and rising, and you are drawing at incredible speed in order to have a vaguely convincing sketch scheme to show your client.

So far, so familiar! But then, amazingly, my client rings saying, “We’ve been given tickets to the Festival of Speed. Would you mind awfully if we postponed our meeting?” Jubilation! I run around and pack a bag, have another cooling shower and beg a lift to the station from my long suffering husband.

By the time I had caught a bus from the station to the University Campus (it turns out it would have been quicker to walk) I had missed the afternoon visits to the Cathedral or Guildhall. However, I was beginning to get an indication of what the themes of the weekend were to be: *extreme heat and disorientation*.



Guildford Cathedral



Cathedral arches



Set into the floor of the Nave



West door and window



The Nave

The University of Surrey, built on a steep hill in blocks linked by multi-level walkways, is confusing to the uninitiated. Getting from A to B seems to involve going up one flight of steps only to descend another one 15 metres further on. However after a few false starts I managed to locate my accommodation and find my way back to the lecture theatre foyer for tea and biscuits before the evening lecture. The glass roof of the foyer turned the tropical external temperatures to equatorial.

As we waited and waited for the evening speaker to arrive it became obvious that there were some problems: firstly the A3 had been closed all afternoon, stretching the speaker’s 20 minute journey to nearly 2 hours; and secondly the air-conditioning had failed. However, we soldiered on and eventually enjoyed a very informative illustrated talk from historian Alan Bolt on researching the history of churches in Surrey.

A quick dash back to the accommodation, a third cooling shower, don the glad rags and go in search of the restaurant for the formal dinner. I fell in with our patron and meetings secretary and assured them that I knew the way to the restaurant. I confidently led them up and down to a securely locked entrance door. Five minutes later we managed to find another door on a different level which was not barred against us.



The vice Dean

The dinner, as always improved by good company, was followed by a thoroughly entertaining speech from the vice Dean at the Cathedral, Nicholas Thistlethwaite, whose irreverence for architects was matched only by his irreverence for the clergy.

Next morning in the lecture theatre the air-conditioning was still inoperative. Unfortunately Joe Huber had not realised that, when booking an air-conditioned lecture theatre, one must specifically note a desire to have the air-conditioning working. We therefore sweltered through a thought provoking talk by Canon Paul Jenkins on the place of baptism within the church and designing to enhance the drama and significance of the occasion. The many images of cool, flowing water were much appreciated.

We then had an exceptionally enjoyable and beautifully illustrated talk from Alan Greening on the history of glass manufacturing. I have been inspired to see if my Cub Scout Pack can make glass from scratch. In our western corner of the Weald we have ample supplies of sand, beech woods and chalk for lime, which is apparently all that is required.

Alan was followed by Oliver Caroe and friends urging the latest thinking on carbon consumption upon what I suspect was a fairly unconvinced audience.



St Mary's, Guildford



Holy Trinity, Guildford

By this time I could confidently find my way to the restaurant for lunch, where water bottles were filled in preparation for the long trek down the hill, along the river and up the High Street to Holy Trinity Church, a grand, spacious, well lit, Georgian edifice in the very centre of the town. We then walked down the hill to the oldest part of the town to St Mary's church, whose contrast with Holy Trinity could not be greater. The interior is dim and mysterious; the spaces have a cellular, enclosed feel, with squat arcades and a truncated chancel. Much of the fabric dates from the early 12th century, with an earlier Saxon tower.



Inside St Mary's Saxon tower



Ice creams by the river

From the cool of St Mary's it was a relatively short stroll, in still blistering heat, to the river for that now mandatory element of the Summer Meeting, a boat ride – in a barge along the River Wey. Things were not looking good as we set off backwards, apparently intent on ramming the opposite bank. But I should not have doubted the seamanship of our captain, who was merely picking up waifs and strays in the form of Alan Greening, who had somehow arrived in the right place at the right time, but on the wrong side of the river. The trip was hugely enjoyable for several reasons.



EASA afloat

- We were sitting in the shade
- We got mixed up with a procession of decorated barges taking part in a water carnival
- The captain's commentary was amusing
- I had an ice-cream
- I did not have to walk

Unfortunately, after the pleasant interlude messing about on the river we did have to walk. Another trek in the tropics of Surrey ensued, through the shopping arcades, across busy roads, up the hill and back to the university, wilting and footsore.

A rest in a darkened room, another shower and I was ready for a convivial evening in the restaurant. Over confident, I took what I thought would be a more direct route and found myself once again going up and down and round and round until I stumbled on the right door from a previously unexplored direction. After dinner I was torn between staying for the Sunday visits and getting home to see my 13 year old son, who had been away on a school trip for a week. Family won out, but as ever, I had enjoyed a sociable, informative and good value meeting and topped up my CPD at the same time.



St Nicholas' Compton



Climbing aboard



St Andrew's, Farnham



Picnic in Compton churchyard





Mrs Caroe welcomes EASA to Vann



Vann and its front garden



Vann from the rear



The hallway



Oliver Caroe in the Barn

VANN

For me, the high point on Sunday was going to the Caroes' wonderful family home, Vann. The name had a mysterious ring, and I had no idea what was waiting for us as we pulled off a quiet Surrey lane and climbed out of the coaches. The house hides itself behind tall hedges, and to find it you must first step through them into a secluded front garden, aromatic with herbs in that Sunday's summer heat. And there it is, spread out beneath its tall woodland trees, a breath-taking vision of Englishness: hipped roofs and tall chimney stacks, mellow brickwork and leaded glazing, climbing roses and vines.

We were divided into two groups, and Oliver Caroe and his mother welcomed us and told us about their home, their love for it, and the family's 100 year association since W D Caroe purchased and recreated its arts and crafts charm.

Vann is equally famous for its gardens, in part designed by Gertrude Jekyll. It was she who laid out

and planted the Water Garden, a marvelous sequence of pools and streams through landscaped gardens, open lawns, and secret woods. We were quite a large party: but I seemed to wander around with the place almost to myself, lost in the enchanted secrecy of it all, drowsy in the silence and afternoon heat.

