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# AHSS

THE MAGAZINE OF THE ARCHITECTURAL HERITAGE SOCIETY OF SCOTLAND

AHSS Founded in 1956 – Over 50 years of Commitment | Spring 2014 | No. 35





# Join us!

Discover more about Scotland's built heritage and take an active part in its protection and preservation by becoming a member of the Society.

We are committed to encouraging public understanding and appreciation of Scotland's historic built environment. Working across Scotland, the Society supports the preservation and restoration of historic buildings, towns and landscapes.

We do this by:

**Casework:** The Society has a network of local cases panels which monitor applications for planning, listed building, and conservation area consents.

**Talks & lectures:** A lively programme of architecture-related talks and lectures are organised across the Society's regional groups.

**Visits & tours:** A variety of excursions to historic properties, gardens and places of architectural interest are regularly organised by the Society's regional groups.

**Publications:** The Society produces an annual Journal with essays on architectural history and conservation. The Society's magazine, which comes out twice a year, also provides a round up of current news from within the built environment sector in Scotland with features from guest contributors.

## Benefits of membership

- You immediately become part of the Society's campaign to protect Scotland's built heritage. Even if you take no active part, your support is vital to the Society.
- Participation in the Society's active regional events programme including its National Study Tour.
- Free copies of the Society's magazine and academic journal *Architectural Heritage*.

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Approved at Annual General Meeting, October 2012

Single:	£35.00	Small charity:	£50.00
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**For all membership enquiries please contact our Membership Services provider Hall McCartney:**

T: 01462 896688 F: 01462 896677 E: [ahss@hall-mccartney.co.uk](mailto:ahss@hall-mccartney.co.uk)

Hall McCartney, Heritage House, PO Box 21, Baldock, Hertfordshire, SG7 5SH

*Please note, the National Office no longer handles membership enquiries.*

If you renew your membership by cheque you will already have received notice of the revised rates. For members renewing by Standing Order you will shortly receive a letter from membership services giving details of the change in your subscription rate along with a new standing order mandate.

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# AHSS

Spring 2014 | No. 35

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The AHSS gratefully acknowledges  
assistance from Historic Scotland  
towards the production costs of the  
AHSS Magazine.

The AHSS gratefully acknowledges  
assistance from the Royal Commission  
on the Ancient and Historical  
Monuments of Scotland with archive  
image reproduction and towards  
production costs of the AHSS  
Magazine.



Cover image: Interior view of the  
category A listed Royal  
Commonwealth Pool, Edinburgh.  
Designed by John Richards of  
RMJM and opened in 1970, the  
site will host diving in this year's  
Commonwealth Games. Image  
courtesy of RCAHMS. DP061979

**W**elcome to the first AHSS Magazine of 2014. Winter weather often brings the condition of our buildings into sharp focus. Suddenly, those small maintenance jobs that we never quite managed to get round to, are both harder to complete and all the more urgent. Perhaps they can wait for another year?

In this issue we highlight a range of projects and initiatives, that share a common aim: to improve the condition of our built heritage. They all try to answer some important questions. How can local authorities protect buildings that have historic merit, but aren't on the statutory lists or in a conservation area? How can ordinary people become proactive in conserving their own homes? How can community groups summon their collective strength to look after a local landmark or monument? The final case study asks the question 'what can I do?'. Apparently, quite a lot.

Fittingly, for an issue that is published after the London and Sochi Olympic Games, and before the Glasgow Commonwealth Games, there is a sporting theme running through the magazine. Historic Scotland discuss their special report on Scotland's sporting buildings and our new Chairman's favourite building turns out to be... well, you'll have to read the back page to find out.

The outbreak of WWI a century ago will be marked this year by many projects and initiatives. These include a new survey of Scotland's 'homefront heritage' by RCAHMS, and the launch of a fund aimed at conserving our war memorials. The magazine will highlight more of these projects and events throughout the duration of the commemorations.

Our major features highlight the restoration of an A-listed church, no less than three reinventions of listed buildings (a tenement, a stable block and a train station), and we get a sneak preview of a major new architectural study of Charles Rennie Mackintosh.

This final feature explores Japanese architecture and notes the special role of the 'master carpenter'. They are a "technical expert, conservation specialist and architect, all at the same time". What a wonderful idea.

Abigail Daly

# contents

- |   |   |
|---|---|
| <b>03</b> Editor's Welcome  | <b>40</b> Activity Reports  |
| <b>04</b> View from the Chair<br>– Emma Griffiths                               | <b>40</b> Historic Scotland Listing and<br>Designed Landscapes Team<br>Update |
| <b>05</b> Newsround   | <b>44</b> RCAHMS  |
| <b>11</b> Forthcoming Events  | <b>49</b> BEFS  |
| <b>13</b> Events Reports  | <b>50</b> SCT   |
| <b>16</b> Features  | <b>52</b> Exhibition Review   |
| <b>16</b> Crichton Memorial Church  | <b>53</b> Book Reviews  |
| <b>20</b> The Haining Phase 1   | <b>55</b> Public Consultations  |
| <b>21</b> Mackintosh Architecture   | <b>57</b> Members Area  |
| <b>24</b> Andrew Wells  | <b>57</b> Casework Guidance   |
| <b>26</b> WASPS South Block   | <b>58</b> Casework  |
| <b>28</b> Pollokshaws West Station  | <b>62</b> Spotlight   |
| <b>31</b> Special Report: People Protect<br>Places                              | <b>64</b> Activities  |
| <b>37</b> International Perspective – Three<br>Aspects of Japanese Architecture | <b>66</b> My Favourite Building<br>– Emma Griffiths                           |
|   | <b>67</b> Programme of Events   |

# View from the Chair



**Emma Griffiths**  
National Chairman, AHSS

**T**he first thing I want to say in this "from the Chair" introduction to our splendid magazine, is a huge thank you to my predecessor, Peter

Drummond for all of his hard work and efforts over the last five years. Happily, the Society will still benefit from Peter's talents as he has generously agreed to maintain an active role in a new sub-committee. Peter will be serving, with others from different parts of the country, on the AHSS National Conservation committee. It's role is still undergoing the final stages of fine tuning, but in essence it will support the regional cases panels. These panels work tirelessly to protect the built heritage in Scotland by commenting on potential threats to them, including applications to alter or demolish listed buildings, and applications for conservation area consents. Commenting on significant proposed changes to legislation, and other consultations the Society is invited to submit, will also fall within the remit of this committee, to the members of which I am indebted.

Like Peter, much of my work is with projects funded by the Heritage Lottery Fund. My particular angle is learning and engagement. HLF support projects that conserve heritage, and they require building or other types of conservation works to be carried out to the highest standards. Alongside rigorous, and correct, practical conservation requirements, HLF seek assurance that the conserved heritage they grant aid will have as secure a future as possible, to avoid the need for costly rescues again in future. This is in part dealt with by documentation specifying how the heritage (whether a building or a book collection or a wild wood) will be managed and maintained in future.

The final dimension in securing the future of the heritage is to ensure that people know about it, understand what is important, why money is being spent to rescue it, and have chances to get involved. That final "learning and engagement" requirement often stumps people who know and care so deeply about their building, having been highly active in saving it, applying for grants and so on, for year after year. I absolutely love dreaming up ways for people to learn about heritage, and to get involved. I feel incredibly lucky to continually be working on projects that have amazing heritage at their core, and with dedicated, passionate people who care deeply about protecting that heritage.

At the time of going to press, I am in the final stages of a project involving a rare survivor of the London Metropolitan Board of Works fire station building programme. The 1881 station in South London was designed for horse drawn appliances, and astonishingly, even though wider mechanised appliances were introduced in 1916, necessitating a new building, the 1881 fire station has retained its narrow doors and the decorative fenestration pattern on the front elevation is intact, along with a distinctive octagonal tower used to dry hoses.

I've also been working on developing a learning programme for an amazing photographic collective, who have been sensitively documenting communities in Tyneside through film and still photography for over four decades. 'The Amber Collective' operate the Side Gallery and the Side Cinema in Newcastle, both fascinating spaces in a wonderful location just below the Tyne Bridge. Their exhibition programme is outstanding and a visit is highly recommended.

I'll shortly begin a second phase of work on a building in Inverness, a redundant former Temperance Hall, for which an imaginative and creative rescue has been secured.

My current office is adjacent to the AHSS one at Riddle's Court, a building in the course of being rescued by Scotland's biggest Building Preservation Trust, Scottish Historic Buildings Trust. Sharing the spaces, we have seen at first hand just how much time, energy, dedication and expertise are needed in so many fields, to actually rescue buildings. We wish SHBT every success with the project and others in future.

Two final thoughts. I am humbled by the amount of work many members of AHSS put into the society, from the ceaseless case work, to attending meetings and arranging lectures, publications, visits, and tours. Hours of time and skills are given voluntarily. Please feel warmly appreciated.

Last word, with so much to be proud of in our Society, why not recruit a new member? The Society can only benefit from greater numbers in our campaign to protect and celebrate Scotland's built heritage. A membership would make a wonderful gift! You may also want to check that your own subscriptions are correctly leaving your account at our current rates, and if you know of someone who has moved and may have forgotten to give us a change of address, perhaps you could gently remind them.

Thank you.

## Charles McKean FRSE FRSA FRHistS FRIAS FRIBA (1946-2013)

It was with the very greatest sadness that, in early September 2013, the National Council heard of Charles McKean's rapidly deteriorating health and, just a few weeks later, of his untimely passing. It is a mark of the man that all of us had a fond word to say for someone who had been a fixture in Scottish architectural circles for so long.

Born in Glasgow, Charles McKean was the son of the civil engineer and proprietor of the family firm McKean and Co. His early years were spent in the West before a move to Fettes for secondary education. After leaving school he spent six months at the University of Poitiers followed by a BA in philosophy, English, history and French at the University of Bristol. After graduation he moved to the RIBA in an ever-expanding variety of roles, and then to the RIAS in 1979. There are few of us who will be unaware of the excellent work he did there and there was disappointment throughout the profession when, after 16 years, he was head-hunted by the University of Dundee. Ultimately he became Professor of Scottish Architectural History, a role he greatly enjoyed.

I first encountered Charles' relentless enthusiasm for architecture 25 years ago when, coinciding with the publication of 'The Scottish Thirties', he gave a series of typically exuberant lectures at the University of Strathclyde. Greatly perturbed at what he rightly identified as the loss of buildings which were not yet fully appreciated, he saw it as his task to enthuse the architects of tomorrow with an understanding of their worth. He was, of course, entirely correct and within a few years we began to study and protect our 20th century architectural heritage in a much more focussed way.

Charles was a key member of the heritage movement throughout his life, more than happy to offer help and advice, sometimes with a strong dose of timely badgering, to those who required it. He enjoyed debate, to really examine the underlying issues, and to look at how we could care for our historic sites without preserving them in aspic. He stressed time and time again the need for a forward-looking vision for our architecture, converting me to his cause on the back of a fascinating list of projects from Denmark to France by way of Germany.

The Architectural Heritage Society of Scotland likewise has good reason to be grateful to Charles. He served on our national committee during the early 1990s, bringing to bear his hands-on understanding of architectural importance to the campaign to protect historic buildings. He was involved in our 1984 publication, 'Scottish Pioneers of the Greek Revival', regularly contributed to the Journal, wrote pieces for the magazine, organised a conference on Scottish architects' papers, and supported our activities across the country. I am not entirely sure how he found time for so much work while raising a family, which I can only assume arose from that rare combination of boundless enthusiasm and a keen understanding of the subject.

The shelf in my study is awash with architectural books, but those by Charles – and there are a great many – are better



thumbed than most. His RIAS/Landmark/Rutland Press guides, the first such series comprehensively cataloguing our built heritage, provide excellent illustrations of what has been lost as well as what still exists. His work on the Scottish Chateau has pencil notes down the margin on points to discuss further; whilst sitting alongside are some of the more eclectic pieces such as 'The Battle for the North'.

Charles' enthusiastic architectural opinions, wide-ranging publications, and helpful advice have sustained me throughout my career; whether a lengthy missive or arriving at a lecture with a series of thought-provoking questions amidst

what I had hitherto and mistakenly thought was a well-rounded case. The AHSS and I will both miss him greatly; we are all very much the poorer for his untimely departure.

### Peter Drummond

Former National Chairman,  
Architectural Heritage Society of Scotland

*Composed by Sebastian Tombs, this is an extract of a poem recited from the minstrels' gallery at Balgonie Castle in December 1994. It formed part of a celebratory dinner marking the departure of Charles McKean from the Royal Incorporation of Architects in Scotland (RIAS), after fifteen years of creative and intrepid service.*

#### **Reconnaissance Man**

In the year of our Lord 1979  
A young man came North – he WAS young at the time!  
To take the lead role... it was all one big IF:  
Who would have guessed that the rest would be myth?  
It was: Charles Alexander McKean!

By the mid-nineteen eighties, "Marketing Man" had arrived;  
Up to then, we all wondered, how we'd survived –  
Everyone redesigned logos, and sponsored  
A student, a tea-shirt, an artwork, a concert,  
Or Charles Alexander McKean!

And what of the books – heavens! Almost forgot!  
The '30s, and plans to do Scotland – the lot!  
With Guides in their pockets the Scots at last could  
Describe in OUR language, why our work is so good!  
Bah! Charles Alexander McKean.

Then came recession, gloom and depression,  
Fees began falling, then firms in succession...  
Membership surveys revealed ghastly trends:  
No work for students, employment dead ends...  
Doom! Charles Alexander McKean...

So, Academe's called you to Bonny Dundee –  
I hope they're resilient (as we seem to be!)  
And which of the pressures do you think will be lesser:  
Being called "Professor Dr" or "Dr Professor"?  
Yessir! CHARLES ALEXANDER MCKEAN!

# Centenary Memorials Restoration Fund launched



New Kilpatrick Parish Church war memorial prior to commencement of the conservation works  
© Friends of New Kilpatrick Parish Church

In 2014, the nation will mark the centenary of the start of the First World War and war memorials will be a focal point for communities across Scotland. The Centenary Memorials Restoration Fund (CMRF) is a scheme through which the Scottish Government is making £1 million available for the repair and conservation of war memorials. Funded by Historic Scotland, and administered by War Memorials Trust, the CMRF is accepting and processing applications for funding. A Conservation Officer based in Edinburgh manages the scheme and provides conservation advice to those making applications. They will promote the fund to communities, local authorities and interested organisations to ensure war memorials across the country benefit from the funding.

The fund is expected to operate until March 2018 and is open to war memorials of all types and from any conflict. Conservation and repair are at the heart of the CMRF, and the scheme promotes conservation best practice to ensure that works do not damage war memorials or destroy historic fabric. The fund aims to protect and conserve memorials for centenary commemorations and for many years ahead.



Fair Isle war memorial prior to commencement of the conservation works © Shetland Islands Council

There has been significant interest in the CMRF and by early 2014, 13 war memorials across Scotland have shared grant offers totalling £126,100. These include Cupar's war memorial, which faces a number of issues. Exposure to weather and pollution has resulted in a build-up of dirt and biological growth on the stone, as well as corrosion of the bronze elements.

In the past, joints have been pointed with cement mortar, and are now cracked or missing which means that water is getting into the memorial. In addition, past repair work to the stone boundary wall is unsightly and starting to fail. The grant of £17,901 will support cleaning and repair work to the stone and bronze elements of the memorial. In addition, existing cement joints will be removed and repointed with a lime mortar, and sensitive repair work will be undertaken to the boundary wall.

Another example is the New Kirkpatrick Church war memorial, which has suffered from graffiti, weather erosion (the memorial was originally located outside) and previous unsuitable conservation work. All these factors have led to the decay of the sandstone resulting in the loss of sections of caved stone and fading inscriptions. The grant of £9,107 will help fund repair and stabilisation works to the sandstone, removal of the existing joints and re-pointing using a lime mortar, removal of graffiti and the repainting of the memorial inscriptions.

Over time the painted inscription on the Fair Isle war memorial have similarly worn away. This has made the inscription difficult to read. A grant of £448 will support work to repaint the existing inscription. A Second World War inscription will be added to the memorial, this will include the name of L/Corporal Stewart Wilson who died 4th March 1943, aged 29, whilst in action in Tunisia, North Africa.

**Allana Hughes,**  
**Conservation Officer (Scotland)**  
**War Memorials Trust**

Completed applications are assessed for grant funding, which is normally up to 75% of the eligible costs to a maximum grant of £30,000. Assessment is carried out in rounds on the following dates each year: 28th February, 31st May, 31st August and 30th November.

For more information, contact the War Memorials Trust's Conservation Officer in Scotland on telephone 07419 372 904 / 0300 123 0764 or email [grants@warmemorials.org](mailto:grants@warmemorials.org).

There is comprehensive advice about the CMRF in the Principles and Eligibility Criteria and Guidance Notes which can be found at [www.warmemorials.org/grants-scotland](http://www.warmemorials.org/grants-scotland).

# Scotland's home front heritage revealed

**A**n extensive audit, by RCAHMS and Historic Scotland, has uncovered many previously unknown details of Scotland's First World War heritage. The records of 830 sites and buildings were created or updated, and are now available to view online on the RCAHMS Canmore database.