Inside the house, light filtered in through leaded panes onto polished oak furniture and floorboards, comfortably worn upholstery, faded oriental carpets, and the treasured possessions of three generations of Caroes. We were shown into the large Hall, converted out a barn, where Oliver had laid out the original pen and watercolour drawings for us to look at; and we heard tales of memorable Christmas parties, with musicians playing in the gallery above. Left by myself for a moment, the house claimed my imagination. I needed to leave. I belonged somewhere else.

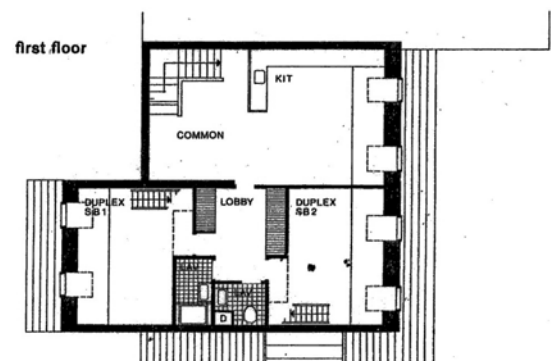
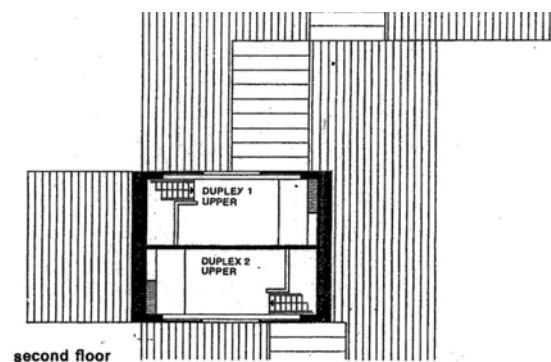
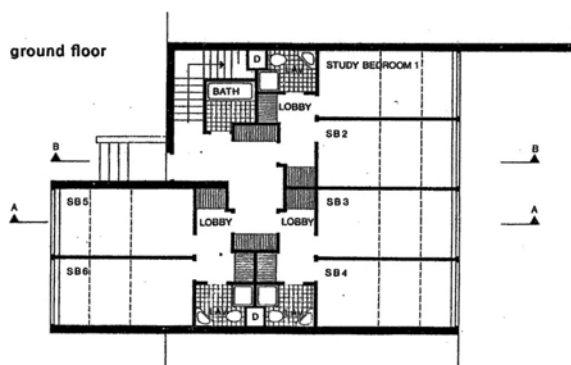
John Radice

One of the highlights of the visit to Guildford for the Summer Gathering was seeing Court 3, the student housing designed for the University of Surrey by Maguire & Murray, known to EASA members perhaps more for their churches than for their secular work. Incredibly the scheme is almost forty years old, though one wouldn't guess it from the condition of the fair-faced external blockwork. It says much for the design, too, that the current thermal upgrading of its fabric is doing little to spoil the original aesthetic conception.

The awkward site and the brief's requirements for low cost and high density were very real challenges to the architects. The steep site on Stag Hill faced north-east, and it was a clay slip-slope. Whereas piles had been necessary for Maufe's cathedral at the top of the same hill, a stepped concrete raft was adopted as a cheaper solution for the student housing; and to avoid any risk of sliding, a 3ft depth of clay was removed from the site (the equivalent of the proposed scheme's final weight) and dumped in the hole dug for the cathedral's bricks. Unnecessary loads were further controlled by keeping blockwork partitions reasonably light-weight (at the risk of impairing sound insulation) and by developing a squat cross-section, with more roof than wall. Maguire & Murray were early exponents in the use of fair-faced concrete blockwork, and Court 3 is an essay in its rational use. In the early 1960s, Bob Maguire had visited a church in France by Rainer Senn and had admired there the visual scale of the 200 x 300 clay blocks. Discovering just a little later the aesthetic virtues of Forticrete's 8"x 16" blocks (and 8"x 8" blocks for curved walls), most of the practice's early buildings were conceived in blockwork terms, with every block shown on the working drawings. This was also the case at Court 3. An immense amount of thought was given to the co-ordination of the blockwork, to its visual appearance

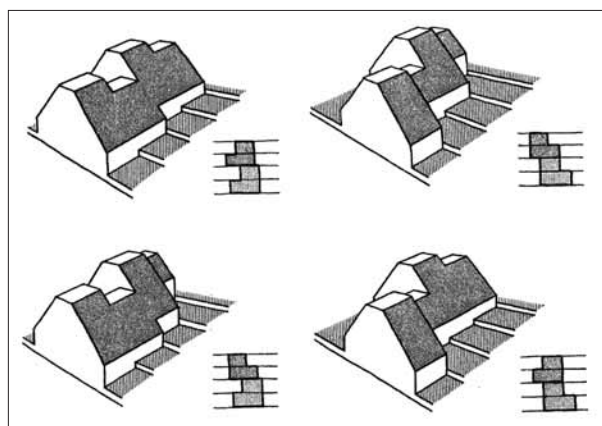
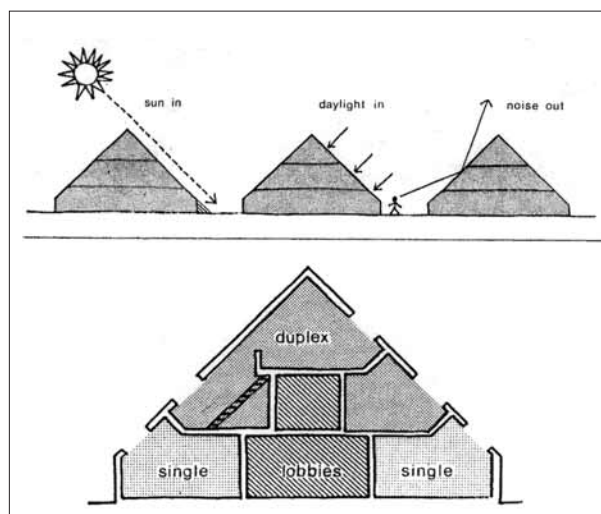


and to avoiding wastage – the sort of equivalent to what Walter Segal was doing with timber. Even the verge blocks were not left to chance: they were all pre-cut identically so that the joints would remain constant with the roof slope (conveniently 45 deg) and each uncut block would provide two verge blocks with no wastage.