Even the researchers appear to have been caught off guard by the extent of the new discoveries. The project summary notes that the records were "more than double the number expected at the outset". They included 64 air stations, nearly half of which had not previously been listed in Scotland's record of sites.

Results of the audit can be viewed at [www.rcahms.gov.uk/firstworldwar](http://www.rcahms.gov.uk/firstworldwar)

## **Inchinnan airship hanger, Renfrewshire**

Inchinnan was a centre for the manufacture of rigid airships – like the Zeppelin – rather than the non-rigid airships that dominated British military balloon operations. Construction of the vast airship shed was funded by the Admiralty and construction by the Arrol Company began in January 1916, work being completed by September. The shed measured 213m by 46m by 30m high and had large wind-screens at both ends to protect the balloon from cross-winds when emerging from its shed.

## **Stobs Castle Camp, Winningtonrig, Scottish Borders**

This military training camp at Stobs was established in 1902. As contemporary photographs show, the core buildings of the camp were supplemented by large tented encampments as units, delivered to the site by railway to the camp's station, used the training area. The 3rd epoch OS map, surveyed in 1917, shows not only the PoW camp to the north, but also the buildings of the training camp. The map labels the men's hutments (about 14 buildings), a YMCA Institute and a separate officers' mess. The 4th epoch map, surveyed in 1938, shows exactly the same layout of buildings. Modern satellite photography shows that further huts were added to the core of the camp during the Second World War, and also that all the building footings of the core camp survive. Two of the original buildings seem to survive in situ, at NT 50241 09242 and NT 50242 09240.



View of the construction of Inchinnan airship shed in 1916. Courtesy of RCAHMS SC684437



Aerial view centred on Stobs Military Camp and WWI PoW camp, taken from the southwest. Courtesy of RCAHMS DP026883

# LEGO helps secure future of historic Riddle's Court Edinburgh



South east corner of the courtyard of Riddle's Court © Dave Morris

Scottish Historic Buildings Trust (SHBT) own and manage the A-listed Riddle's Court in Edinburgh. It is a rare 16th century courtyard house, tucked behind the Royal Mile, and with a rich history to match. The building has had many incarnations, including as a merchant's house, slum tenement, library, university hall and theatre venue. In its earlier, grander, days King James VI held a banquet here. As many of you will know, it has also become a home for the AHSS, and regularly hosts events for members.

The latest vision for the site is an exciting one; to create The Patrick Geddes Centre for Learning and Conservation. SHBT are now in the final fundraising stages of this ambitious plan. We have worked closely with the design team led by LDN Architects to make sure the proposals for the building improve accessibility and legibility of the building, and provide improved facilities. Riddle's Court has great importance, beauty and complexity. LDN's response has been to sensitively conserve all rooms and elements of high cultural significance, and to design the new interventions needed, most obviously the new lift lobby. This will add a clear 21st century layer to the building, and greatly enhance the experience of visitors to the building.

In addition to the building proposals, a team of consultants have prepared activity, interpretation, audience development, business and branding plans, that will guide the work and ensure the sustainability of the new Centre.

We've have been managing Riddle's Court day-to-day for the last two years, gaining valuable experience of the practicalities of running the building. We have widened the group of users of the building through promoting new uses, such as hosting student groups and theatre productions, reviving the building as a Festival Fringe venue. It has also been used as a backdrop, or 'set' for film and photography. All this will stand us in good stead when the building opens as the Patrick Geddes Centre.



Broken doll photo shoot © Lee Howell Photography

We are getting ready to move into the delivery phase of the project, and anticipate that the main contractor will begin their work in autumn. However, before we can appoint the contractor, we still have some more funding to raise. Over the next few months, we are planning a number of events and initiatives to secure this support. Please consider contributing to the public appeal through our website at [www.shbt.org.uk](http://www.shbt.org.uk) or by using the following link to go directly to our donate page [tinyurl.com/o8osjfm](http://tinyurl.com/o8osjfm).

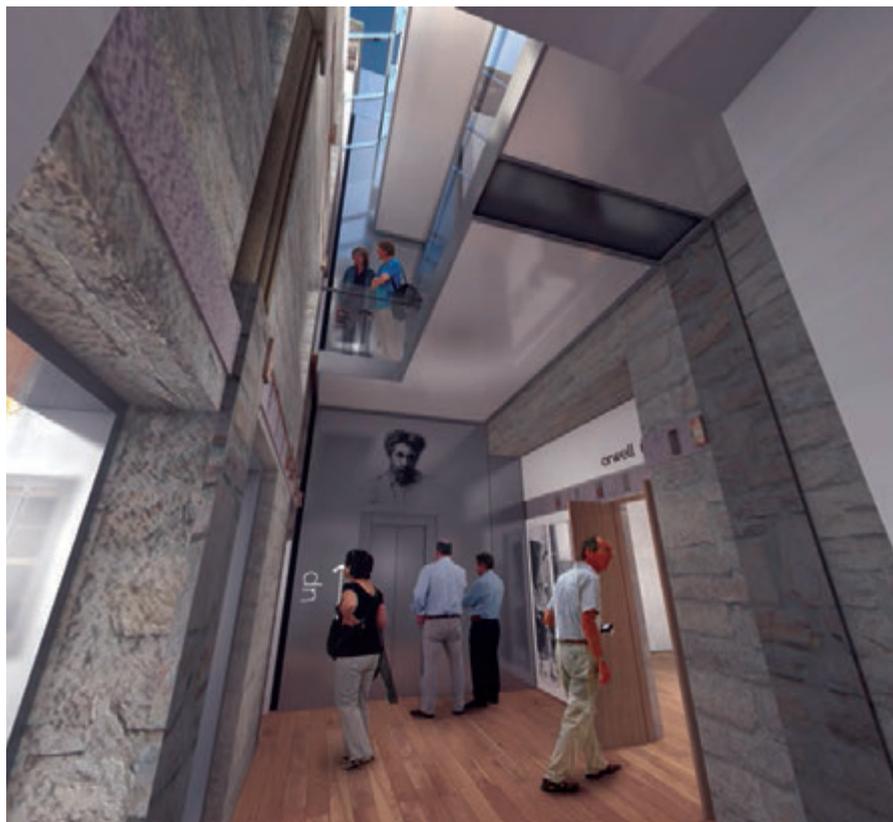
Riddle's Court is also hosting a rather unusual exhibition. As part of this year's Science Festival, SHBT are proud to present 'Brick Wonders', artist Warren Elsmore's latest creation, featuring LEGO models of the ancient, historic, modern and natural Wonders of the World. Though made entirely from LEGO, these fabulous models are closely modelled on the real thing! All profits will go towards the Patrick Geddes Centre project. The interactive exhibition runs from the 5th-20th April. Tickets are £2-£4 per person and family tickets available.

In addition to the exhibition, Warren will explore, through fun and informative talks, what makes these simple plastic constructions so popular; how strong LEGO bricks are and how the plastic choice affects stability and colour. The talks will take place over four evenings during the festival. Warren will also be available for signings of his new book 'Brick Wonders'. Ticket prices for these talks range from £5 to £10 per person and should be booked in advance due to limited availability and wide appeal.

**Audrey Dakin, Project Officer**  
Scottish Historic Buildings Trust

For further information about these events please visit [www.shbt.org.uk](http://www.shbt.org.uk) or call us on 0131 220 1232.

To see more of Warren Elsmore's work visit [www.warrenelsmore.com](http://www.warrenelsmore.com)



Interior perspective showing the lift lobby © LDN Architects



Old London Bridge © Warren Elsmore



The Lighthouse of Alexandria, detail © Warren Elsmore

**The future of Perth City Hall** remains unclear, as a fresh application to demolish the site has been issued and Perth & Kinross Council undertake another period of public consultation. This follows their rejection of a bid from Perth City Market Trust to create an indoor market and food hall, a plan supported by the Prince's Regeneration Trust. In a new twist, private developer 'Seventy Group', have proposed converting the B-listed hall into a luxury 5-star hotel. The developer has appointed Simpson & Brown Architects, who originally worked on the market plans, to lead the redesign. The Market Trust are reported to be supportive of the new plans, but hopeful that they will secure funding and support for their original scheme.

**St Peter's Seminary** has received a significant boost from the Heritage Lottery Fund. Plans by the Scottish arts charity NVA to create a site for "groundbreaking programme of public art, event, and performance", have been awarded £565,000 development funding. Over the next year NVA must raise a further £3.5m through capital fundraising and a major public campaign launched this year.

**The West End of Glasgow** has received The Academy of Urbanism's Great Neighbourhood Award 2014. The Urbanism Awards are voted on by the Academy's 500 members with the final decision made by a judging panel who visit each shortlisted area. This year, the shortlist also included the Grand Canal Quarter in Dublin, and Saltaire in Bradford. The panel were impressed by a range of characteristics evident in the West End. They noted, "Community leadership and partnership is a feature of development and change in the West End, and there is evidence of a strong civic responsibility that is being promoted from the bottom up. The well-educated members of the community groups play an active role in monitoring Council policy and taking initiatives within their area."

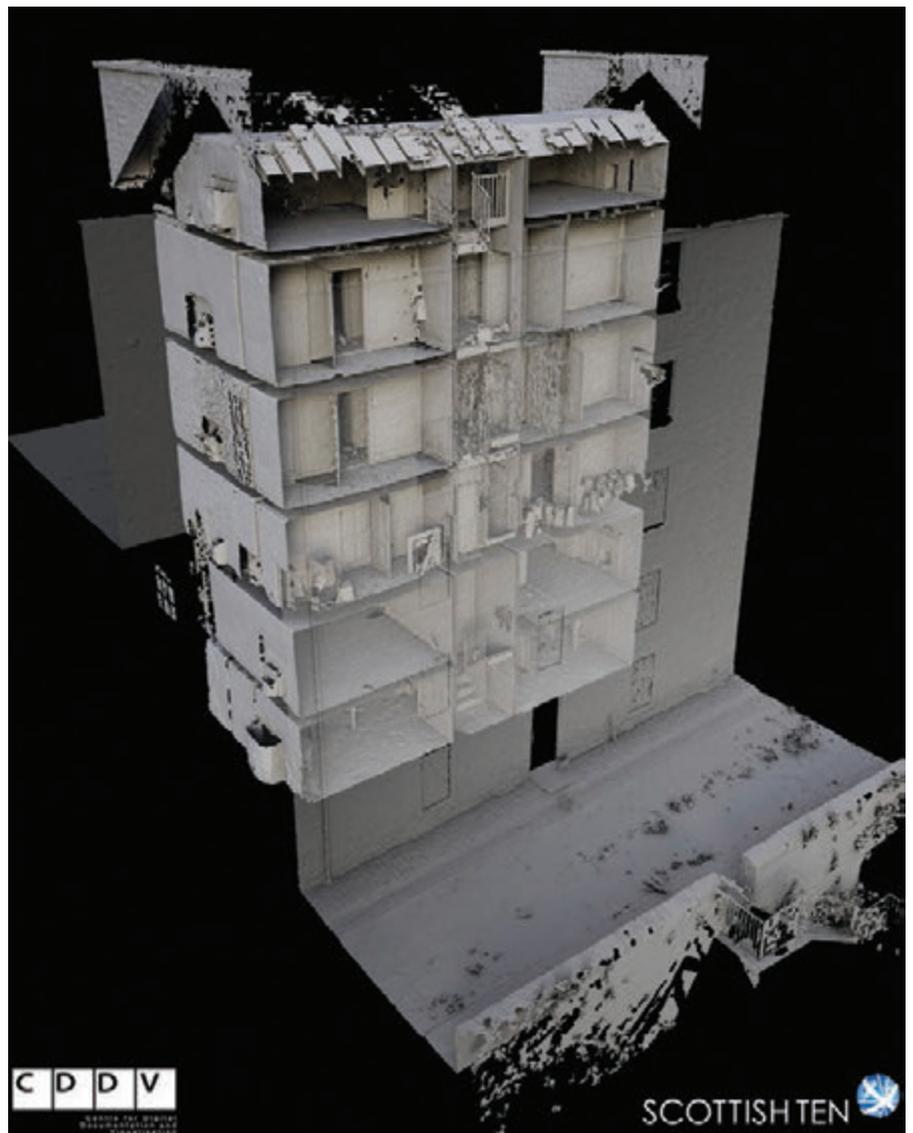
**William Henry Playfair's** A-listed St Stephen's Church in Edinburgh has been bought by an unknown individual. Described as an 'arts philanthropist', they outbid more than 50 others, and blocked proposals from commercial developers which included transforming the space into flats. However, the St Stephen's Playfair Trust, which was set up to purchase and secure the building's future as a community and arts space, expressed disappointment that their bid had been rejected. In a letter to their supporters, the Trust stated, "We understand that a higher offer has been accepted from an 'individual' who apparently has a charitable

trust and intends the present usage to continue. On face value this could be fine, but we remain concerned for the long term future of the church, and the possibility that its unique potential as a cultural and community venue is not fully realised." It is hoped that in the coming months, the intentions of the new owner will become clear, including whether the space can be used during the Edinburgh festivals.

**£5m in HLF Townscape Heritage funding** has been set aside for Scottish projects. The New Lanark World Heritage site received initial support for a £1.6m project that will see Double Row, the last vacant and derelict tenement row in the 18th century mill village, restored for residential use. The Academy Street area of Inverness, one of the oldest streets in the city, has been awarded £1.67m of first round funding. The project aims to revitalise and regenerate the area through

repair and restoration, skills training and community development. Other awards were made to Kirkintilloch Town Hall, to support its transformation into a heritage and arts venue, and Davidson Cottage Hospital, which will become an Enterprise Centre.

**The Scottish Provident** office building in Edinburgh is set for demolition, after plans for a £75m development were given the go ahead. Common to many buildings of its type, the Brutalist structure has long divided opinion. As well as the loss of a nationally important work of architecture, conservation groups have also pointed to the dangerous precedent this case sets. If a B listed building in a World Heritage site is not considered worthy of protection, what is? Read our Forth & Borders case panel report to hear why they feel 2013 was not a good year for post-war listed buildings.



Museum Stair, one of the eight tenements benefiting from HLF funding, was digitally scanned as part of the Scottish Ten project. For more information visit [www.scottishten.org](http://www.scottishten.org) or follow on Twitter @scottishten. © Centre for Digital Documentation and Visualisation LLP

## Edinburgh's Gardens and Squares Conference 2014

Friday 26th September | George Hotel, Edinburgh

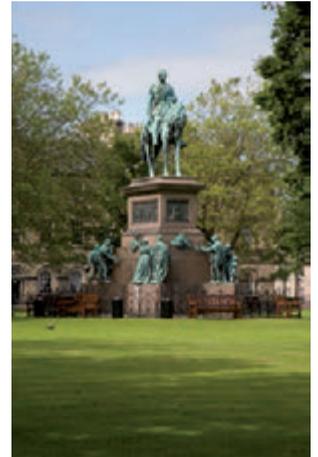
Edinburgh's celebrated New Town has been the subject of acres of print, lectures, conferences and protective designations since it was rescued from the demolition ball in the 1960s. But what of the spaces around the buildings? Were the green squares and circuses just there to give form to the geometry, a place to step back and admire the architecture, or were they bespoke and integral to the concept of the New Town breathing life into what was, at the time, a vast speculative housing development?

The Garden History Society in Scotland, in partnership with Historic Scotland, is organising a conference that will, for the first time, place the gardens and squares centre stage. Speakers will

celebrate these spaces' historic and current significance in both their Scottish and European contexts and explore how they can be optimised for the benefit of the social, economic and cultural life of the city today.

Edinburgh's Gardens and Squares Conference 2014 will coincide with Doors Open Days, when many of the city's private gardens will be unlocked and open to visitors.

The conference is at the George Hotel, Edinburgh with an evening reception hosted by the Royal Bank of Scotland in Dundas House overlooking St Andrew's Square. Tickets including lunch are £60.00 with limited £20.00 tickets for students on a first come first served basis. **Please register your interest by e-mail with [Peter.Ranson@scotland.gsi.gov.uk](mailto:Peter.Ranson@scotland.gsi.gov.uk)**



Charlotte Square, Edinburgh  
– Edinburgh Gardens and Squares

## British Archaeological Association's Annual Conference

Saturday 19th to Wednesday 23rd July 2014 | Aberdeen University



Elgin Cathedral © Christopher John SSF

This conference will be based in the medieval surroundings of Aberdeen University with extended trips throughout Aberdeenshire and Moray. Aberdeen University was founded in 1495 by Bishop Elphinstone and 2014 is the 500th anniversary of his death. Papers and tours will cover aspects of his architectural patronage. Highlights will include visits to Elgin Cathedral (the 'Lantern of the North') and Pluscarden Abbey, the only medieval monastery in Britain still inhabited by monks and being used for its original purpose. Secular architecture will feature 13th-century Kildrumny Castle, the innovative tower house at

Huntly, and lavish Fyvie Castle. Aberdeen offers the well-preserved St Machar's Cathedral with its castellated towers and heraldic ceiling, and King's College Chapel, the only complete medieval church interior surviving in Scotland. Historical overviews will be provided, particularly tackling the moderate Aberdeenshire response to the Reformation which allowed the middle ages to linger into the seventeenth century.

The conference is open to professionals and amateur enthusiasts equally, and the organisers extend a particularly warm welcome to members from the south who may be unfamiliar with the rich architectural heritage of Aberdeenshire and Moray.

**For more information please contact Lizzie Swarbrick, [es94@st-andrews.ac.uk](mailto:es94@st-andrews.ac.uk)**

## Doors Open Days, 'Scotland Through the Keyhole'

free | September 2014 | throughout Scotland

Doors Open Days is Scotland's national celebration of buildings, places and spaces. Bringing together almost ten thousand staff and volunteers from the highlands to the borders, communities open up and welcome locals and tourists alike, all free of charge.

In 2013, volunteers, Scottish Civic Trust staff and local area coordinators opened more than 1,050 buildings across 23 different local authority areas. Open days and events were supported by more than 4,600 volunteers and around £3.7million was generated for the Scottish economy.

2014 is an exciting year with 'Homecoming Scotland' taking centre stage. 'Scotland Through the Keyhole', is the Scottish Civic Trust's contribution to the programme, and will show visitors, from both home and abroad, the rich cultural heritage Scotland has to offer. Events will focus on four main themes: Food and Drink; Natural,

Active and Industrial Resources; Creativity, Culture and Heritage; and Ancestry.

Now in its 25th year Doors Open Days looks forward to welcoming in the world and showing off the very best of Scotland's people and places in celebration of the nation's heritage. Doors Open Days is supported by Historic Scotland and takes place every September as part of European Heritage Days. [www.doorsopendays.org.uk](http://www.doorsopendays.org.uk)  
[www.homecomingscotland.com](http://www.homecomingscotland.com)

**Pauline McCloy,**  
Events and Development Officer, Scottish Civic Trust



Doors Open Days

# Forth Bridges Festival

4th -13th September 2014

The Forth Road Bridge turns 50 this year. To mark this important anniversary, a 10 day festival has been created, which will include a range of events, fundraising activities, trips and exhibitions. Widely regarded as a structure worthy of the overused term, 'iconic', the bridge has also been nominated for World Heritage site status.

A highlight of the festival will be the launch of an exhibition based around the Forth Bridges Scrapbooks Project. Launched earlier this year, the project has been created to enable people to share their stories, photographs and anecdotes of the remarkable bridges that span the Forth.

Currently under construction, the website [www.forthbridgesscrapbooks.com](http://www.forthbridgesscrapbooks.com) will give access to already-digitised material from established collections. However, the main thrust of the scrapbooks project and the website, is to encourage as much new 'user generated' content as possible. There will be a free 'Forth Bridges App' that will allow people to upload their own material, enjoy other people's memories and mementoes, as well as access information about the project.

One contributor to the project has been Alex Porteous who, at the tender age of 18, was employed to help build the bridge. He remembers it as "The best job I ever had!". Another man, Raymond Hay, worked as an electrician and contributed these evocative colour images.

A collection of photographs was donated by David Flint that provide an incredible photographic diary of a stage in the building of the Forth Road Bridge. He took them around 1962 as a young student travelling on the ferry from Fife to Edinburgh each day.

The project will culminate in an Ancestry Day to be held on 5th September 2014 as part of the Forth Bridges Festival. Here visitors will be able to see the scrapbooks in hard copy, alongside an exhibition of associated material at the Forth Replacement Crossing Contact and Education Centre. Currently, the project is focusing on finding this heritage material, speaking to those who are interested in sharing their stories about what the bridges mean to them and organising community collection days.

View of the Forth Road Bridge during construction © David Flint



Forth Road Bridge looking north, taken from the south tower © Raymond Hay



Electrician Raymond Hay during the construction of the Forth Road Bridge © Raymond Hay

If you have a memory you would like to share, please contact Forth Bridges Scrapbooks Project Coordinator, Laura Black, [laura@indigops.com](mailto:laura@indigops.com), 0131 331 3511. There is also a Facebook community where people are already sharing some of their stories and where there will be regular updates on the project – [www.facebook.com/ForthBridgesScrapbooks](http://www.facebook.com/ForthBridgesScrapbooks).

The Forth Bridges Scrapbooks Project is funded by the Heritage Lottery Fund, in association with Queensferry Ambition and Indigo Project Solutions. The festival is being delivered by a partnership between the Forth Estuary Transport Authority and Queensferry Ambition. It is a 'signature event' of Homecoming Scotland and has also received funding from HLF, City of Edinburgh Council and Fife Council.

# Mainstreaming the Historic Environment

Built Environment Forum Scotland Congress  
19th November 2013 | Linlithgow Burgh Halls

The Built Environment Forum Scotland (BEFS) is “a membership organisation bringing together voluntary and professional non-governmental organisations that operate at the national level and represent people who work within the built environment sector. Through its members, BEFS connects with over 325,000 individuals through 540 organisations”. It is “the strategic intermediary body for Scotland’s built environment sector; bringing together voluntary and professional non-governmental organisations that operate at the national level”. We find ourselves in good company. The AHSS is a member and we attend events on your behalf. The most recent event was a congress entitled, “Mainstreaming the Historic Environment”.

Recent discussions include the proposal to restructure Historic Scotland and RCAHMS into a new body, with improved policy making and recording, yet apparently less actual control over our built heritage. Simultaneously there has been a greater emphasis on councils taking on greater responsibilities in this area, through planning applications. However, few councils seem to have the required levels of expertise and resources to match these additional demands. All this puts greater pressure on organisations such as the AHSS. BEFS recognises these issues too and sees greater roles for the community and community bodies, hence the subject of the congress.

“Mainstreaming the Historic Environment” sounds like a simple concept for a congress, until you actually try to define it. The delegates were all of like mind in that we want to bring the historic environment more into focus as an all encompassing consideration in planning, with greater emphasis on community participation and acknowledgement of community relevance. However, this apparent common sense of purpose belies great differences. Perhaps this is one reason why the historic environment is not quite as mainstream as we all wish – we just can’t put forwards a clear holistic definition and get it integrated into policy, administration and community life to the degree it should be. Perhaps the very fact that there was such diversity of opinion under one roof is

proof that the historic environment is fairly well within mainstream consciousness. How one drives it forwards is a big question.

Every council in Scotland claims to have built heritage high on the agenda. As the core of one of the country’s major industries, tourism, and as central to the country’s very identity, the Scottish Government too has it firmly in its focus. So why then the need for a national conference on the subject of mainstreaming?

As BEFS chairman Cliff Hague was quick to note at the start, place *management* is crucial to realising the more idealistic place *making*. He argued that this may well involve moving out of our comfort zone of pure conservation towards positively and innovatively assimilating and encouraging commercial, social and other developments.

***“Perhaps the very fact that there was such diversity of opinion under one roof is proof that the historic environment is fairly well within mainstream consciousness. How one drives it forwards is a big question.”***

Andy Myles of Scottish Environment LINK noted that while everyone talks about sustainable economic growth, even government seems unable to clearly define it. Economic regulations need to be better matched by social and economic policy. Matching does not merely mean a counterbalance, but greater correlation between them. Andy argued that communities are the key and need to be more directly involved in the future of their environment to ensure its vitality. Positive options in terms of what is possible need to be presented to communities instead of simply stating what can’t be done.

So far these are simple approaches. But

how do they become reality?

Jim MacDonald of A+DS emphasised the need to be less confrontational and more proactive. He asked that we consider more the positive effects of redevelopment instead of inactivity in city centres.

Perhaps it was at this point that the two opposing viewpoints became most evident. On the one hand was the emphasis on conserving our existing built environment as valuable built heritage. On the other was the view that environments need to be constantly developed to stimulate them. Neither is more important or correct than the other. The process of greater interaction between communities and those that see redevelopment opportunities, with mainly commercial motives, is critical. To me, that is what “mainstreaming” is all about. Yes, it does already happen, but often it is little more than an exercise in box ticking.

This congress, through the BEFS objective of “...bringing together voluntary and professional non-governmental organisations that operate at the national level”, fuelled and stimulated debate and interaction. But it will take a lot more than talk shops as this to realise these ideals. “Mainstreaming” needs to be taken into the community as a concept to work for and expect. In a sense this is mainstreaming the concept and processes of mainstreaming. But it is no chicken and egg dilemma – we all have a responsibility. Stuart Housden of RSPB Scotland put it as “developing our political savvy”, and advised that we need to get involved and identify who influences the politicians and influence them first.

The AHSS has always been proactive in promoting conservation objectives. It has been very successful in this, but perhaps attracting new membership, informing them and being reactive to planning cases is not enough. These attributes remain at the core, but we have found ourselves having greater role in the future of Scotland’s built heritage. Being proactive needs to include greater outreach. And through outreach we need to promote the concepts of community appreciation, responsibility and ownership of it, in other words, *mainstreaming the historic environment*.

**Jeremy Watson,**  
Chairman, AHSS Strathclyde Group

# Staying Special: Protecting Local Heritage

The Scottish Civic Trust Conference  
5th November 2013 | Linlithgow Burgh Halls

Well attended on a bright autumn day, the conference venue, Linlithgow Burgh Halls, exemplifies the importance of local heritage in Scotland's small burghs. The seventeenth century townhouse and halls were recently modernised by Malcolm Fraser Architects resulting in an important community resource, popular for small conferences and weddings.

The introductory speech from Derek Mackay MSP, Minister for Local Government and Planning, predictably covered the Historic Environment Strategy but he also touched on the Community Empowerment Bill. For me, the latter may be the legislation that proves to be a game changer in our relationship with Scotland's heritage as it holds the potential, not just for communities to own and manage buildings, but to play a greater role in the delivery of services that affect our heritage. A number of the themes explored throughout the day reinforced this train of thought.

Maggie Broadley shared the details that lay behind the success of West Kilbride becoming an award winning 'Craft Town': passion, perseverance & innovation. The West Kilbride Community Initiative Ltd resulted in the opening of the Barony Centre in the former Barony Church, a local landmark, for craft exhibition, education and activities in 2012, 14 years after the initiative was set up. The community initiative was established not to save a redundant church but arguably to save a community and the church found a new use as a by-product.

Later in the conference, Ian Cooke of the Development Trusts Association Scotland described the movement as: community-led organisations, working in towns, cities and rural areas across the UK, combining community-led action with an enterprising approach aiming to bring about social, economic and environment renewal, creating wealth in communities and keeping it there. He illustrated it with examples many will be familiar with: Castlemilk Stables, Moffat Town Hall and West Kilbride. He described being approached by groups with a desire to save buildings but without ideas for a new use. He re-emphasised the point that success in saving historic buildings came from having a good idea or identifying a



AHSS President Simon Green addressing the conference © Abigail Daly

need within a community that can find a home in a building in search of a use.

Anne McChlery of Glasgow Building Preservation Trust looked at the Trust's history and the lessons learned across the variety and size of buildings they have restored, including the need to establish the use first. Anne also talked of the need to prioritise the contents of the Buildings at Risk Register to help identify which buildings, where, should be targeted with public funding. The same point was repeated by Una Richards of the Scottish Historic Buildings Trust a fortnight later at BEFS Congress: not all buildings can be saved and selection needs to be prioritised. Anne described it in terms of a national emergency.

The latter is something Luke Moloney of Dumfries Historic Buildings Trust would strongly agree with as he gave an impassioned review of the heritage Dumfries has lost, and continues to lose. From a Dumfries perspective neither national nor local government policy is being effectively applied in the protection of historic buildings and local politicians also seem to care little either. Therein lies the conundrum of local heritage: if local people do not sufficiently care for their past, must national government actively intervene?

The outlook for Orkney was somewhat different where Stuart West of Orkney Islands Council has been involved in a pilot project creating a local, non statutory, list of vernacular buildings on Birsay. The project has involved local groups, sometimes with assistance of conservation students, carrying out a survey and ostensibly using the same criteria as Historic Scotland's listing process.

This has in turn allowed the Council to tweak other policies which inadvertently resulted in the loss of traditional buildings that remain habitable. The use of local people and knowledge, understanding that it was to address a specific challenge appear to have been key to this being a successful pilot but I also felt Stuart's own diplomatic enthusiasm must have played a key role in engaging people both within the local authority and residents of Birsay.

Peter Burman's talk on the Falkland Estate drove home the importance of enlightened stewardship, as did his name check of Mark Gibson's excellent work at Craiggigillan. Randal McInnes talked on the challenges of listing post-war buildings and the changing attitudes to heritage from museum pieces to active parts of contemporary development. The day concluded with Simon Green honourably representing the AHSS and his employer with a presentation of striking RCAHMS images that included buildings lost, saved and restored. The images highlighted the importance of RCAHMS neutrality in recording buildings that may not have been publicly popular upon erection but have become important to the narrative of Scotland's architectural heritage. Simon also drew attention to sites on the Buildings at Risk Register: These are a serious challenge that, no doubt, need prioritisation leading to the question: which buildings get saved? And should the next SCT conference be Heritage X Factor?

**Euan Leitch,**  
Advocacy and Communication Officer  
(Historic Environment)  
Built Environment Forum Scotland

# Protect your property – work with the experts

**Insuring a historic home or estate is a complex and involved process. Getting it right means drawing on expert advice from a broker with the insight required to secure closely tailored, comprehensive insurance cover and who works closely with you when your circumstances change.**

**A**t Marsh Private Clients we have a long track record of doing just that. We've been working with some of the premier estates and most notable historic houses in the UK for more than 80 years – the experience and know-how we have gathered along the way is what enables us to deliver the right insurance solutions for our clients, time and time again.

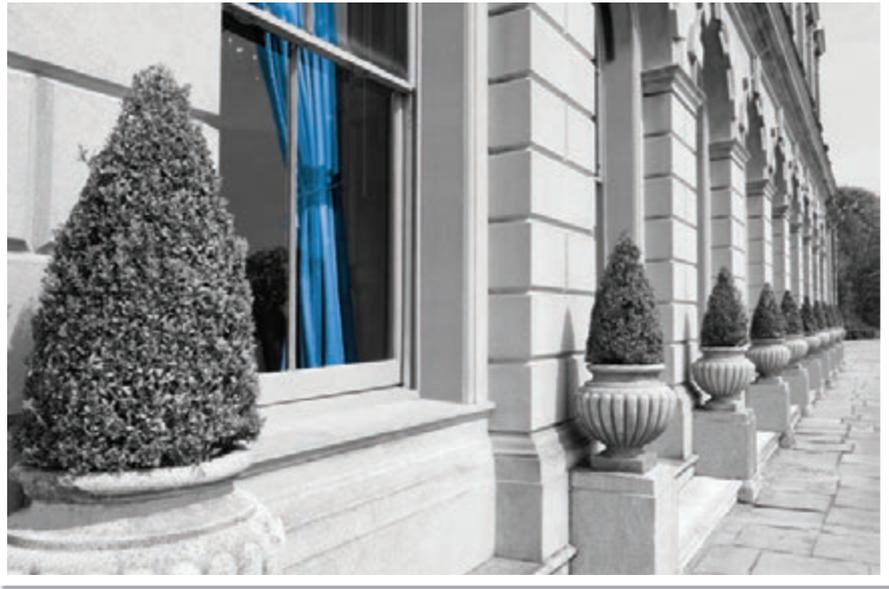
We know that designing and delivering closely tailored protection demands rigorous attention to detail, to understand the risks and potential liabilities that are unique to every historic home or estate. But it also means working as an adviser to our clients after insurance has been secured, for instance to reshape cover during maintenance and building work, or to act on their behalf in managing the claims process should the worst happen.

## Diverse risks means eliminating gaps and overlaps

One of the most common issues associated with protecting historic homes and estates is under-insurance – something that, unfortunately, rarely comes to light until it is too late. Equally, however, the diversity of risks and potential liabilities associated with such properties makes it very easy to end up with overlaps in cover – an inefficiency that pushes up the overall cost of insurance.

At Marsh Private Clients we see eliminating those gaps and overlaps as a critical element of the service we provide to our clients. That means visiting the property to carry out a detailed risk assessment, bringing in specialists if necessary. For instance, alongside property risks – including any complications created by listed status, and valuables such as jewellery, artwork and furniture, we look at liabilities arising from farming activities, employing people and visitors to the site.

In so doing, we gain a comprehensive view of all the risks that insurance must protect against, then work closely with our clients to minimise risks where possible – for example, by fitting devices to



automatically detect and protect against water leaks. All that preparatory work enables us to draw on our relationships with specialist insurers in the London markets to design and deliver highly efficient, bespoke cover.

## Dealing with changing circumstances

The job of protecting our clients does not end with insuring their historic homes and estates. Over time, insurance cover must flex and adapt to changing circumstances – for instance during maintenance and building works. Again, this is where the benefits of working with a specialist become clear.

At Marsh, we understand the issues and regulations that affect building works carried out on large estates and historic homes – particularly the insurance requirements that are dictated by the Scottish Building Contracts Committee (SBCC) and by listed or heritage status.

We have a long history of helping clients to ensure that the correct level of insurance is in place, including the joint owner/contractor insurance that may be required by the SBCC. Putting this cover in place is rarely a straightforward process. For instance, it is often desirable to separate

building works cover from the property's main insurance in order to protect a client's main claims record.

Again, these and many other complexities mean it is essential to work with a broker like Marsh – with a strong track record in assessing risks and designing the ideal insurance protection against them. After all, if the insurance solution in place is not perfectly tailored to the risks, then the consequences for the property owner can be significant if something goes wrong – not least in terms of financial and legal exposure.