The housing is designed as 10-person L-plan units, with 3 pairs of single rooms (each pair sharing a bathroom) on the ground floor, a first-floor kitchen / common room, and, reached through the kitchen, two duplex 'garrets' ingeniously back-to-back on the first floor but side-to-side on the second floor. By today's standards, the accommodation is tight. The ground-floor rooms feel small and the narrow main doors to each room look more like cupboard doors. The upper rooms, though more spacious, are slightly idiosyncratic, with long raised shelves in the eaves (the result of raising part of the ceiling in the ground-floor rooms for the skylights) not quite certain of their function. But this wackyness was probably rather appropriate for the typical student of the early 1970s, and certainly did not seem to stand in the way of the Italian school children staying there during the EASA trip. Even the rather doubtful fire escape hatches and ladders from the kitchens were being well used by the children.

If the internal planning is not entirely successful, the same cannot be said of the exterior, which is masterly. The way the units join in a variety of ways, then step, slide and cascade down the hill, is superb. Either the external wall plane is continuous, in which



case each unit's roof steps up from its neighbour; or the roof plane is continuous, leaving the walls to step out and up equally. Whichever way the buildings manoeuvre up the hill, a series of delightful alleyways and courtyards is formed, offering straight or diagonal vistas up and down the hill (with, in one case, the cathedral's tower on axis at the top). The original students called it 'Diddytown'. They loved it because it had a sense of 'place' and 'identity', and they felt it was theirs. Unlike the usual Oxbridge-influenced halls of residence advocated for student accommodation by the Niblett Committee in the late 1950s, Court 3 was more like a village. Today, with its mature trees and shrubs, it feels almost like a Tuscan hill-town (not least with those Italian children in occupation during our stay).

Wandering through Court 3 to and from the student houses where EASA members were staying, I wondered what it is that makes Maguire & Murray's scheme so much better than our accommodation. There was nothing offensive about our rooms and blocks: they were neatly detailed, pleasant enough to look at and the landscaping was quite attractive. But the detail was *applied*, whereas the Court 3 buildings did not require this artifice. Their pleasant appearance was tame and predictable, whereas the aesthetic of the Court 3 scheme was derived integrally from the development of the plan and section. And though a tree or two have been planted in the courtyards of Court 3, it is a scheme which doesn't really need soft landscaping as it's a built landscape in itself. What marks Maguire & Murray's scheme is its sheer cleverness and thoughtfulness, and its consistency and coherence – attributes which seem rare in many of today's buildings.

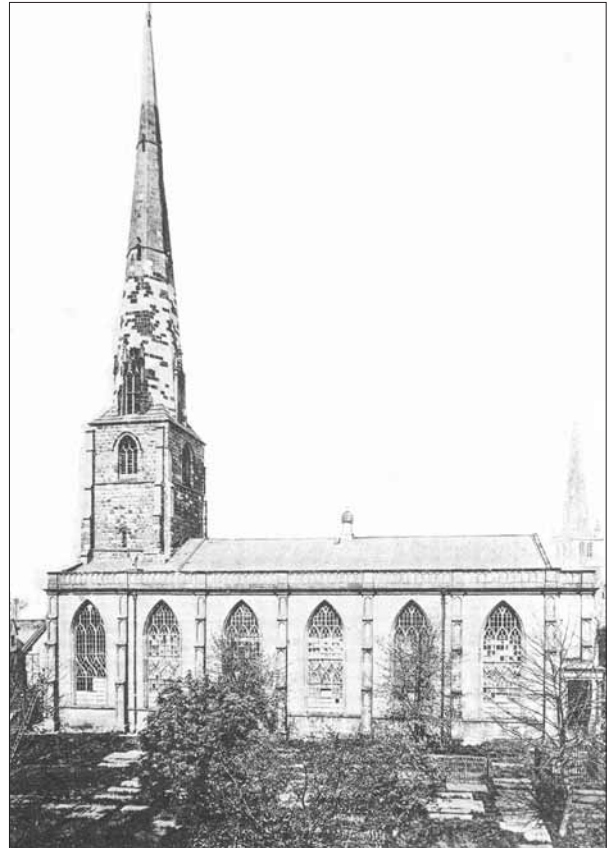
Sources of information

RIBA, March 1970 and April 1971

The Architects' Journal, 16 Dec 1970, 17 March 1971 and 18 August 1976

This repair project was one of the entries for last year's King of Prussia Award

St Alkmund's Church stands in the centre of Shrewsbury, its tower and spire forming part of the distinctive skyline of the town. The church was founded in the Saxon period, and was subsequently rebuilt and expanded in the course of the Middle Ages. Following the collapse of old St Chad's Church in 1788 (which stood nearby), there was a general scare throughout Shrewsbury, which led to proposals by the architect / builders John Carline and John Tilley to rebuild St Alkmund's in its entirety. The building work was carried out in 1795 and in the event the medieval tower and spire were retained. Although a relatively simple preaching box in the Georgian Gothic style, the structure is of considerable interest for its use of Industrial Revolution technology alongside traditional crafts, and is listed Grade II*.



1890s view

We were fortunate to have access to extracts from the Georgian construction specifications and accounts, which had been published by Professor Terry Friedman.

Originally all the windows were cast iron and were supplied from nearby Coalbrookdale. Most of the windows were replaced at the end of the nineteenth century with rather mechanical perpendicular style stone tracery. Four cast-iron windows survived, three where they were hidden from view internally, and the east window because of its fine stained glass by Francis Eginton. The windows are significant not so much for their early date, but because of their ambitious size, technical quality and the sheer slenderness of the castings.

Due to lack of maintenance during the twentieth century, water had penetrated between the castings, causing the wrought-iron packing shims to corrode and expand building up enormous stresses within the window and eventually distorting and fracturing the sections themselves. Significant damage had also been caused to the surrounding stonework, due to the rust-jacking effect, including disruption of the parapets above the windows. In previous Quinquennial Inspections the cracking in the stone had been attributed to poor ground conditions, but close analysis of the nature of the cracking (especially the widened joints between the voussoirs) made it quite clear that the true cause was expansion of the windows.