For more information of the products and services from Marsh please contact

**Natalie Martin**, quoting reference AH1:

☎ 0131 777 7272

✉ [natalie.martin@marsh.com](mailto:natalie.martin@marsh.com)

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# Crichton Memorial Church

## Dumfries

**Wendy A Macleod**, Project Manager at the Crichton Trust, discusses the extensive restoration of this A-listed church and the site's fascinating history.

The Crichton Regeneration Project is in its nineteenth year of successful operation. The Crichton Trust, a charitable company, was established in April 1996 by Dumfries and Galloway Council with the purpose of protecting the area's architectural heritage and the advancement of education. The Trust has responsibility for the regeneration of parts of the former Crichton Royal Hospital estates, an extensive 34 hectare parkland site, located to the south of Dumfries.

The Crichton site, formerly the Crichton Royal Hospital, consists of 26 main sandstone buildings, dating from 1834 to the completion of Easterbrook Hall in 1938. The Crichton site is an outstanding conservation area and the majority of the main buildings are listed. The overall architectural quality of the estate is notable for the general high quality of the sandstone buildings, the relative integrity of the Victorian asylum site, including buildings and features, and the large portfolio of the nationally important architect Sydney Mitchell's work, particularly important for the advancement of asylum design. The buildings are set in historic parkland designed for therapeutic purposes, combining functionalism with aesthetic quality that continues to be maintained to a high standard.

The site is dominated by the Crichton Memorial Church and Solway House (both category A listed), formerly the Crichton Royal Farm building, located on the southern edge of the site. In close proximity to the Crichton Memorial Church is Easterbrook Hall (category B), the former central therapeutic centre for the hospital and now redeveloped as a major conference and events centre, and Johnston House (category B) which houses in part the 71 bedroom Aston Hotel opened in 2006.

Since its inception, the Trust has overseen the work of transforming the declining buildings into a University Campus of some 6,500 students, housing the University of

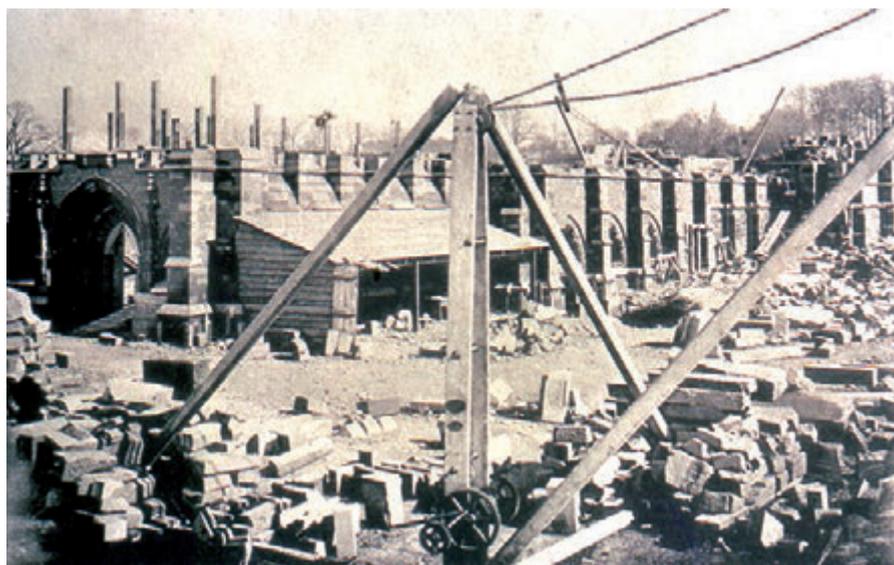


Crichton Memorial Church. Image courtesy of RCAHMS SC748585



Aerial view of the Crichton campus. Image © The Crichton Trust

## PROJECTS



Historic photograph of the church under construction. Image © NHS Dumfries & Galloway

Glasgow, University of the West of Scotland, Scotland's Rural College and the co-located Dumfries and Galloway College. The Business Park has 37 tenants employing some 1,000 people.

The Trust is now a wholly owned subsidiary of Dumfries and Galloway Council and, as reported in the last issue of the magazine, a new board has been appointed in order to set out the strategy for the next stage of development. The Council, Trust and partners are seeking to develop a refreshed vision for the project.

The church was built to celebrate the 50th anniversary of the Crichton Royal Hospital and as a memorial to its founders Dr James and Elizabeth Crichton. Dr James Crichton (1765-1823), made his fortune as physician to the Governor General of India and in the service of the East India Company. On his death, a sum of around £100,000 was to be used for charitable purposes, and a bequest was made in support of the hospital's development.

His widow, Elizabeth Crichton (1779-1862), started the development of a 'lunatic asylum' with the building of Crichton Hall, completed in 1839. Mrs Crichton had originally intended to found a university but this attempt failed mainly through lack of support from the establishment of the time.

In 1834 an outstanding southwest facing site was acquired at Mountainhall and the eminent Scottish architect, William Burn of Edinburgh, was commissioned to prepare plans for the asylum building, now known as Crichton Hall. Patient treatment began in 1839 with the asylum supervised by Dr William Browne, renowned as a strong protagonist of the humane and progressive care of the mentally ill. Patients were



Contemporary painting of Elizabeth Crichton. Image © NHS Dumfries & Galloway

organised on a class and wealth based system with the poorest working towards the upkeep of the institution and the wealthiest living in luxury in private suites or rooms.

The Crichton Royal Hospital, as it became known, developed in phases over the period 1834 to 1938. The buildings range from major imposing public buildings such as the Crichton Memorial Church and Easterbrook Hall, to ward buildings and lodges.

The period 1879 to 1914, mainly under the tenure of Dr James Rutherford and latterly Dr Charles Easterbrook as Medical Superintendents, represents the most dynamic phase of growth of the Crichton Royal Hospital. It was a period where there were also significant changes in the way that

the patients were housed and the hospital was run. The decision by the board of directors to celebrate the 50th anniversary of the hospital by commissioning a church as a memorial to James and Elizabeth Crichton, introduced the architect Sydney Mitchell to the site.

Arthur George Sydney Mitchell (1856-1930), was a prolific Scottish architect and contemporary of Charles Rennie Mackintosh. The background of his father, Sir Arthur Mitchell, a distinguished medical man, gave Sydney many key contacts. Sir Arthur developed an early interest in the care of the insane and was a Commissioner in Lunacy for Scotland from 1857 to 1895. His father's social contacts and involvement with lunatic asylums provided useful contacts for Sydney's developing career.

In 1888, the board of the Crichton Royal Hospital appointed Sydney Mitchell to design a church. The initial budget was £5,000 and it was decided the church should be in Gothic or pointed style, to seat 450 people and contain a mortuary chapel. An early design showing a spire was rejected. In 1890 plans were approved and some 100 men were employed to build the church supervised by the Clerk of Works, John Davidson.

The Crichton Memorial Church, completed in 1897 and at a cost of £30,000, is a magnificent cathedral-like building in the Gothic style. The church is of a conventional cross shape in plan with a nave, chancel and transepts and a central tower rising to over 40 metres. The main entrance is at the richly ornamented west elevation where a galilee porch encloses the entrance stair. The north and south elevations consist of seven clerestory windows with their ornamental tracery. A mortuary chapel with separate entrance is found at the west end of the nave. The church is considered to be one of the finest examples of ecclesiastical architecture in the south of Scotland.

The exterior is of sandstone ashlar sourced from local quarries at Locharbriggs, Corncockle and Corsehill and the interior is of softer pink sandstone from Gatelawbridge Quarry, Thornhill. The carved stonework and gargoyles are by William Vickers of Glasgow, and Alexander Tweedie of Annan crafted the magnificent oak ceiling. In the chancel the choir stalls are of richly decorated oak. The floor is of white Sicilian marble and red, green and black Connemara marble in a geometric pattern designed by Sydney Mitchell and laid by Allen and Young of Edinburgh.

The interior is particularly light due to the delicate, almost colour-free leaded glass windows, the work of Oscar Paterson

## PROJECTS



High level repairs to lead gutters and stonework on south elevation. Image © The Crichton Trust

(1863-1934) of the Glass Stainers Co, Glasgow. Paterson was considered to be one of the most significant stained glass artists in Britain at that time after Edward Burne-Jones (1833-1898) of the Pre-Raphaelite school. The north and south transept windows are magnificent with their limited colour palette of yellow, orange and green. In the chancel are tall lancet windows with the romantic figures of Justice, Mercy, Faith, Hope, Charity and Fortitude.

On 15 October 1897, the church was formally dedicated at a service attended by over 400 people at which Elizabeth Crichton's dedicatory prayer was read. It was not until 1902 that the organ by Lewis and Co. of London was installed at a cost of £1,000. A brass angel lectern commemorates the life of Dr James Rutherford and the baptismal font is in memory of Dr Easterbrook.

Following the church commission, Sydney Mitchell designed and developed a further eleven buildings at the Crichton, representing the largest group of his work, and is recognised as his most important contribution to Scottish architecture.

In July 2013, the Trust completed the first phase of major repairs to the south elevation of the Crichton Memorial Church at a cost of around £430,000. This was done in association with seven major grant funders including Historic Scotland and the Heritage Lottery Fund.

In 2011, the church was identified in need of major repairs as there was substantial water ingress at the south elevation. A series of condition surveys found that the lead gutters



Repairing the clerestory window on the south elevation. Image © The Crichton Trust



Interior © Peter Drummond

at the low and high roofs of the south elevation were at the end of their life, masonry was unstable and severely weathered, and the mortar needed to be renewed. The south transept window was in a dangerous state and the windows at the clerestory were in poor condition. Following a competitive tendering exercise, Peter Drummond Architects was appointed as the conservation architect to lead the design team and draw up a scheme of urgent repairs. Niall Murphy acted as the site architect.

A major challenge for the works was that the church needed to remain open for the majority of the contract in order to host weddings and the annual graduation ceremonies for Dumfries and Galloway College and the University of the West of Scotland. The events team at Easterbrook Hall worked closely with the wedding parties to ensure that the repair works had minimal impact on their day. This communication exercise was assisted by a series of graphic illustrations developed by the architects that showed the extent of the external scaffolding during the various phases of the works.

Following a competitive tendering exercise involving six main contractors, Ashleigh (Scotland) Ltd of Dumfries was appointed as the main contractor. James Gibson of Dumfries was appointed as a subcontractor for the scaffolding, roof and lead works and the stonemasons were D & S Little Stonemason of Dumfries. The contract commenced in late October 2012, not an ideal time to start given the cold winter months that followed. We were extremely fortunate that Ashleigh (Scotland) Ltd appointed Martin Cook as the site manager who adopted a problem-solving approach right from the start in conjunction with the excellent team of stonemasons.

The scheme involved the replacement of the lead gutters at both the high and low level roofs of the south transept. The entire south elevation required the removal and rebuilding of the stone parapets, coping stones and decorative stonework together with the replacement of the slates. The search for similar Westmorland slates proved to be quite a task until a local second hand source was found, providing a successful match.

The first major challenge was the removal of the leaded glass in the south transept window, undertaken by Cannon-Maclnnes Stained Glass Conservators of Glasgow, who conserved the very delicate glass in their workshop. An internal partition with appropriate lighting was installed to screen the works to the window and the internal scaffolding tower. Old photographs of the

## PROJECTS



Detail of stained glass in the North transept, possibly by Oscar Paterson. Image courtesy of RCAHMS SC785481

church under construction in the mid 1890s showed that the window arch was not load-bearing. However the structural engineer, Paul Burley of Asher Associates, had the challenging job of determining the methodology for the removal of the sandstone tracery and stone mullions, working closely with the stonemasons. The stonework was removed and renewed in accordance with a detailed sequence while the remaining tracery was temporarily supported. This work was facilitated by the erection of a heated wooden box to protect the window and the lime mortar from the worst of the winter weather. In February 2013 the conserved window was installed.

By January 2013 the entire south elevation of the building was shrouded in scaffolding. This allowed for a detailed inspection of the seven clerestory windows that were known to be in a poor condition. The survey revealed that in three of the windows, the stone mullions required to be renewed. Rainbow Glass of Prestwick, Stained Glass Conservators, were appointed to undertake the removal, repair and re-leading of the three clerestory windows in six weeks. Fortunately a sufficiently large contingency allowance had been made for these works.

All the mortar on the south

elevation required to be raked out and replaced. In 1957 major repairs were undertaken to the church that resulted in the original mortar being replaced with cement mortar. Sadly, this contributed to the many repair problems we were faced with. Various sample mortar mixes were experimented with on site before agreeing the appropriate mix for the ashlar and dressed stonework.

The project included sponsorship of an apprentice stonemason, allowing him to complete his training, attend a workshop and lecture for construction-related professionals, as well as a further event for construction students from Dumfries and Galloway College, during National Apprentice Week in May 2013. An interpretation and heritage evening was also hosted with the local branch of the Architectural Heritage Society of Scotland to showcase the project. A series of heritage leaflets are now being produced.

We are indebted to the many funders, the design team and the contractors who ensured this complex project was completed by early July 2013 on time and on budget. Further phases of repairs will be required to the tower and the north elevation in the future.

### Original surveyor's specification for the mortar (1889)

*"Mortar for rubble walling is to be composed of one ton ground lime (in the case of Barjarg lime one ton of fresh ground unsalted lime shells) to three carts sand, or one ton lime to one cart furnace clinkers and two carts of sandstone slivers, well ground together, mixed with pure fresh water in a close bottomed mortar mill of approved description on the site and used freshly ground."*

*"Mortar for pointing hewn stone and facework to be composed in the proportion of one ton finely ground lime, to two carts very sharp sand (or ground gritty freestone shivers) similarly mixed and extra ground together in the mortar mill and used fresh made."*

Source: Specification and Measurement of Mason Work, Messers Sydney Mitchell and Wilson Architects

### Consultants/Design Team

Peter Drummond Architects, Kilmarnock  
– Lead Conservation Architect  
McGowan Miller Limited, Dumfries  
– Quantity Surveyor  
Asher Associates, Dumfries – Structural Engineer  
Plansafe, Dumfries – CDM Coordinator

### Funders

Historic Scotland  
Heritage Lottery Fund  
Crichton Foundation  
South West Environmental Action Trust with contributions from Armstrong Waste Management  
Robertson Trust  
Scotland's Churches Trust  
Garfield Weston Foundation  
Crichton Trust

### Contractor

Ashleigh (Scotland) Ltd, Dumfries  
– Main Contractor

### Sub Contractors

Cannon-Maclnnes, Glasgow  
– Stained Glass Conservators  
Rainbow Glass – Stained Glass Conservators  
James Gibson, Dumfries  
– Scaffolding, Roof and Lead Works

The AHSS National AGM will be held at Crichton Memorial Church on Saturday 25th October. Full details will appear in the next issue of the magazine.

# The Haining Phase 1

Selkirk



Haining © Graeme Duncan

**Alan Thomson** of Lee Boyd Architects explains their vision for the transformation of an A-listed former coach house.

**T**he Haining is an A listed Palladian House (c.1795-1820) on the edge of Selkirk in the Scottish Borders. The Haining Charitable Trust, with assistance from the Scottish Historic Buildings Trust, have embarked on a long term project to revitalise the house, the grounds and outbuildings. The estate was left to the Trust by the former owner, Andrew Nimmo-Smith, to be used for 'the benefit of the people of Selkirkshire and the wider public'.

The first stage of this process was the completion of a comprehensive options appraisal. Lee Boyd architects and a full design team were commissioned to carry out the study which looked at possibilities for the entire estate and dealt with landscaping, conservation issues and financial viability. The preferred option, and in keeping with the terms of Andrew Nimmo-Smith's will, was to transform the Haining into a vibrant cultural centre, supporting local and national creativity.

The first phase of this long term project was to convert the A listed former coach house and loose boxes in the stables courtyard (sitting slightly detached from the



Interior © Graeme Duncan

main house) to create flexible studio workshop spaces. A modest project in comparison to potential proposals elsewhere on the estate, but viewed as an appropriate initial step and a catalyst for advancing more ambitious ideas in the future when the financial climate is right.

We were keen to celebrate the elegance of the period buildings but in doing so transform the courtyard into a vibrant and modern community facility, avoiding pastiche or ambiguous historic interpretation.

The unused accommodation has been converted into six workspaces with funding principally from European Regional Development Fund, Creative Scotland and Historic Scotland. The ten impressive archways of the coach houses remain intact

with the new slimline aluminium glazing passing behind the arches to avoid a conflict between existing stonework and new fabric. The internal spaces are uncomplicated and retain the volumes of the original spaces, but now with thermally efficient linings to roofs and walls. Each unit has a small tea preparation area and accessible toilet with open plan working space. Those in the coach house also have mezzanine spaces over these ancillary facilities which provide administration and storage space.

The ten archways are still the most significant feature of the historic façade and, despite the glazing and slender steel canopies, are not compromised by modern intervention. The balance of period and contemporary features is striking and the use of different colours for the ancillary areas behind the glazing gives the coach houses a fresh and distinct character befitting of the artistic intentions for the whole estate.

At the point of handover in September 2013, the Haining Charitable Trust had four potential tenants including a weaver, costume designer, photographer and painter. This mixture of creative enterprises very much supports the long term cultural vision for the Haining. There are a number of these unique units available and any enquiries by interested parties should be addressed to the Haining Charitable Trust.