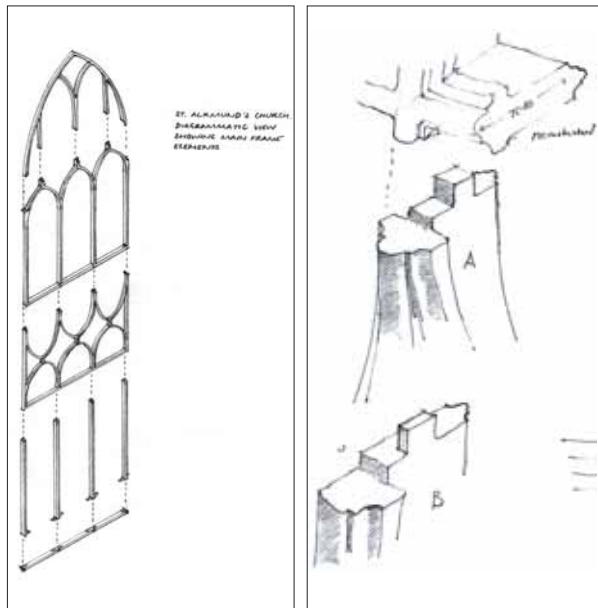


NE window before repair



Corroded shim

Our first task was to survey the window and understand as much as possible about its construction. Accuracy was sometimes difficult due to restricted access and accumulated paint layers. In essence, the windows consist of main-frame components ('muntins') and casement inserts. The fact that the rebate faced inwards had contributed to the corrosion problem by forming a water trap. The main components slotted together with neatly formed lugs and sockets.

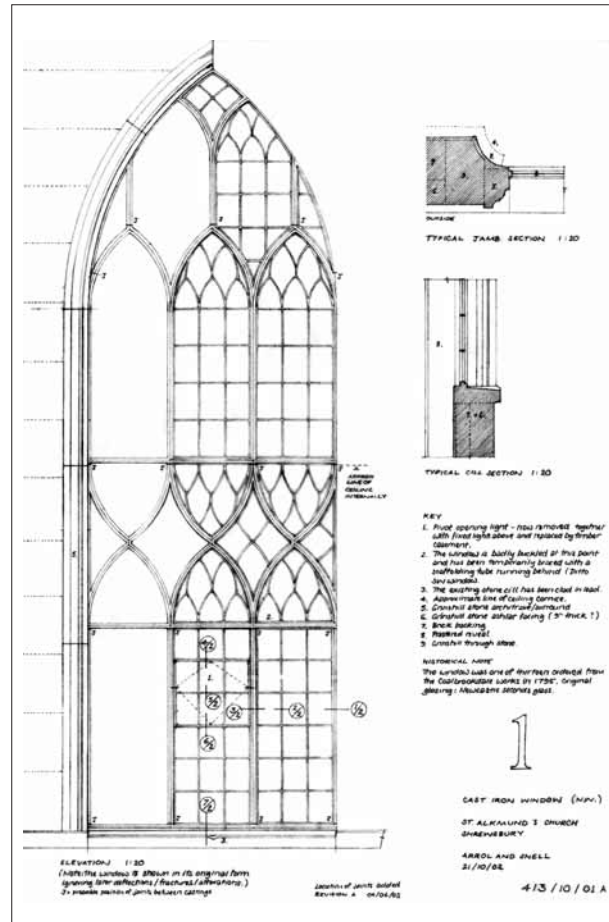


Analytical sketch of framing

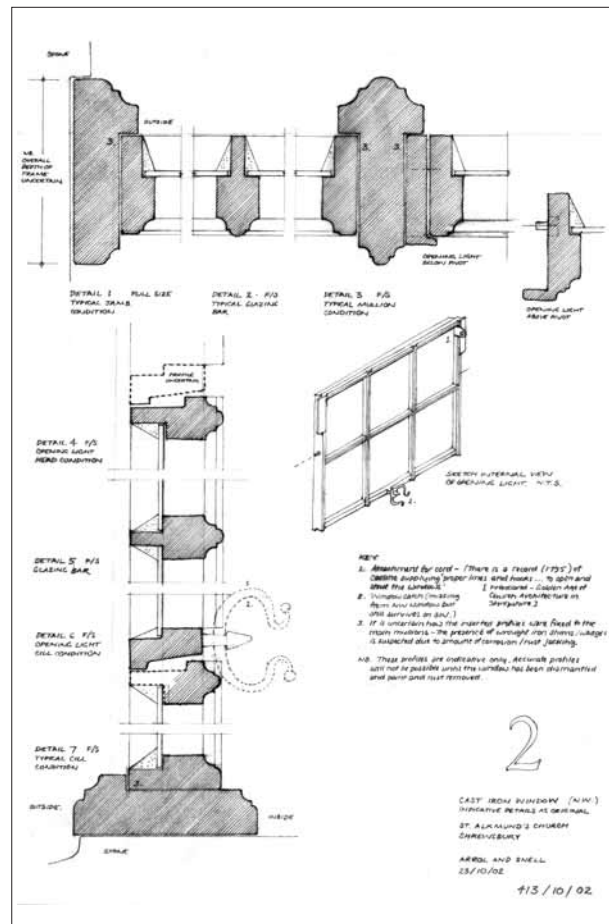
Site sketch showing jointing detail



Workshop repairs



Survey drawing



Survey details

Following our preliminary survey work, we called in Geoff Wallis of Dorothea Restorations to produce a report with recommendations for repairs, together with budget estimates. He identified the principal defects, which were mainly fractured castings and recommended full dismantling of the window, removal to workshop, shot blasting and gas welding with bronze as the filler metal. It was essential that the castings were gently pre- and post-heated in order to prevent excessive thermal shock. Our engineer provided wind loading calculations for the window, and it was agreed that a discreet bronze stiffener would be used at the transom positions on the assumption that the weld repairs would not be as strong as the original castings.



NW window after repair



Etched verse

As much original glass was salvaged as possible, and the remainder replaced with Polish hand-made, meticulously selected, cut and installed by local glass conservators, Keith and Sue Brettle. Considerable difficulty was found in removing original glass intact due to the stresses that had built up in the windows, and also the fact that the putty was almost rock hard. In response to this, where no weld repairs were required, some of the casements were removed complete with glass and then manually abraded prior to repainting. The windows were reassembled using nylon shims and packers where necessary to minimise the risk of the original problem reoccurring and a non-setting mastic compound between the sections. Stainless-steel fixings were used to fix the frames into the reveals with isolating washers where these came into contact with the cast iron.