[www.thehaining.co.uk](http://www.thehaining.co.uk)

# Mackintosh Architecture

## A New Study

In July 2014 a new online resource, **Mackintosh Architecture: Context, Making and Meaning**, will be launched by the University of Glasgow. Here, **Professor Pamela Robertson**, Principal Investigator, Mackintosh Architecture, and Senior Curator at The Hunterian, discusses the project.



Francis Newbery, Charles Rennie Mackintosh, 1912, pencil and crayon. Newbery's study shows Mackintosh holding floor-plans for the Glasgow School of Art. The research project outlines the professional context within which Mackintosh operated, of the office and its network of clients, contractors and suppliers.

© The Hunterian, University of Glasgow, GLAHA 53987

Honeyman, Keppie & Mackintosh job book – entries related to Scotland Street School, Glasgow 1905-6. The job book pages were typically entered by the partner in charge, in this case Mackintosh, and give details of contractors, payments, and dates.

© The Hunterian, University of Glasgow, GLAHA 53063, p.83

Charles Rennie Mackintosh is today recognised internationally as an architect of world-wide importance. He occupied a pivotal point between the Victorian age and the Modern Movement, at a significant period in the emergence of one of Britain's most important Victorian cities. His work has been an inspiration for subsequent generations including Aldo van Eyck, Hans Hollein, Arata Isozaki and Enric Miralles. Yet, despite the extensive literature of the past 50 years, Mackintosh's core activity as an architect is conspicuously under-researched.

The first and last significant overview was undertaken in 1952 by Dr Thomas Howarth, in 'Charles Rennie Mackintosh and the Modern Movement', but its positioning of Mackintosh as a Modernist is now largely accepted as outmoded. Mackintosh's

substantial reputation as an architect does not have an academic foundation comparable to that of his interiors and furniture. There is no architectural study comparable with Roger Billcliffe's 'Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings and Interior Designs'. There has been no definitive list of the architectural work, no over-arching analysis of its evolution nor assessment of its importance. A research project, *Mackintosh Architecture: Context, Making and Meaning*, funded with a major research grant of £650,000 from the Arts and Humanities Research Council, was set up in 2010 to tackle these issues. Additional support was subsequently secured from The Monument Trust, The Pilgrim Trust and the Paul Mellon Centre for the Study of British Art. The project was led by The Hunterian, custodian

of Mackintosh's Estate and of the pre-eminent Mackintosh Collection. It had two main aims: to assess Mackintosh's development and achievements as an architect; and investigate the wider context of clients, colleagues, contractors and suppliers.

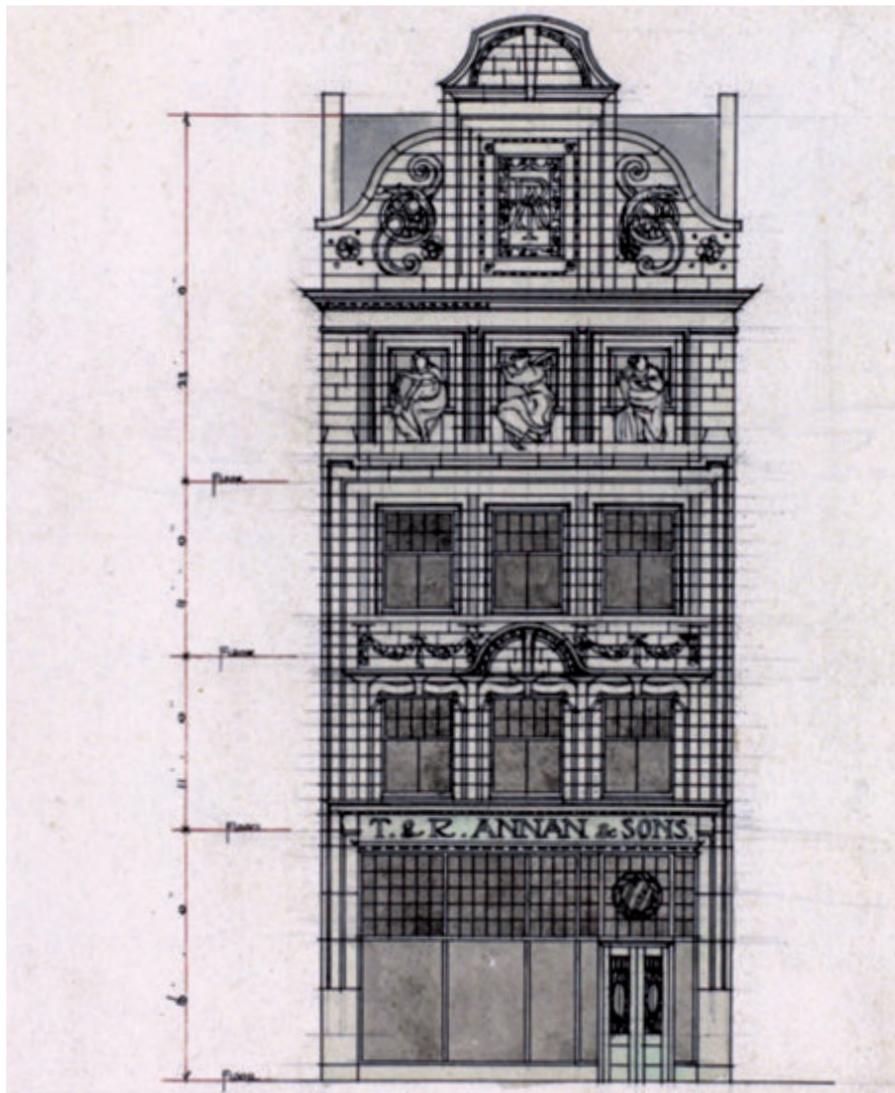
### Research

The project has been evidence-based. At its heart is the information derived from the record books of the practice of John Honeyman & Keppie/Honeyman, Keppie & Mackintosh (JHKM). These are held in The Hunterian. Four job books, a visit book and cash book document the Mackintosh years from 1889 to 1913. The books provided the data for the core list of projects, as well as information on dates, costs, clients, contractors and suppliers. Projects identified

## PROJECTS



Drummond Street, Comrie, looking east, after 1906. This view shows the corner shop, seen with the awning, flat and office designed by Mackintosh for Peter Macpherson (1903–5). Newly discovered correspondence to Mackintosh from the client's solicitor has shed light on the evolution of the project. © University of Aberdeen, Special Collections & Museums: George Washington Wilson Collection, C05622



C. R. Mackintosh. South elevation, T. & R. Annan, Sauchiehall Street, Glasgow. Annan's new building was built to John Keppie's design (1903–4); the role of this undated drawing, by Mackintosh, is therefore puzzling but may have been done with publication in mind. It is one of over 1,200 drawings that make up the drawings catalogue raisonné on the site. © The Hunterian, University of Glasgow, GLAHA 52329

from other sources, for example student competitions and private work by Mackintosh, were added to this core list.

Many issues of definition and presentation had to be addressed. At its most basic, how to define architecture? It was concluded that, for this project, this should comprise projects that involved structural work. Of course there are exceptions. For example, as an aim was to include all projects entered in the job books, groups such as monuments emerged, not strictly architecture but projects that went through the office, and a rich topic in their own right. Or exhibition installations, again not strictly architecture, but these temporary structures had not been investigated previously or brought together as a coherent group.

A different complexity was whether to categorise the projects according to the level of Mackintosh's involvement as established by the project, and if so, how. Structuring the content in this way was seen as an important aid to understanding, evaluating and searching the content of the site. Consequently four categories of authorship were established:

1. Projects identified as designed by Mackintosh by reliable sources during his lifetime or so distinctive in style that their authorship seems beyond doubt.
2. Projects for which there is stylistic or documentary evidence that suggests Mackintosh designed a specific but relatively minor part.
3. Projects for which there is evidence of Mackintosh's involvement but not in a design capacity, e.g. the presence of annotations in his handwriting on drawings.
4. Projects by the office from 1889-1913 for which there is no documentary or stylistic evidence of Mackintosh's involvement.

An Appendix addresses projects that have been wrongly ascribed to Mackintosh in the past.

It was seen as vital that the content of the office job books, so central to the research, should be made available on the website, but the manuscript entries were not consistent in layout or level of information. It was decided to extract and tabulate the data, rather than undertake a transcription, and to accompany this information with zoomable images of the relevant pages to allow users to interrogate the primary source for themselves.

Each project entry is sub-divided into sections: Introduction, Chronology, Description, Drawings, People, Documents, Job Books, Images and Bibliography. The

## PROJECTS



John Honeyman & Keppie. Skin and Hide Market, Greendyke Street, Glasgow 1889–91; 1891–2. The project team has taken over 1,000 photographs of JHKM buildings. The job books show that this building cost over £16,000. In 1998–2000, it was converted to residential use. © Mackintosh Architecture, University of Glasgow

scope of each entry was determined by its project category and the level of information available. Generally the method of research followed the pattern of extraction of job book data, locating and cataloguing drawings, site visits and photography, consultation of published and unpublished sources in archives and libraries within the UK and on occasion overseas, and writing up.

### The Website

The principal output will be the website [www.mackintosh-architecture.gla.ac.uk](http://www.mackintosh-architecture.gla.ac.uk), currently a mini-site. The site will contain over 340 project entries, over 500,000 words, and over 3,000 images. As well as the job book data and related images, it will provide the first catalogue raisonné of Mackintosh's architectural drawings together with those by the practice from the Mackintosh years, in all over 1,200 entries, each accompanied by a zoomable image. Biographies have been provided for over 350 clients, contractors and suppliers; many of these names were abstracted from the job books and had not previously been documented. In all, almost a thousand names have been recorded. Supporting features on the site include a project timeline, an interactive map of project

locations, and a customised glossary specific to the site. The technical build of the site was delivered by Graeme Cannon of the University's Humanities Advanced Technology Information Institute (HATII), and its visual appearance created by Treesholm Design.

Testing of the site was seen as essential, not just a 'form-ticker', and provided invaluable feedback on functionality and content. In all, seven sessions were held over the lifetime of the project with a range of users from the academic to the amateur. Six were lab-based and the last comprised an independent review by an invited group of 23 international scholars.

The research outcomes will be contained within the project entries and in a series of analytical and contextual essays including, 'The Architectural Career of C. R. Mackintosh', 'Architectural Drawings', 'Building Process and Records', 'Clients', 'Contractors and Suppliers', 'Critical Reception', 'Mackintosh and Materials', and 'The Office 1889-1913'. In addition, 'About the Project' will contain a detailed description of the development of the research project, the database and website.

The project has led to an enhanced understanding of Mackintosh the creative

and the pragmatic architect, of the trajectory of his career, of the workings and output of the JHKM office, and of the achievements of John Keppie. It is hoped that the site will stimulate further research. Much remains to be done for example on the contractors and suppliers, materials and technology that built Glasgow's Victorian heritage.

### Project Launch

The website will be launched in July 2014 with an exhibition, *Mackintosh Architecture*, at The Hunterian (18 July 2014–4 January 2015). The exhibition will draw on the research outputs of the project, and include architectural drawings, specially commissioned film and models, and archival material. The exhibition will subsequently travel to the RIBA galleries in London and Liverpool during 2015. The Hunterian exhibition will be accompanied by a wide-ranging events programme including a Symposium on 19 September 2014 with the project team, organised in association with the Charles Rennie Mackintosh Society (for further information email [info@crmsociety.com](mailto:info@crmsociety.com)).

The project is greatly indebted to the support provided by owners, curators, archivists, librarians, and volunteer assistants. The Mitchell Library in particular has provided exceptional support through access to its library resources and its extensive collection of Dean of Guild drawings and records.

### Project Team

Professor Pamela Robertson, The Hunterian, University of Glasgow, Principal Investigator  
Joseph Sharples, Chief Researcher  
Dr Nicky Imrie, Post Doctoral Researcher

Graeme Cannon, Humanities Advanced Technology Information Institute (HATII), University of Glasgow  
Heather Middleton, Administrator

### Steering Group

Roger Billcliffe  
Ann Gow, The Humanities Advanced Technology and Information Institute  
Simon Green, RCAHMS  
Ranald MacInnes, Historic Scotland  
Robert Proctor, Mackintosh School of Architecture, The Glasgow School of Art  
David Stark, Keppie Design

# Andrew Wells, Stained Glass Artist

## Some Recent Biographical Discoveries

**Morag Cross** is a freelance researcher who was commissioned to work on the Mackintosh project. Here, she expands on the initial scope of her research and explores the complex, intersecting professional lives of a group of 'artist-craftsmen' (and women) who were contemporaries of Mackintosh.

Glasgow could boast several eminent stained glass studios during the 1880s, of which J. & W. Guthrie's was the most prolific. Michael Donnelly noted in his book, 'Scotland's Stained Glass, Making the Colour Sing', that, following various ecclesiastical schisms in the mid-nineteenth century, 'the fortunes of (this) art form were intimately bound up with... the new programme of church building'. In addition, a growing middle-class with money to decorate their new homes enabled interior design, including domestic figural glass, to become a speciality of several groups of artist-craftsmen.

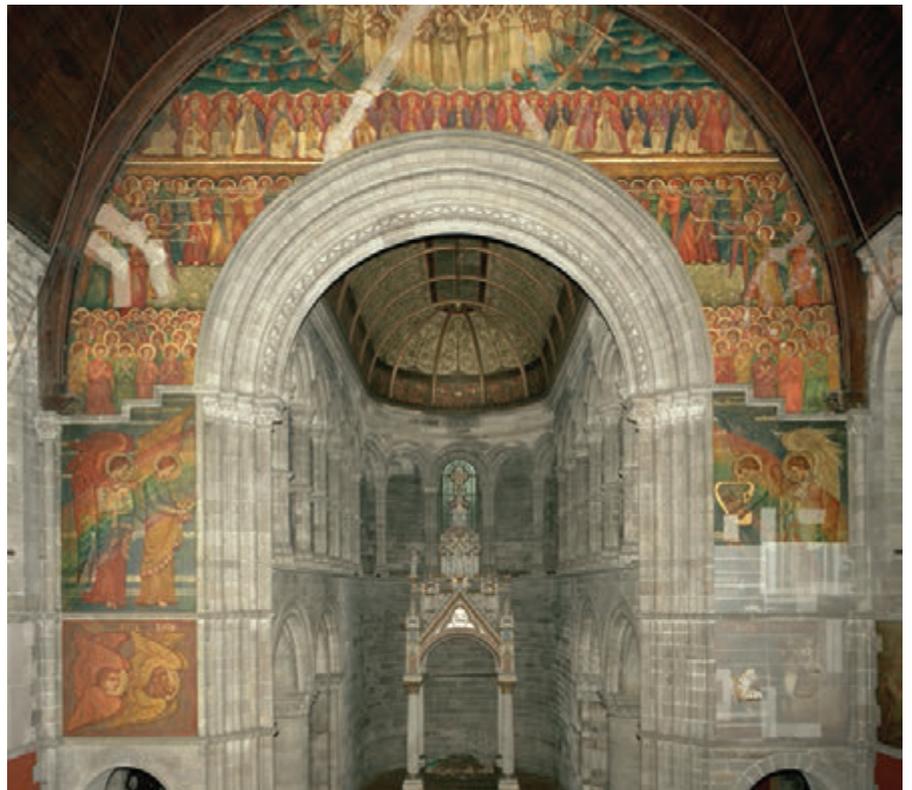
Daniel Cottier (1837–1891) was a major figure in the Aesthetic, and Arts and Crafts movements, and his glass studios worked closely with the architect William Leiper on many Scottish projects in the late 1860s and 1870s. One of Cottier's chief assistants was Andrew Wells (1845–1918), who had a rather unusual background which probably influenced his future career.

Andrew Wells's father, William, was a tailor in Dumfries. He married in 1828 and baptised his first two children very conventionally, in the Church of Scotland. However, despite having at least ten more children by two wives, he seems to have made a most unorthodox religious choice. After 1831, no more of his children were christened as Presbyterians. The Holy Catholic Apostolic Church, or 'Irvingites' were an idiosyncratic, breakaway sect, which coalesced between 1831 and 1835. Their doctrine appealed to William's religious sensibilities and he converted. Around 1847, William moved to Edinburgh, becoming priest to the Catholic Apostolic congregation at '20 Broughton Street'.

East London Street, now Mansfield Place, is the site of Robert Rowand Anderson's Catholic Apostolic Church (1873–6 and 1884–5), which he designed to accommodate future wall paintings. In 1892, pioneering



South Chapel stained glass window, Mansfield Traquair Centre, showing the Transfiguration of Christ. Image courtesy of RCAHMS SC576314



Anderson's Catholic Apostolic Church, now known as the Mansfield Traquair Centre. General view, taken during restoration work, of the chancel arch mural depicting the Multitude of the Redeemed, the Perfected Church, the Holy Angels, the Four Great Cherubim and the Four Evangelist symbols. Image courtesy of RCAHMS SC566348

## PROJECTS



**Saints Window by J. & W. Guthrie & Andrew Wells, dedicated to the memory of Rev. Robert A. Michell, Gilcomston Church**  
© Gilcomston Church



**Illustration showing the premises of J & W Guthrie**  
© Coll. The Hunterian, University of Glasgow

female muralist Phoebe Anna Traquair was commissioned by the congregation to decorate the church with a cycle of vast friezes. William Wells may have continued active ministry until a few months before his death in 1886, and have been involved in the church building's development.

The church rituals enacted in Anderson's 'glorious (space) transformed... by many celebrants dressed in... rainbow hued vestments... with its modern, rich music' profoundly affected Traquair while painting there. Being raised and in contact with this uniquely eclectic, Orthodox-cum-Catholic inspired group, must have given Andrew Wells a different liturgical experience from the usual monochrome robes and unadorned Presbyterian services more usual in mid-nineteenth century Edinburgh. Indeed, a three-light window, The Transfiguration of Christ, from his father's church still survives. One of the earliest Victorian stained glass windows in a Scottish church (Presbyterians were still uncertain of how appropriate such decoration was), it was made by Hardman Studios of Birmingham (collaborators of A. W. N. Pugin) in 1848. Andrew Wells must have seen it frequently as a boy.

At 15, Wells was working as a japanner, painting metal boxes in imitation lacquer, of which there are several listed in the Edinburgh Post Office Directory for 1851.

This would provide a constructive output for his concurrent art training at the Trustees' Academy. One of Wells's brothers, as an ex-laundry equipment engineer, turned chemical and cement manufacturer, was similarly practical. William Wells Junior (1842-1899) invented an aerosol oil-lamp that enabled railway workers to continue labouring through the night during the building of the Forth Bridge. The Catholic Apostolic Church continued to play a part in the life of another sibling, Andrew's sister, Marion Wells, married in Glasgow according to its rites, in 1861.

Daniel Cottier's firm opened a decorative interiors and furnishings branch in Sydney, Australia, as Lyon, Cottier & Co. in 1873, and Wells's family joined them in 1886, emigrating for the sake of his health. Wells's two sons, Archibald Campbell Wells (1874-1939, named for a late uncle), and William T. A. Wells (1872-1923), also became artists, the former in stained glass, and the latter as a landscape painter.

When John Guthrie left J. & W. Guthrie to take up teaching at the Art School, and open his own studio in East Kilbride, Andrew Wells joined in his stead, having returned from Australia. The new partnership has been dated to around 1893 or 1899, but the official, legal announcement of John's retiral in the Edinburgh Gazette, is dated September 1897. The firm became J.

& W. Guthrie & Andrew Wells by January 1898. William Guthrie chose this time to move to the affluent, but culturally-aware coastal resort of Helensburgh and died there, in 1939, aged eighty-nine.

Among the many commissions described in contemporary newspapers, are windows for Glasgow Free Church College (1898), Gilcomston Free Church, Aberdeen (1899), Erskine U. P. Church, Stirling (1910), and Trinity Church, Cambridge (1916). Guthrie & Wells closed their London branch around 1903, consolidating at 237 West George Street, Glasgow. They issued shares to raise capital, and were sufficiently profitable in 1912 to pay dividends to their investors. Archibald C. Wells was involved in the firm from at least 1906, living in suburban Bishopbriggs, where examples of their stained glass can still be seen (Cadder Church, 1908).

Andrew Wells was widowed in 1902, and by 1911 was living alone in Langside, on the south side of Glasgow. Thereafter he moved to Bournemouth, and died in Fisherton House Asylum, Salisbury in 1918.

In 1920, amid a long series of war memorial windows (including Lenzie Parish Church, 1921; Callendar U. F. Church, 1921; St Ninian's, Troon, 1923), John A. Christie became managing director: 'With his wide experience of decoration in London and Glasgow... his assistant Mr Charles Paine... will supervise more especially... enamels, stained glass and mosaics'. Paine had resigned as head of applied art and design at Edinburgh College of Art specifically to join Guthrie & Wells. The firm continued under various guises until the later twentieth century, and was able to restore a Mackintosh cabinet belonging to a Canadian emigré in the early 1980s.

# WASPS South Block

Glasgow

In November, WASPS South Block in Glasgow was awarded the RIAS Andrew Doolan Best Building in Scotland Award for 2013. In this article, NORD architect **Alan Pert** explains their approach to the site, and why they believe social spaces are so important.

Over the past thirty years, WASPS (Workshop and Artist's Studio Provision Scotland) have grown to become one of Scotland's largest arts organisations, providing affordable studio space to over 650 artists and 22 artist charities each year at nineteen locations throughout Scotland.

It was following a successful invited competition win, that NORD designed and delivered the refurbishment and alteration of the 'South Block' at Osborne Street, Glasgow. Developed by WASPS Creative Industries CIC, a new community interest company set up by the arts charity WASPS Studio's, the new venture at South Block becomes their first mixed use facility.

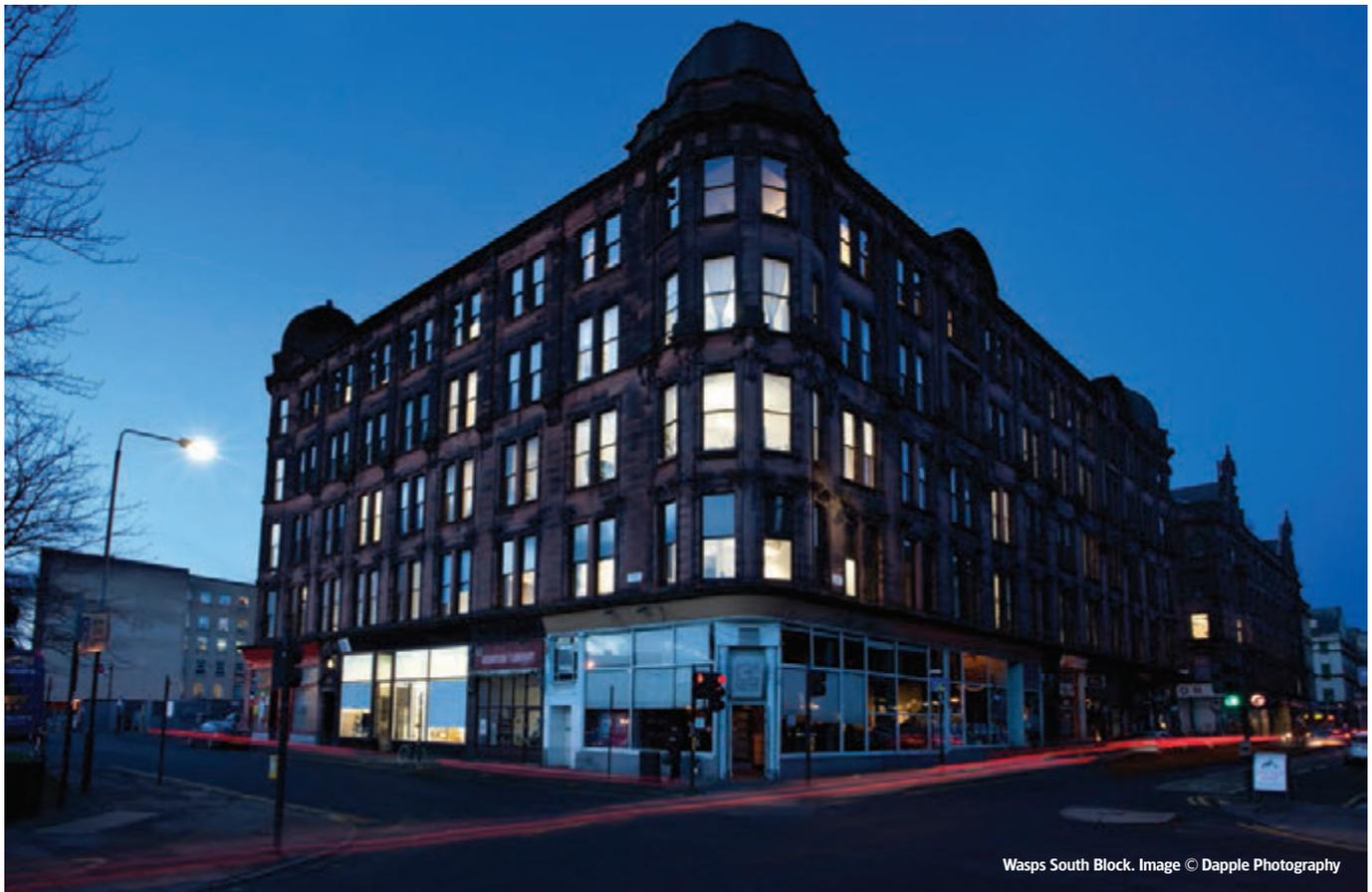
"Repair", "reconstruct", "refurbish", "reconfigure", "re-invigorate", "restore", "repurpose" and "regenerate" are common

phrases that architects use in relation to architecture, and more so during these lean years of construction. Getting more from existing buildings is now a dominating theme of NORD's work where the benefit to users, the local community, and the environment combine to define the character and atmosphere of a building.

The boundaries of this huge tenement in Glasgow were never restricted to the red line on a site plan. Instead, the conversation was always about the opportunities for this robust structure to reinvent itself and assist in the transformation of the area into a 'district of creativity'. It would join a 'family' of other creative spaces including the Transmission Gallery, The Print Studio, Modern Institute, The Briggait as well as smaller private enterprises that together are regenerating, without delusions of grandeur. There was no grand

masterplan or vision statement for this part of the city. It is only through incremental change and some risk-taking by this creative community that things have evolved and progressed despite the difficult economic times.

For the best part of 20 years, the tenement block at King Street (now South Block) was occupied on an ad-hoc, short-term basis by charities and was largely under used. The new fully refurbished development now provides 96 flexible studios offering workspace environments not only for independent artists, but for visual and applied arts, cultural social enterprises and creative businesses, maintaining the original intent of the tenement as a multi-occupancy building. To date, the project has attracted over 220 people working in the creative industries, contributing to Glasgow City Council's wider regeneration policy to



Wasps South Block. Image © Dapple Photography

## PROJECTS

consolidate and enhance the Merchant City's reputation as a leading cultural quarter in the UK.

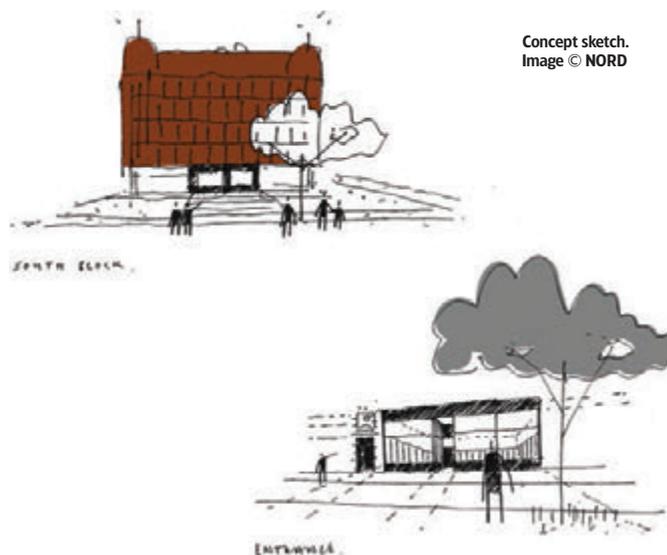
Since its inception, South Block has been referred to as an office, workspace, gallery, shop, studio, social condenser, lab, workshop, coffee shop, creative hub, bookshop, seminar space, teaching space, meeting space and venue. The building's success is due to its flexibility and ability to cater for the creative community housed inside the building. The spaces outside of the designated studios and workspaces are in constant flux, encouraging a variety of uses and social interactions across a myriad of creative practices. It is a building constantly being shaped by its occupants and as such the atmosphere is optimistic, offering an exciting setting for interaction and the exchange of ideas through the combination of businesses and disciplines it supports: art, architecture, graphic design, entrepreneurship, fashion design, digital media, marketing, publishing and research.

NORD's design approach has a strong social dimension aimed at allowing individuals and companies to grow within the building so there is room for expansion and change. The architecture allows for alternative and sustainable futures in contrast to the conventions of the traditional, static office environment.

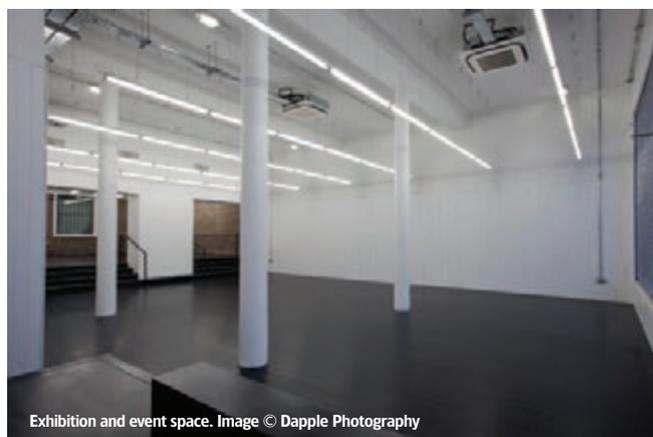
The strategy for the building was based on the following set of principles, to create uniqueness in the identity of each floor level in order to encourage interaction between users on the different levels:

- At the heart is a new entrance gallery space with street frontage offering tenants a flexible gathering space for formal or informal events. Contained within the gallery space is a permanent reception to the studios above and an artisan coffee bar. All have the ability to accommodate a changing programme of temporary pop-up shops, bookshop and arts-related activities.
- A principal social area for use by all tenants and a kitchen facility providing an opportunity for interaction through preparation and consumption of food.
- Leftover spaces along circulation routes became planted areas. These spaces create for an unexpected experience through a meandering circulation system. They provide a welcoming retreat space or potential meeting space and display area, offering tenants an opportunity to experience and discuss their different fields of creativity. Similarly, rationalised circulation areas, thresholds and window treatments provide, not only a visual hierarchy, but also a coherent family of components, which define the character of the individual studio workspaces.
- Window seats are also formed with integrated bookshelves, which enjoy good daylight and encourage activity in the corridor area. Different atmospheres are created on each floor by creating communal areas that encourage use through the introduction of natural light, ventilation and seating.

In an attempt to hold onto the building's existing character, a simple cost effective approach to the material palette was adopted. Where possible the existing interior building fabric was exposed, utilised or repaired, which not only enriched the building's character; but also allowed for a sustainable approach to refurbishment. Rather than swallow up every square meter of available space as lettable floor area, NORD have approached the building as a process of stripping back. This stripping back is often as exciting as the building up of a design because the process reveals the nature of the context and the opportunity to intervene and make something new, useful, meaningful and memorable. The stripping back has as such uncovered a range of spaces, which help to shape the physical and social life of the building.



Concept sketch.  
Image © NORD



Exhibition and event space. Image © Dapple Photography



Kitchen area. Image © Dapple Photography

# Pollokshaws West Station

Glasgow



Pollokshaws West Station on the day of the Cycle Repair and Resource Centre's official opening. Image © Steve Hosey

Glasgow Building Preservation Trust took on the challenge of getting Glasgow's oldest surviving station back on track. Project Development Officer **Gill Stewart** discusses the conservation and adaptive reuse of this important site.

Pollokshaws West Station was built in 1848 as part of the Glasgow Barrhead & Neilston Direct Railway. It sits on the edge of Pollok Park which has Pollok House and the Burrell Collection as its architectural centrepieces. While it is not clear who was responsible for station's design, the buildings are important as they form the oldest surviving railway station in Glasgow.

The category B-listed red brick and blonde sandstone buildings serve an operating railway line which runs along the top of a steep embankment and over an impressive viaduct, spanning the river and the Pollokshaws Road entrance to the Pollok Country Estate. Consequently, the first floor level of the platforms are elevated and must be reached by two flights of stairs linked by an underpass, beneath the tracks.

Pollokshaws West remained a working station over the years but by the early 1990s, the waiting rooms and facilities were closed with only the underpass and stairs to the platforms used by the public. British Rail began a programme of works to consolidate

its listed properties resulting in many buildings being stripped out and boarded up. In the case of Pollokshaws West this included not only features such as chimney pieces and the timber tongue and groove panelling, but the plaster and its lathe, the doors and windows and even the floors, which were replaced by concrete. By 2005 Network Rail and First ScotRail had concerns that these stations had become unwelcoming and were detracting from neighbourhoods. To address this First ScotRail came up with an initiative called 'Adopt-a-Station' whereby, for a nominal annual rent, members of the public could repair and re-use the structures for business and community ventures such as coffee shops, restaurants and bookshops.

The Adopt-a-Station scheme came to the attention of South West Community Cycles (SWCC) a charity that seeks to relieve poverty, further advance health and education and reduce anti-social behaviour through the promotion and provision of bike-related services and activities. SWCC sought affordable accommodation to facilitate and advance their outreach and programme of activities and the location of the station seemed ideal. As well as being in the same neighbourhood as their target audience, it was close to Pollok park with its mountain bike tracks and safe tarmac covered routes for families to cycle on.

Glasgow Building Preservation Trust (GBPT) became involved on the recommendation of First ScotRail, as the

Trust had previously tested the possible reuse of another station in Glasgow. In 2009 GBPT completed a feasibility study for the station buildings which tested whether the vacant station buildings would be suitable as a cycle repair and resource centre for this ambitious and exciting venture. We concluded that the station would be a perfect fit for all SWCC's requirements and more.