Almost no new iron components were required, except where items such as window catches were missing. The windows were repainted with a two pack epoxy paint system for maximum maintenance-free life. In some cases, the glass had been inscribed with the names or initials of previous glaziers who had carried out repairs, and in keeping with this tradition, we had a pane at low level inscribed with a hymn text and the dates of the repair.

The church has a small congregation and was heavily dependent on English Heritage funding and matching funding from other organisations. Each window cost approximately £35,000. The repairs were carried out on a rolling programme of approximately one window per year and the effect on the morale of the Church and also the perception of the Church by others was tangible. This has led to a renewed commitment to keep the building open for worship and for community uses such as concerts and lectures.

James Wade

<i>Architect:</i>	Arrol and Snell Ltd
<i>Structural Engineer:</i>	F W Hayward & Partners
<i>Metalwork Conservation:</i>	Dorothea Restorations
<i>Glazing Conservation:</i>	Keith and Sue Brettle
<i>Masonry Repairs:</i>	E W Kinsey and Sons

How does an architect find commissions? One answer is contacts and this was brought home to me by reading "The Bishops" by Trevor Beeson published by SCM Press in 2002. The chapter on Charles James Blomfield was particularly interesting. Born in 1786 the son of a teacher in Bury St Edmunds he was educated at the local grammar school and Trinity College Cambridge. With exceptionally hard work and intelligence he won scholarships which covered the cost of his fees. After taking Holy Orders he became vicar of St Boltolph Bishopgate (a richly endowed Crown living). In 1822 he became Bishop of Chester and then six years later Bishop of London. He devoted his life to reforming the Church of England which led to the setting up of the Ecclesiastical Commission in 1836. He also launched an appeal to provide new church buildings and schools, generally in urban areas. By 1854 two hundred churches had been built but he had hoped for more and found the response from the rich to be inadequate. He died in August 1857.

His son Arthur William Blomfield (1829-1899) was knighted in 1889 and awarded the RIBA Gold Medal in 1891. He assembled a large portfolio of work for the Church of England which was no doubt due to his connections. New churches which he designed included St Paul Shoreditch (1859-60), St Luke Torquay (1863 – illustrated), All Saints Windsor (1863-4), All Saints Fulham (1863), St Mary Portsmouth (1884), St John the Baptist Great Marlborough Street London (demolished), St Mellitus Hanwell, Christchurch East Sheen (where the tower collapsed before consecration), and St George Brentford (1887).

He also carried out many restorations and improvements to existing churches which some of us have no doubt encountered. These included St Anne Limehouse, St Giles in the Fields, St John Waterloo, St Mary-le-Bow, St James Sussex Gardens, and St Paul Clapham. Other projects were Selwyn College Cambridge 1882 and the Royal College of Music 1890. One of his assistants was Thomas Hardy.

His son Charles James Blomfield (1862-1932) was architect to the Dean and Chapter of Southwark Cathedral and also worked at St Cross Winchester, St Mary Redcliffe Bristol, Eton College and Wellington College. Another son Arthur Conran Bloomfield (1864-1935) was also an architect.

The most famous and successful of the Blomfields was Arthur's nephew Reginald (1856-1942). He was knighted in 1919, awarded the RIBA Gold Medal in 1923 and was also the Institute's President. He was the son of George J Blomfield (vicar of Holy Trinity Dartford) and he married Frances Burra of Playden, Rye. He enhanced his career by writing and illustrating books including "The Formal Garden in England" which attracted clients with interests in country houses and gardens. Country houses which he designed mainly in an Arts and Crafts/Queen Anne style included Swifsden

Etchingam Sussex, Mystole House Chartham Kent, Heathfield Park Sussex, Stansted House Stansted and Waldershare Park Kent. His wife's family the Burras owned land just outside Rye at Playden where he built five houses including one for himself. Schools and colleges were also designed including both the girls and boys schools at Sherbourne Dorset, Goldsmiths College (1904), Lady Margaret Hall Oxford, Highgate School and Sion College Victoria Embankment. Also in London he re-faced the Carlton Club with Caen stone (1925), rebuilt 2 Carlton Gardens (1923-4), built Barkers High Street Kensington (1912-3), Swan & Edgar (1910) and Lambeth Bridge (1929-32). After the First World War he was appointed one of the Principal architects to the Imperial War Graves Commission. He designed the Menin Gate at Ypres Belgium and both the Belgian and Royal Air Force Memorials on the Victoria Embankment. He was also involved in the redesigning of the southern end of Regent Street and Piccadilly Circus. It would be hard to imagine a more 'gold-plated' list of clients.

Although the saying is "it is not what you know but who you know" obviously applied to the Blomfields that is only a part of the story. Having once obtained the job it has to be carried out to meet the client's needs, timing and budget; so "doing work gets work" also follows logically and they obviously met these requirements.

A tip to young architects from Grey Wornum (Royal Gold Medallist 1952) was "get yourself known by standing up at meetings and asking questions". Does it work? Comments welcome.

Ann Stocker

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

St Cuthbert's is a heavily used civic church in Wells, second only to the cathedral. Many events are held at the church including the St Cuthbert's Festival each September.