Areas such as the former waiting rooms and station master's accommodation were



Andy Savage, Executive Director of the Railway Heritage Trust, unveils their plaque. Image © Steve Hosey



'Before'. Interior of ground floor showing blocked up chimney breast. Image © Gill Stewart



'After'. Same room now with a biomass stove installed. Image © Ross Campbell

## PROJECTS



An original safe, built into the brick wall. This room is now the reception area. Image © Gill Stewart

unused and in a derelict condition. These spaces, as well as the external 'envelope' of each of the buildings were repaired and reused, carefully guided by architect Richard Shorter. Externally repairs were needed in particular to the roof and chimneys, the pointing of the brick work and addressing flaking paint on the stonework. Internal repairs were extensive and involved moving steel beams to allow adequate fire protection; the provision of new services, drainage and plumbing; the insertion of a platform lift; and the fitting of new windows and doors to match the originals. Once wind and water tight the building required the rebuilding of some walls that had been removed and the construction of completely new ceilings, wall linings, floors and internal doors.

The spaces are now lined out beautifully in vertical tongue and groove timber, referencing the historic designs but with a contemporary finish. All the doors and windows were matched to the originals according to documentary evidence and some lucky finds of physical evidence.

These interiors now house a bike repair work shop, reception area and bike sales area, disabled WC and washroom facilities, locker space and bike wash and storage, offices and a training and education outreach resource space. In the building on the opposite platform, a café and information point have been provided.

GBPT is always keen to harness efficient forms of generating energy in its projects wherever possible and without compromising the architectural integrity of the building. In this project one of the original chimney flues was used to allow the use of a biomass wood



Reception area. Image © Ross Campbell

pellet burning boiler which also heats the hot water for the radiators. This prevented the need to supply gas to the site and provided a CO2 neutral source of heating. The boiler is an attractive central feature in the reception and display area which has become a talking point and has ignited interest in the use of wood burning stoves from other social enterprise groups and initiatives as well as the general public. To ensure that the maximum amount of generated heat is retained, the building has been very well insulated. The architect introduced new timber internal shutters giving the dual advantage of further reduction of heat loss and increased security.

A complex tripartite lease agreement was formed between Network Rail, who retain ownership and a duty of care for the site, First ScotRail, who have the franchise for the station and line, and GBPT, so that we could undertake the project's management. Our lease was then assigned to South West Community Cycles on completion of the work. In addition to the usual planning permission and listed building consents, a layer of permissions were also needed from both Network Rail and First ScotRail during the development period.

Initially, fundraising was a challenge. But the project generated a lot of interest from many different groups, boosted in part by Team GB's cycling success at the 2012 Olympics. Visitors included the Scottish Government Minister for Transport and Infrastructure, Keith Brown MSP, both to see the work in progress and, in September 2013, to see the building complete and operating as the cycling resource centre. The project cost £750k with grants received from a total of 18 public and private funders who

are listed below and to whom we are enormously grateful.

The project was completed on 8th May 2013. SWCC moved in and began operating their new facilities in July 2013, followed by the official opening by the Lord Provost of Glasgow on 7th August 2013. It is already benefiting local young people, by providing free bike repairs training and events, low-cost bike hire and sales to the general public. This challenging project has created a valuable resource for the local community and a worthy home for SWCC to undertake their important work.

### Consultants

Richard Shorter Architect – Lead Consultant

Morham & Brotchie Ltd – Cost Consultant

URS Scott Wilson – Structural Engineer and CDM Co-ordinator

Waverley M&E – Services Engineer

Alyson Tannahill – Project Establishment Consultant

CDM Scotland – CDM Co-ordination

Mike Smith and Co – Legal Services

Building Learning – Heritage Education Consultancy

Helen McNamara – Interior Designer

Rainbow Glass – Stained Glass Artists & Conservators

### Funders

Architectural Heritage Fund

Commonwealth Fund  
(Trades House of Glasgow)

Energy Saving Trust (SCHRI)

First ScotRail

The Garfield Weston Foundation

Glasgow City Council (Better Glasgow Fund, Landfill Communities Fund and South West Area Committee Fund)

Glasgow City Heritage Trust

Glasgow Dean of Guild Court Trust

Glasgow Housing Association,

Glasgow Regeneration Agency,

Glasgow South West Regeneration Agency

The Hugh Fraser Foundation

The Monument Trust

The Railway Heritage Trust

The Robertson Trust

ScottishPower Green Energy Trust

Transport Scotland's Stations Community Regeneration Fund

The Trusthouse Charitable Foundation

Contributions raised by South West



## Special Report: People Protect Places

In this special report, we take a look at projects and initiatives with a common aim: to improve the condition of, or save, our built heritage. They tackle this challenge in very practical, but very different ways, and offer complementary or alternative approaches to statutory listing and the Buildings At Risk Register. 'Community empowerment', the phrase of the moment, is evident in all these projects.

Clockwise from top left: Keil Chapel and Kirkyard © Archaeology Scotland; Abbotsford School © Derelict Glasgow; Lion Chambers © Derelict Glasgow; Clydesdale Paint Works © Derelict Glasgow; Sentinel Works © Derelict Glasgow; Monumentenwacht Vlaanderen © Universiteitsbibliotheek Gent



# The Orkney Local List

**Stuart West** is Planning Manager at Orkney Islands Council, and in this article, he explains how a housing policy's unintended consequences inspired a new approach to protecting local built heritage.

For over 10 years the 'one for one' rural housing policy in Orkney has resulted in the loss of numerous dwellings of historic merit. There were two main drivers behind the policy approach; firstly, it was envisaged that many of the uninhabitable and ruinous structures in the countryside would be removed, improving the character and appearance of the area; secondly, it was argued that in replacing buildings on a 'one for one' basis, the replacement dwellings would have no greater landscape impact than the buildings to be removed.

In recent times, concerns were raised by local heritage society members regarding the fact that, whilst they did not appear on the statutory list, many locally important buildings and structures were being lost. Furthermore, the scale and materials of the replacement buildings was such that it was clear that they were indeed having a greater landscape impact. A review of the 'Housing in the Countryside supplementary guidance' took place in 2011 and, to secure the retention of Orkney's buildings and structures of local architectural and historic merit, supplementary guidance was also produced regarding 'Listed Buildings and the Orkney Local List'. The guidance details the criteria for, and the implications of, inclusion on the Local List and established five 'Core Principles' that must inform the determination of planning applications.

Buildings and structures which feature on the Orkney Local list fall within three broad categories:

1. vernacular buildings
2. traditional buildings and structures of historic merit
3. non-traditional buildings and structures of historic merit

Critically, any building or structure that features on the statutory list, is automatically included on the Orkney Local List and is consequently also subject to the 'Core Principles' which largely accord with the 'Managing Change' guidance produced by Historic Scotland:

**Core Principle 1** – The retention and preservation of buildings and structures which feature on the Orkney Local List will be encouraged.

**Core Principle 2** – Development proposals should avoid, wherever possible, the demolition or significant alteration of any portion of a building or structure which contributes to its local historic merit.

**Core Principle 3** – Any architectural features which contribute to the historic merit of a building or structure should be retained.

**Core Principle 4** – Extensions must not compromise elements of the building which are of historic or architectural value and the materials, form, scale and massing of any extension must complement and in no way dominate the host building or structure.

**Core Principle 5** – New developments in the grounds of buildings and structures on the Orkney Local List, or in close proximity, should not compromise their setting or dominate the historic building.

The adopted guidance provides detailed interpretation on each of the 'Core Principles' and has been acknowledged as a useful reference for both planning officers and potential developers. Whilst the adopted guidance is a material consideration in the determination of planning applications, it should be noted that inscription on the Local List in itself

does not have any bearing on the permitted development rights of a property.

At present the population of the Local List has primarily taken place on a reactive basis upon receipt of planning applications. However, the adopted guidance sets out a procedure for a three phase survey of Orkney's buildings that will take place over the coming years. The initial emphasis of the survey will focus upon buildings and structures outwith the settlements on Orkney's mainland as these are most at risk of replacement. The second phase of the survey will concentrate on the settlements, although many buildings have been identified through the production of conservation area appraisals. The final stage of the survey will consider Orkney's outer-isles where the general presumption in favour of new development relieves the pressure to replace existing building stock. As buildings and structures that feature on Orkney's Local List benefit from additional weighting in terms of local conservation and heritage grant funding applications, there have also been a number of nominations to date by the owners of buildings and local community groups.

A pilot survey has recently been concluded within the Parish of Birsay, in order to establish a methodology to carry out the first stage of the survey and how to manage the data. Each building and structure that meet the criteria for inclusion on the Local List has its own data sheet, and is entered as a polygon on the Council's GIS system. The data sheet for each building includes a photograph, the address of the property, a location plan, a brief description and notes detailing the nature of its historic merit.



Since the guidance was adopted in 2011, it has proved to be successful in ensuring that appropriate interventions are made and that locally important buildings and structures are not lost. The guidance is further supported by the revised 'Housing in the Countryside Supplementary Guidance', which allows the owners of historic buildings to restore them to an agreed standard and to also build an independent unit on an adjacent building plot, in effect providing a 'two for one' opportunity. No longer are traditional buildings allowed to deteriorate in order that they may act as a ticket to a new build, instead even the most run-down and struggling buildings are coming to be seen as an asset with significant numbers presently being restored.

Orkney's supplementary guidance is available to view at:  
[www.orkney.gov.uk/Service-Directory/](http://www.orkney.gov.uk/Service-Directory/listed-buildings-and-the-orkney-local-list.htm)  
[listed-buildings-and-the-orkney-local-list.htm](http://www.orkney.gov.uk/Service-Directory/listed-buildings-and-the-orkney-local-list.htm)

# A Traditional Buildings Health Check Scheme for Scotland

**Jane Nelson**, Manger at Stirling City Heritage Trust, explains how a pilot project, launched in 2013, aims to make proactive building maintenance a priority for industry and home owners alike.

**M**aintenance has never been a very exciting topic. Despite this its profile is, at long last, rising. Much work has been going on, particularly within the construction sector, to raise awareness of proactive building maintenance schemes. So much so that in 2012, Stirling City Heritage Trust was approached by the Technical Conservation Group at Historic Scotland to explore the case for, and possible form of, a planned building maintenance programme.

The six month research phase included stakeholder engagement, visits to similar schemes operating in Holland and Flanders, and an examination of a pilot project undertaken in Bath during the 1990s.

The result was an extensive report, split into three main parts. Chapter 1 examined the need and benefit for such a scheme, and collated overwhelmingly supportive evidence. The research illustrated that a building maintenance scheme could deliver a number of key benefits, ranging from improving the state of our building stock to stimulating activity within the building sector. It could also support a number of the Scottish Government's strategic objectives: delivering a wealthier and fairer; smarter; healthier, safer and stronger; and greener Scotland.

Chapter 2 explored a number of other proactive maintenance models to identify what worked well and what could be used in formulating a Scottish model. We concluded that to be successful, any scheme should develop and implement a national strategy for building maintenance. It should be based on the premise that prevention is better than cure, it should be delivered at a local level and be based on the inspection model. Chapter 3 presented the case for developing a proactive maintenance scheme in Scotland and a number of recommendations as to how the scheme should be taken forward.

In all, 10 recommendations were made:

1. The model should follow the Dutch example.
2. A pilot scheme of at least 5 years should be carried out.
3. A two tier model should be established, led by a national organisation but delivered by local organisations.
4. The service should be impartial with voluntary membership and should include an inspection and reporting service on the external fabric of buildings with some small minor repairs being carried out at the same time as inspection.
5. The service should have an educational role to encourage maintenance and appropriate repair.
6. Historic Scotland should lead, with a non-governmental organisation taking on the management of the pilot.
7. The contribution of local authorities to such a scheme should be explored further.
8. The pilot should be operated in one or more of Scotland's towns where there is an established grant initiative.
9. The pilot should be a not-for-profit model and membership fees and inspection costs should be seen as value for money.
10. Further investigation should take place on a registration scheme for construction operatives.



The report was well received and in November of 2012 the Cabinet Secretary for Culture, Fiona Hyslop, announced that a five year pilot scheme had been approved, funded by the Construction Industry Training Board (CITB) and Historic Scotland. In early 2013, Stirling City Heritage Trust was asked by Historic Scotland to deliver the pilot scheme in Stirling.

The pilot has been split in to two stages. Stage 1, project development, has been running since April 2013. Stage 2, project implementation, will operate from April this year until 2018. The pilot takes on board more or less all of the recommendations originally set out in our report.

Historic Scotland is leading the project with the Trust delivering at a local level. The scheme itself is very much based on the Netherlands scheme. It is wholly independent and all owners of traditional buildings in the Stirling City boundary can join the scheme. As a member, as well as a number of benefits, owners can request an independent inspection of the external fabric of your property. They will then be given a prioritised report on the state of the property as well as advice on the appropriate repair and maintenance of the property. At the same time as the inspection is carried out small, minor repair works will be carried out too. The two person inspection team will include the skills of a 'hands on' craftsman as well as those of a professional.

The other important aspect of the scheme is the opportunity it has given us to examine the need for additional training within the heritage sector. Recognising that the scheme ultimately aims to stimulate economic activity within the maintenance construction sector, we have had the opportunity to work with Historic Scotland and CITB and look at providing courses in areas such as masonry, lead work and roofing. The more the service develops, the more links can be fostered with the industry.

This is new territory for us in Scotland. At the Trust, we are under no illusions as to the challenges we face and have a lot of work to do in continuing to raise awareness of the importance of planned and appropriate building maintenance. However, the commitment has been made by Historic Scotland and CITB, which is to be welcomed, and we will do our utmost to deliver a successful pilot and to ensure that in years to come, others will be coming to Scotland to learn from our exemplar proactive maintenance scheme.

For more information visit  
[www.traditionalbuildingshealthcheck.org](http://www.traditionalbuildingshealthcheck.org)

# Adopt-a-Monument

Adopt-a-Monument (AaM) is a community-led heritage stewardship initiative that provides support to groups who want to look after local archaeological sites. In this article, **Phil Richardson**, Archaeology Scotland's Project Manager, highlights some of the sites in the Highlands and Argyll & Bute that have benefited from 'adoption'.

Over the last two and a half years, Archaeology Scotland has worked with 20 groups and completed six outreach projects throughout Scotland. We have provided groups with training, advice, guidance, advocacy, networking, funding and probably a few too many biscuits along the way!

Within Highland alone, five AaM projects took place. These included a range of sites, from a chambered cairn and medieval township (Mulchaich), a cup-marked stone (Heights of Fodderty), a medieval fishing village (Cromarty Medieval Burgh), a multi-phased landscape (Swordle Bay) and a 17th century chapel and kirkyard (Keil), which was the last resting place of James of the Glen. We worked with established organisations such as the North of Scotland Archaeology Society and Archaeology for Communities in the Highlands, but new groups such as 'The Friends of Keil Chapel' and 'Ardnamurchan Community Archaeology' were also created.

In Argyll, three projects on Mull raised the profile of the island's history, and demonstrated how much can be achieved with a little determination and the right advice. Kildavie (Cill da Bhìde) is a small, abandoned township located on the island near Calgary. The township is described as being of 18th or 19th century date, but historical maps and place name analysis suggest that the township might be of much earlier date. Although the site was in community ownership, access from the road was difficult and vegetation had covered most of the standing remnants. Comhlan Croag, a local community group, researched the archives, established likely dates for abandonment, cleared the site and improved access. The group also produced and installed interpretation panels that explained the site and nearby heritage assets, helping to bring the historic environment alive for visitors to the area.

Elsewhere on Mull, Kilvickon near, near Bunneson, is a good example of a 13th



century kirk and graveyard with much older roots. Members of The Ross of Mull Historical Centre approached the AaM team to help them plan for the immediate and long-term conservation and maintenance of the site. They also wanted to improve access and provide interpretation for local residents and visitors to the area. In addition, the project recorded gravestone memorial inscriptions, all of which has added to the overall picture of life on the island through the centuries. Supported by funding from Historic Scotland, the site is now on its way to being stable and secure for future generations to enjoy.

Baliscate is a 7th century chapel, which sits on a ridge near to Baliscate House near Tobermory. It was made famous by TV's Time Team programme but was first discovered by Hylda Marsh and Bev Langhorn, two local history enthusiasts who worked at Mull Museum Research. Site clearing and interpretation have again added much to the story of the monument and the island.

No Adopt-a-Monument project is the same and each has required a flexible approach which is modified for each individual group. AaM takes the role of project facilitator in supporting the development of fully trained, skilled and empowered groups who are capable of leading and completing their own heritage projects. AaM provides appropriate training to each group in relevant aspects of heritage management and archaeological field skills. The skills learned and the fun had are all part of the mix, and community groups can then go on to develop more projects, and offer some protection to our past.

Involving audiences who don't traditionally participate in archaeology is also part of the project. The team worked with two very

different projects in both the Highlands and Argyll & Bute. In partnership with Ross-shire's Women's Aid, an organisation working towards the prevention of domestic abuse, Women At War was a project that focussed on researching and recording the role of women who served at HMS Owl (or Fearn Airfield as it is known today), a WW2 training airbase in Ross and Cromarty. As with other outreach projects, this was the first heritage project the Women at War participants had been involved in. Highlights of the project included a guided tour around the Inverness Archive Centre and an interview with a former WREN who served on site and who still lives locally.