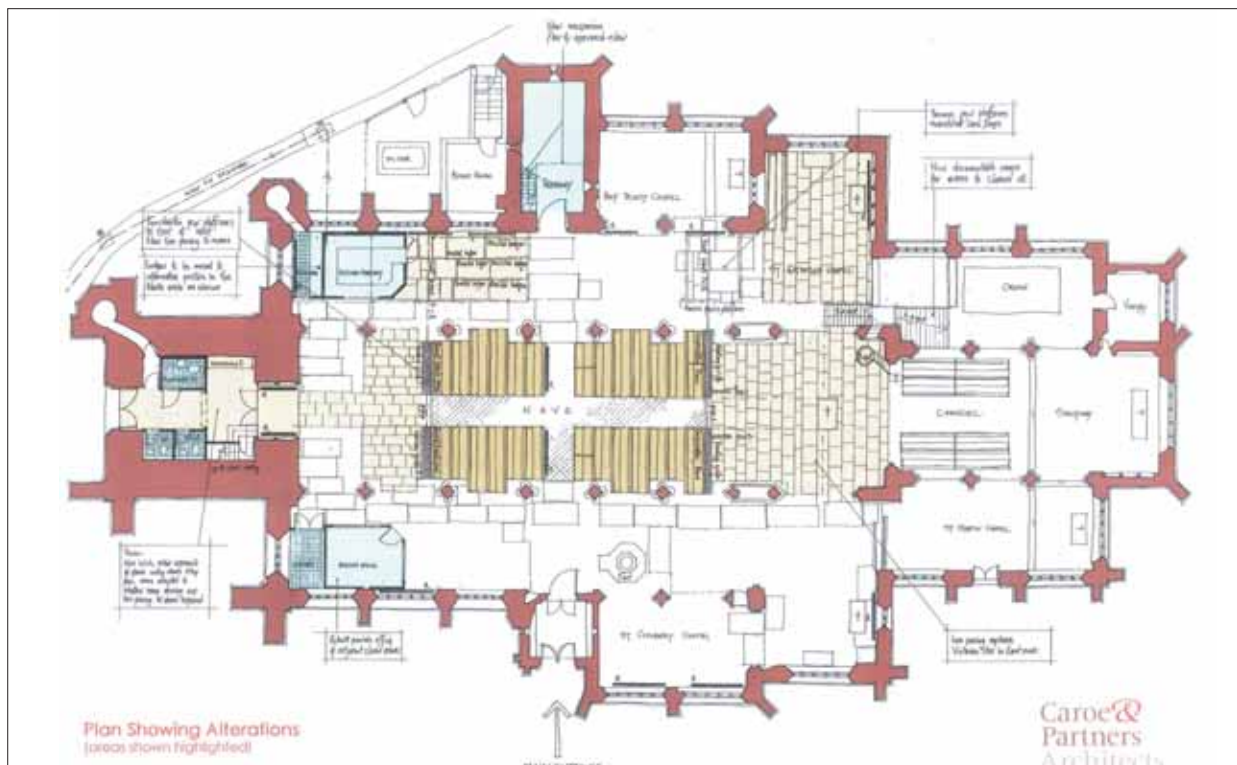
The church received a kitchen and WCs in the 1970s together with parish office within the west end of the South Aisle. These facilities, although adequate when installed, were outdated and the WCs were cramped. There was no disabled accessible WC.



Original West end



Elsewhere in the church, Victorian pews filled the nave and North aisle, reducing flexibility and making the building feel rather crowded. The fine medieval roofs and blue lias floors gave a clue to how open spaces could look if a reordering were to be carried out.



Re-ordering plan



Work in progress on the new blue lias flooring



Parish Office under construction

Discussions and design work- for a reordering commenced some 6-7 years ago, and progressed steadily as funds were raised and ideas became more defined.

The agreed proposals focussed on opening up the Nave and N Aisle areas, providing more generous space for a nave altar, (and orchestras during the festival) whilst replacing the office, WCs and kitchen with up to date facilities.

The scheme sought to reopen the important east-west axis under the Tower (blocked by the 1970s kitchen). Moving the kitchen out of the Tower to the North Aisle allowed this to balance a new office in the South Aisle making the appearance of the reordered west end symmetrical. The new enclosures were designed with clerestory roofs to bring in light from the generous fifteenth century windows behind.



The completed Parish office

Agreement on the detailed arrangement of new flooring involved much negotiation with the Diocesan Advisory Committee, particularly regarding the jointing and finish of stones. This was perhaps the most important element of the work, removing carpet, floor boarding and tiling and replacing these with a mixture of new blue lias slabs and reset tomb ledgers moved from other parts of the church. Extensive areas of flooring were proposed for the west and east Nave, North Aisle and North Transept, helping to unify the, disparate parts of the interior.



New kitchen seen across the tea and coffee area

Lastly, to improve storage a new stair and floor were proposed for the treasury whose window arrangement proved a first floor had originally been envisaged for the room.

Budgetary restraints meant that initially only a basic schedule of work was envisaged: the kitchen, tower reordering and west Nave flooring. As the project progressed, however, further funds were raised allowing the majority of the original scope of work to be carried out.

Further phases of work will include relighting and the conservation of the important medieval reredos panels within the North and South Transepts, as funds permit.

Peter Bird RIBA AABC FSA

Architect: Caroe and Partners
Contractor: T R Morgan.

MEMBERS NEWS – OCTOBER 2009**New Associates**

Sara Crofts, Swadlincote, South Derbyshire
 Rex Butland, Andover, Hampshire
 Quintin Pickard, London
 Steven Melvin, Hertfordshire
 Anthony Hall, London

Deaths

Rev. Dr Gordon H. Edwards, Malmesbury, Wiltshire

Membership Secretary Russell Trudgen

Tel/fax 0113 253 7040

Email: info@arctic-associates.co.uk

USE OF EASA LETTERS

Following a number of complaints sent to the main committee may I please remind members that we are not allowed to use the letters EASA after our names or imply that EASA is a qualification. The reason for this is that the Association is a learned society and not a body which issues qualifications. If members do have EASA after their names on any headed paper, please ensure this is removed.

John Bailey, President

SUMMER MEETING 2010

The summer meeting will be held in Kent on the 9th to 11th of July and is centred around Aylesford Priory. The Priory was founded in the C13 and most of the medieval buildings survive having been adapted to form a grand house at the dissolution. In 1949 the Carmelite order returned to the Priory and modern sanctuary buildings were constructed within the site and these include outstanding modern works of art. Members will be able to stay at the Priory itself. During the weekend members will have guided tours of Rochester including the Cathedral and St Margaret's church as well as a number of early Saxon churches. These Saxon churches will include the C7 Minster abbey on the isle of Sheppey and Milton Regis church where a complete north wall of the C7 church still survives incorporated into the later church. We also hope to have the traditional boat trip, this time on the river Medway.

John Bailey

ICE FROM AN AEROPLANE OR ACT OF GOD?

Doing a Quinquennial recently, high up looking at the condition of the clay tiled roof, and knowing that there were a few slipped tiles I came across some newly damaged tiling. The damaged area was about 400 x 400mm, 5 cleanly broken tiles, exposed battens and felt, with nearby tiles just slightly scraped, and the broken tiles were now in the gutter. No sign of bricks being heaved onto the roof; no broken bottles, no footballs, no signs of vandalism. Too much damage for a bird. So what had caused the hole in the roof? Dismissing these possibilities the obvious cause was ice from an aeroplane. Like many this church is on a flight path. Anyone else had similar experiences?



Margaret Cartledge

HEALTH AND SAFETY

The editor received this letter from Stainburn Taylor Architects

Whilst agreeing wholeheartedly with the sentiments contained in the letter from Russell Hanslip that matters of Health and Safety should be drawn to the attention of our PCC clients, we are concerned that it is not the responsibility of the Inspecting Architect to draw attention to legislation that is outside our experience and competence as architects.

Workplace regulations and Health and Safety matters should be administered by the 'employer', i.e. each Diocese, in the same way that we and most contractors, as responsible employers, employ Health and Safety advisers who are specialists.

Our brief for a church inspection is to report on the fabric of the building, drawing attention to potential Health and Safety matters such as unsafe ladders or trip hazards. We think that to advise on legislation could leave an inspector open to the sin of omission.

In our reports, we draw attention to CDM Regulations, Asbestos Regulations, Fire Precautions and other items that are relevant to the building and works to it. We agree with Russell Hanslip that Churchwardens and PCCs should be aware of their liabilities and duties, but suggest that EASA should ask Diocesan Secretaries and Archdeacons to ensure that this is the case.

Peter Taylor

**THE AUTUMN AND ANNUAL
 GENERAL MEETING
 IS ON THURSDAY 5th NOVEMBER**

Please send all contributions for the next edition by

8 January 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

FORTHCOMING MEETINGS**KINTBURY, Berkshire**

Date: 28th October 2009

AABC/EASA Accreditation seminar

WESTMINSTER CATHEDRAL

Date: 5th November 2009

EASA Autumn and Annual General Meeting

MEOLE BRACE, Shropshire

Date: 25th November 2009

Regional Meeting / Lichfield Diocese Architects' Day

CHURCH STRETTON, Shropshire

Date: 5th to 6th March 2010

EASA Spring Meeting

Mailings for regional meetings will be sent out to members in these areas.

Those members out of the areas who are interested should contact Joe Huber on 01785 251238

BATS IN TRADITIONAL BUILDINGS
English Heritage National Trust & Natural England 2009

Even if you would rather not know about bats you should definitely obtain and read a copy of this booklet describing ‘Bats in traditional buildings’. An architect or surveyor planning repairs to a traditional building must take into account that bats are probably roosting there and that they are protected by laws dating from 1982.

Before starting work on such a project there is a long list of permissions required which may include Listed Building Consent, Scheduled Monument Consent, by-law approval, English Heritage approval, a Faculty (for ecclesiastical buildings) and a licence from Natural England. Penalties for contravening planning and by-law legislation are well known but those relating to bats are severe – fines of up to £5,000 per offence and/or a custodial sentence of not more than six months, although how frequently the penalties have been enforced to date is not known.

The booklet sets out the procedures to be followed to obtain the necessary consents and indicates the timing when work may be carried out to suit the bats life cycle: e.g. summer roosts are in use from May to September, and winter roosts from October to March. Bats are disturbed by many of the usual building procedures such as stripping a roof, treating and repairing the timbers, erecting and striking scaffolding, painting and decorating, repairing stonework, pointing and rendering. They may also be affected by the inspecting architect or surveyor carrying out the quinquennial inspection which is likely to involve entering towers, roof spaces and other usually inaccessible spaces where bats may be roosting. The timing of the inspection may have to be adjusted to suit the bats needs which could cause problems.

The organisation of a building contract calls for a variety of skills including surveying the site, preparing the drawings and specification, obtaining all the necessary consents, arranging tenders for the work and evaluating them, all before the work even begins. Time and money are both essential factors and the client’s agreement is needed at each stage. The addition of the “bat factor” is likely to be difficult to explain and justify to a PCC or private client.


Many historic buildings rely on periodic use for social and commercial activities such as ‘Son et Lumiere’, weddings, concerts, plays, fairs etc; and these may have to be restricted by consideration for bats. The book certainly provides food for thought and incidentally has alerted me to the possible presence of bats in a nearby outbuilding. I was puzzled by a large number of insect and butterfly wings which are lying on a ledge and also noted a small animal flying out on several occasions during the evening. I assumed that it was a wren (the smallest British bird) but perhaps it is not ...*Ann Stocker*

‘WEBMASTER’ NEEDED!

The Committee has regretfully accepted the resignation of Alan Greening, and wishes to express its thanks for his recent work on developing the EASA website. We are now seeking somebody to replace Alan as ‘Webmaster’, which we see as an increasingly important role and service to our Members.

If you feel you can contribute in this way, please contact our Secretary, Andrew Shepherd.

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Let's start with a bit about your early life – where you're from, where you grew up?

I'm from the 'exotic north' – Scunthorpe. Everyone assumes that because I have a somewhat exotic name, I'm from somewhere exotic – so I quite like to bring them down to earth with a bump! I was named after my Mum's German pen friend. I grew up and went to school in Scunthorpe and my parents still live in that area so I go back there occasionally.

Are you from a large family?

No – I'm an only child.

What got you interested in a career in architecture?

For a while, I couldn't really decide in which direction I wanted to go. At A level you always have that choice between arts or sciences and you tend to get directed in one way or another. But I refused to do that – I always wanted to study a good mixture of subjects because I liked them all equally and was equally as good at all of them. When I looked into what I could study that would be a mix of art and science, architecture seemed to be the right way to go. Also, my Mum and Dad had a friend who was an architect and he suggested that it might be a good way to develop my career.

So what do your parents do?

My Dad's into computers and my Mum has had a variety of jobs and she's quite creative – she has been a garden designer and did a course in horticulture.

They were always very interested in historic buildings and set up the Buildings Preservation Trust in their locality, because they felt strongly about buildings which were under threat. So I started helping them with their campaigns, and that kind of directed me towards historic buildings at quite a young age.

So, where did you study?

In Hull – Hull School of Architecture, which doesn't exist anymore – it's part of Lincoln University now – but it was a college of higher education when I went there. It was very independent: a very stand-alone school with its own philosophy, following the work-base system that they have at the AA. In each studio there was a mix of all the different years, so everyone learnt from one another, which was a very positive way of sharing ideas.

Did they welcome your interest in historic buildings, or did they find it peculiar?

Well, unlike many architecture schools, particularly these days where if you don't follow the standard style and the current fashion then you're kind of ostracised, at Hull it was a very pluralist type of course where everybody's particular interest was nurtured. Although it was always a hard job trying to convince them that it was as worthy to do a design where you refurbished buildings as opposed to building one from scratch, it was respected in its own way. So I think I was quite lucky really. I don't think architecture students these days really get the encouragement that we did at Hull to follow various different aspects of architecture – especially historic buildings.

I studied from 1987 and did my year out in Edinburgh in 1990. In fact I took 2 years out, working for a company specialising in hotels. I did my first building at Gleneagles Golf Course – it was The Halfway House on the Monarch course. For Halfway House read loo! I like to think that Prince Andrew christened it because he opened the course. That's my claim to fame...

You live now in Leeds. How did you get from Hull, via Edinburgh to Leeds? What went on in between?

From Edinburgh I worked in a Swiss ski resort for a ski season, then went back and did my diploma. Then I started working at Francis Johnson and Partners in Bridlington, where I did my Part 3. Francis Johnson died while I was working there and he was referred to in the obituary in national press as being the last of the 'Georgians'. He used to specialise in large country houses in Yorkshire, so I cut my teeth on a few of those. I had a wonderful training because there was a guy who had been there since the age of sixteen. He was fantastic at everything, but particularly on joinery detailing, so I really learnt to build.

But I left there because I wanted to work more with public buildings, particularly churches, rather than exclusively with private clients.

I was looking to work with a firm that was interested in historic buildings so I then went to work for Martin Stancliffe in York. My husband was working over in West Yorkshire, so we split the difference and ended up in Leeds.

How long did you work for Martin Stancliffe?

I worked there for eleven years, and I couldn't have asked for a better mentor. I learned a huge amount from him and from working with my colleagues at Martin Stancliffe Architects, and all the amazing craftsmen that I came into contact with and worked alongside. I was often working on St Paul's Cathedral, Lichfield and Southwell Minster – I was really lucky to have those opportunities.

Tell me about your family.

I met my husband at University – he's an architect too, although we don't work together. He's a McConnell – hence my married name is Knox-McConnell. We've been together almost twenty years. We now have a 7 year-old daughter.

So you are a sole practitioner?

Yes – but now I have an assistant, and a few freelance associates who work with me from time to time.

When did you start working on your own?

In 2007. Martin Stancliffe was merged with Purcell Miller Tritton, and I was an associate there for two years. I decided that the time was right to branch out on my own – that if I didn't do it then, I never would. It just felt as though it was the right time to do it. When I left Purcell Miller Tritton I continued to work with Martin Stancliffe on St Paul's, finishing off projects which I had been involved in, which made the transition to self employment less painful than it might have been.

Do you find it helpful being married to another architect?

Yes I do, because each of us understands the pressure the other is under, and, occasionally, we have a technical discussion. If things are really desperate, I can even get him drawing!

What kind of projects are you working on currently?

I have been Architect for Bradford Cathedral since 2006, so we're looking at all the problems that the Cathedral is facing, which are numerous, and particularly exacerbated by the current state of the centre of Bradford. There is a wonderfully vibrant Dean who is keen to get things moving, and a new administrator who is very efficient at getting people involved, so we're getting there. But there is a lot of catching up to do since the failure of the Faith Centre effectively left them bankrupt and they had about five years of not being able to do anything, which is a real shame.

I have a number of churches that are doing some interesting things – an extension, some spire repairs, and in another, a display of archaeologically interesting artefacts. So the work is pretty varied, but I don't have a huge portfolio of QI churches to keep an eye on; I'm not sure why I haven't been approached more often for QIs.

Would you want more QIs?

Well, I think they are a very important part of a conservation practice's portfolio, because it's an excellent way of bringing on people within the practice. Working with small churches on QIs and repairs is a good way for people to gain experience. Some architects I know have so many churches that they are doing one QI per week, but that sounds exhausting!

Looking five years ahead – what plans do you have? Are you hoping to enlarge the practice and employ more people?

I would like to forge more links with other architectural practices. There are a lot of projects where a conservation-accredited architect is required and that means that there is potential to get a good variety of work.

How did you get involved with EASA?

I got involved years ago – I've been a member since 1997/98. Martin Stancliffe suggested that I should become a member and it has been extremely beneficial. I also found out recently, to my astonishment, that I am the longest standing member of the Ripon and Leeds DAC committee. I also sit on Ripon Cathedral FAC now; and I am an AABC Assessor. All of which is thoroughly enjoyable and a welcome change from the day to day running of the office, allowing me the opportunity to see what else is going on in the conservation world.

How do you mix being a mother and an architect?

In the same way as a father must do. I would say that my husband does just as much as I do in that respect – it's at least 50/50.

Does your daughter display any interest in your work?

She does actually, yes. She likes pointing out cathedrals and churches to me and she doesn't complain too much when I drag her around various buildings of antiquity. And she loves drawing, so she usually sketches something. She did a fantastic drawing of an eagle lectern a few weeks ago.

(Ulrike Knox was talking to John Radice)

SPRING MEETING IN CHURCH STRETTON 5 – 6 MARCH 2010

The principal theme of the Spring Meeting in Church Stretton will be timber repairs, and we shall be going out and about by coach on both Friday and Saturday to see some marvelous buildings.

The most high profile is Shobdon Church, with its extraordinary Rococo Gothic interior: now on the 2010 World Monuments Watch of endangered heritage. Its quantities of concealed timberwork present huge challenges, not least for investigators.

We shall be visiting the medieval castle at Hopton, recently featured in a 'Time Team' project which was considered one of the most successful so far.

Saturday's itinerary will include Leinthall Earles, with its small church apparently untouched since the C13; the wonderful timber roof at All Saints', Culmington; and the C15 timber tower at St Michael's, Brimfield.

And we shall of course be enjoying the beautiful Shropshire and Herefordshire countryside, weather in the Marches permitting.