Tarbert Castle, on the Mull of Kintyre, was another site of activity. Local disability groups were disappointed that access was so difficult and interpretation seriously lacking. Having approached the AaM team they set about learning what kind of interpretation would best enhance the site and how access could be improved for people of all abilities. The resulting mix of traditional and digital media has made understanding the castle and its local importance much easier.

If you want to learn about the Adopt-a-Monument scheme, have a look at some of our past projects on our Archaeology Scotland website. There is still time to join to the scheme so if you have a great idea, please get in touch with the Adopt team at [adopt@archaeologyscotland.org.uk](mailto:adopt@archaeologyscotland.org.uk).

Adopt-a-Monument is supported by Heritage Lottery Fund, Historic Scotland and LEADER funding.

For more information visit  
[www.archaeologyscotland.org.uk](http://www.archaeologyscotland.org.uk)

# Monumentenwacht Vlaanderen

## Belgium

In this article **Elisabeth Michiels**, Director of Monumentenwacht Vlaanderen vzw and **Aziliz Vandesande**, PhD researcher at the Raymond Lemaire International Centre for Conservation, provide an example of how our European counterparts are tackling building maintenance.

The origins of the concept of preventive conservation is closely related to the development of modern historical consciousness. It is in this context that William Morris (1877), the founder of the most influential conservation pressure group in England, the Society for the Protection of Ancient Buildings (SPAB), endorsed Ruskin's vision (1849), urging building owners to "stave off decay by daily care".

Preventive conservation or maintenance is essential for historic buildings and refers to actions and procedures that aim at preventing or reducing damage. It may also include curative actions and treatments that aim at stabilising the actual condition of the heritage property or artefact or to reduce its decay. Timely identification and correction of defects in historic buildings and heritage sites can prevent major damage, that would otherwise have led to significant investments in order to bring the building back into a good state of conservation. A monitoring system can prevent historic fabric from deteriorating to such an extent that costly and major repairs become unnecessary.

The particularly successful experience of "Monumentenwacht" in Flanders and in The Netherlands illustrates this well. Monumentenwacht, founded in the Netherlands in 1973 and Flanders in 1991, is a non-governmental organisation aiming to support owners and managers of historic buildings to prevent deterioration through systematic and careful monitoring and through carrying out minor repair works. Similar organisations that follow this model can be found in other European countries, including Byggningsbevaring in Denmark, Maintain Our Heritage in the UK and Denkmalwacht in Germany. There have also been attempts to establish a project in the Lombardy region in Italy.

The tactics of Monumentenwacht Vlaanderen entail a bottom-up approach, prioritising customer-related service, sensitivity and empowerment rather than a top-down central government approach based on legal imposition and control. It advises owners and housekeepers about the state of preservation and maintenance strategies based on the motto, "prevention is better than a cure". It is a well-established, very experienced and highly professional organisation that embodies the principles of preventive conservation in the real world.

At present, Monumentenwacht Vlaanderen monitors approximately 6,100 buildings in the Flanders Region: 33.5% of them are owned by public authorities, 26.5% by church councils, and 40% by private owners. The 3,300 owners or property managers of these buildings (of which 49% are private owners, 10% local authorities and 41% church councils), are voluntary members of Monumentenwacht. Membership is not obligatory, not even for legally protected buildings. Correct preservation and regular maintenance, of course, is.

In practice, the system of regular systematic maintenance is organised and carried out by the provincial Monumentenwacht organisations. They have a permanent staff of 43 'Monumentenwachters', made up of 34 architectural and 9 interior specialists, who are carefully recruited, adequately equipped and constantly trained. The Monumentenwachters



operate in teams of two, mostly multidisciplinary, with two specialists, one engineer, architect or person with similar experience, and one craftsman. Each team consists of a specialist who maintains and overview of the project and is responsible for the status report, and a person who is very practical, has a good knowledge of materials, and is capable of carrying out urgent repair. The architectural Monumentenwachters inspect buildings from attic to cellar, inside and outside, paying special attention to areas that are less accessible and more sensitive to decay (like gutters and roofs). Since 2007 the staff was enlarged with a team of two maritime heritage assessors and since August 2009 services are being developed for archaeological sites.

During the last three decades, research on preventive conservation, maintenance and monitoring has been triggered by different EU-funded research projects. Moreover, different international organisations started implementing a proactive approach towards monitoring and maintenance, such as the World Monument Fund with the Watch programme and UNESCO with the Reactive Monitoring and Periodic Reporting mechanisms. Within these developments, special notice is made of the FP7 project SPRECOMAH, Seminars on PREventive CONservation and Monitoring of the Architectural Heritage (2008). In 2008, this led to the establishment of the UNESCO chair on preventive conservation, monitoring and maintenance of monuments and sites (PRECOM<sup>3</sup>OS) at the Raymond Lemaire International Centre for Conservation (KU Leuven) in collaboration with Monumentenwacht Flanders and the University of Cuenca in Ecuador.

The PRECOM<sup>3</sup>OS UNESCO chair has built up significant experience of this topic through collaboration with partnering organisations and its international research network. Currently, the main benefits of this approach include the cost-effectiveness for private owners, empowerment of local communities in dealing with heritage, extension of the physical service life of buildings, waste-avoidance activity, contribution to resource protection and environmental enhancement, hoarding of embodied energy and the potential for reduced carbon emissions.

Considering the diminishing public financial resources directly allocated to the built heritage, the PRECOM<sup>3</sup>OS UNESCO chair together with Monumentenwacht Vlaanderen are researching the external benefits of a preventive conservation strategy in the framework of policies that stress sustainable development as a central goal and the knowledge intensive society we are evolving in to.

For more information visit [www.monumentenwacht.be](http://www.monumentenwacht.be) and [precomos.org/index.php/about](http://precomos.org/index.php/about)

# Derelict Glasgow

In this article founder, **Joe Shaldon**, explains his motivation for creating the project and describes how social media has provided a powerful platform for tackling the subject of dereliction.

**D**erelict Glasgow is an award-winning, non-profit, self-funded, independent project with no ties to any public or private bodies. The project records and documents vacant and derelict buildings in Glasgow, provides a forum for debate and aims to raise the profile of these 'buildings at risk'. It is a solo project with all recording, photography, design and research undertaken by myself.

The roots of the project developed from a love of Glasgow's architecture instilled when studying the B'Arch degree at the Mackintosh School of Architecture in the 1990s. Here I began to form an appreciation of Glasgow's vast tapestry of architectural accomplishment.

Photographing the city's architecture was a regular activity in the ensuing years. Some five years ago my photography began to focus on the city's vacancy and dereliction. Initially, I was drawn to these lost buildings by the poignancy and beauty of their decay. My professional interest was ignited by a desire to understand the pathology of this decay from a technical viewpoint as I was, by then, retraining as a building surveyor.

Establishing the Derelict Glasgow website allowed the work to enter the public domain. Simultaneously I began to research and develop an understanding of all aspects of the path from vacant to dereliction. This included the drivers, legal issues, societal impact, heritage issues, and listing process, to name but a few.

As the research continued, a deepening awareness grew of the complexity of this subject matter. Attending local heritage groups and immersing myself in these areas expanded my understanding and gave me the opportunity to learn from my peers, whose knowledge and influence continues to prove invaluable. I was also keen to ensure that while on visits, I adopted the correct, professional practices, given the potential risks these structures can pose. I completed additional health and safety training and asbestos awareness courses.

Increasing number of people were visiting the website, averaging 10-15,000 page views per month. Given this level of interest I tentatively decided to use social media. Whilst many still avoid this medium, it has become pivotal to my project. Currently with over 3,000 Facebook followers, social media has allowed the project to grow. It has become apparent that the vacancies and the loss of significant buildings is an issue of major concern to many citizens of Glasgow.

By 2013, after four years of work, a great many building visits including extensive photography and desk studies had been undertaken. I had amassed over 10,000 photographs and felt that it was important to increase awareness of this resource.

A six week exhibition showcasing the work was launched in January 2014 at the Lighthouse (Scotland's National Centre for Design and Architecture), supported by Architecture & Design



Scotway House © Joe Shaldon, Derelict Glasgow

Scotland. To accompany the exhibition I wrote and designed an 80 page full-colour book, entirely funded by pre-orders from individuals who had found the project online. Again, it was social media which made this possible. Harnessing social media does not require capital. It requires determination and time combined with an understanding of the subject and a genuine commitment to open engagement. Given these, the results can prove to be remarkable. Online announcements regarding the exhibition reached anywhere from two to ten thousand people. As a solo self-funded project without backing or resources, this has enabled the project to flourish. Another crucial point, is that the reach of the project is classless, democratic and open to all, and it succeeds only if the public are interested.

Over the past few years, my activity has been guided by topics raised by people who follow the project online. This has begun to foster a social commitment and engagement with the community who choose to follow my work. The success of the website and exhibition I see not as a reflection of the work I have done, but rather as a reflection of the growing number of Glaswegians concerned with the architectural welfare of the city and the erosion of heritage. If heritage organisations seem insular and hidden from public view, and campaigns lack public support or interest, then social media can surely only help. Certainly my experience suggests there is no lack of passion amongst ordinary people.

The future now, is first and foremost to continue to record the vacancy and dereliction of the city. Alongside this, a second exhibition to coincide with the city's Doors Open Day in late 2014 is being planned. Accompanying this will be a second larger publication further documenting both the buildings and issues. As part of the publication I am inviting some of my peers to contribute a variety of short pieces discussing aspects of conservation, heritage and the issues relating to these buildings at risk.

Social media activity will continue to provide a platform for the many dispirit voices of the community who as individuals may not be heard, but collectively can make a big noise. Whilst conservation appears to be low on the political agenda, for many of the citizens of Glasgow I believe this is not the case and that they lament the current situation. By engaging with the public, highlighting and amassing evidence of citywide neglect, the project aims to highlight the inaction and address the failures of the current systems. In the long term, it is hoped that the Derelict Glasgow project will help effect a real change in the management of these buildings, and provide a brighter future for them and the communities around them.

For more information visit [www.derelictglasgow.co.uk](http://www.derelictglasgow.co.uk) and [www.facebook.com/derelictglasgow](https://www.facebook.com/derelictglasgow)

# Three Aspects of Ancient Japanese Architecture

In preparation for a forthcoming trip to Japan, **Mark Cousins** looks at three distinct typologies – castle, temple and home – to give a flavour of its historic architecture.

Himeji Castle © David Sanz



## The Japanese Castle

Akira Kurosawa (1910-1998) is generally acknowledged as Japan's most celebrated film director. His extensive oeuvre helped engender a renewed interest in historic Japanese architecture, especially in films such as 'Throne of Blood' (1957) – an intensely atmospheric, if crushingly bleak, transposition of 'Macbeth' to feudal Japan. The film evokes the Samurai era, and the brooding exterior of the anti-hero's imposing castle's was custom built on the fog-bound slopes of Mount Fuji. He returned to Shakespeare in 1985 with 'Ran' (meaning rebellion or uprising), inspired by 'King Lear' and shot on the black lava slopes of Japan's largest active volcano and at Himeji Castle.

Himeji Castle stands as an iconic image of Japan and is one of the finest examples of fortress architecture in the world. Its white facade and cluster of gables evoke the castle's popular name, Egret Castle. It has featured in numerous films, as well as the television adaptation of James Clavell's epic novel 'Shōgun'.

The site of Himeji Castle had been occupied by various structures for many centuries before the warlord Hideyoshi built a three-storey tower here in 1581. Major construction work continued through to 1609, but a shortage of suitable materials led to the looting of graveyards to secure the necessary stone. The distinctive stone plinth is a defining feature of most Japanese castles. The sweeping curve of

the canted base wall was geometrically predetermined and larger stones (usually of irregular size) are tapered with the smaller face to the outside, effectively locking them in place. Stability was inherent and no mortar was employed to ensure ease of drainage.

The fortress' defenses were designed to withstand the most advanced military technology of its time. The central edifice, therefore, is augmented by three smaller towers surrounding a heavily fortified courtyard with a number of switchback gates, massive walls and subsidiary structures all protected by a wide moat that is enclosed by two outer moats. The castle's living quarters were not intended for permanent habitation but nonetheless display some lavish ornamentation, whilst the exterior is primarily a white painted render. The roof is covered with alternating, semi-cylindrical overlapping clay tiles edged by circular perimeter tiles embossed with the castle's crest. The whole confection is crowned by a pair of bronze mythical dolphins to guard against evil spirits.

The Japanese castle typology occupies a unique position in East Asian architecture as neither China or Korea developed such redoubtable strongholds. However, the scale and complexity of these castle underwent a sea-change following the introduction of the matchlock gun by the Portuguese in 1542 and, by the end of the 16th century, castle construction had reached its zenith.

## INTERNATIONAL PERSPECTIVE



Horyu-ji © Peter Brantley

### The Japanese Temple

In Japan, woodworking has been elevated to an art, which blurs the usual hierarchy between function and aesthetics. Indeed Japan boasts some of the oldest timber structures in the world including Hōryū-ji, dating from 607, an ancient temple complex accommodating both a seminary and monastery. Located near Nara, Hōryū-ji was built by the emperor to gain merit.

In 1993 the site was accorded World Heritage status, primarily because of four key structures which have survived largely intact, despite the continuous threat of fire, storms, war and earthquakes: the five-story pagoda, the adjacent Golden Hall, the Inner South Gate and the central compound colonnade.

The celebrated pagoda was built to venerate the relics of the Buddha and measures 32.45m in height. The slender finial (which doubles as a lightning rod) emerges out of a stylized lotus bud and incorporates nine tiers of small bells crowned by an ornate capping piece. The pagoda occupies a key role within the temple's organisation as a store for precious sacred relics interred beneath the foundations of the massive central column, which extends to the full height of the structure. The relics are therefore irretrievable, unless the whole structure were to be dismantled.

These ancient buildings display a highly refined architectural language, that betrays the influence of imported Korean craftsmen. Notable features include an entasis of the columns, cloud-shaped eaves brackets and stylized swastika-pattern railings. Looking up to the underside of the eaves details reveals the sheer bravura of the carpenter in mastering the complex dynamics of post-and-beam (trabeated) construction.

The role of the master carpenter in Japan goes beyond an understanding of how to gauge timber's quality or control its propensity to warp. Here he combines the role of technical expert, conservation specialist and architect all at the same time. This extended skill base also requires an acute understanding of physics and geometry in order to fathom the complexities of Japanese

carpentry and to craft magnificent temples and teahouses, usually without resort to nails, screws or power tools. Japanese carpenters may share a common vocabulary regarding tools (axes, saws, planes, gimlets and chisels), joints (dovetails, splices, butterflies and half-laps), and methodology, but they also carry a responsibility to sustain this key constituent of Japan's indigenous culture.



Fushimi Inari © David Sanz

INTERNATIONAL PERSPECTIVE

**The Japanese Residence**

Takayama is a small historic town located high in the Hida Mountains, where the harsh winters bring heavy snowfalls and demand suitably robust structures with wide protective eaves. The area is renowned for the skill of its carpenters and the old town contains numerous preserved houses dating from the Edo period (1600-1868) when it was a wealthy mercantile centre.

One of the finest is the Yoshijima Residence, now rebranded as the Yoshijima Heritage House. Built as a family home for a prosperous merchant engaged in money-lending, it also operated as a sake brewery, with capacious storehouses at the rear. It dates from the late 19th century but, following a disastrous fire, was reconstructed in 1907. The building is categorized as an urban 'minka' which simply means 'house of the people' and this nomenclature can be applied to a wide range of house types for everyone from village elder to Shinto priest.

The Yoshijima Residence displays a number of recognizable characteristics of late-Edo period architecture, including exposed timber beams and pillars, shallow pitched roofs and slender latticework windows. All are treated with a dark brown paint made from soot. The plan layout is essentially orthogonal, despite the slightly skewed site footprint, and punctuated by a number of inner courtyards. The visitor enters from the street into a voluminous, earth-floored room with daylight filtered from above through a complex roof structure peppered with clerestory windows. The master carpenter required great artistry to marshal this complex

structural cage of irregular sized timber posts, beams, struts and brackets which carry the roof.

The Yoshijima family arrived in Takayama in 1784 and the organisational layout reflects the property's mix of business and private uses. The family room is the focus of communal activity and is identifiable by the sunken hearth with the kettle suspended from an adjustable hook above. Room dimensions are determined by the tatami mat module, and sliding screen (shoji) walls create a porosity which allows the space to extend, offering considerable flexibility and generating a sense of infinite richness.

**Postscript**

Despite Japan's unalloyed embrace of modernity, we are fortunate that the country retains an abiding deference for its architectural heritage. Visitors, therefore, are fortunate to have the opportunity to experience these sublime historic structures and trace architecture's evolution through to contemporary works by masters such as Tadao Ando and Kengo Kuma.



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# Historic Scotland Listing and Designed Landscapes Team Update

**G**lasgow is gearing up for the 2014 Commonwealth Games. To celebrate, we are proud to present a special report and a sneak preview of our work on Scotland's Sporting Buildings, due to be published in a few months' time.

In the meantime, spring is as busy as ever for the Listing and Designed Landscapes Team. Our major project, working with Scottish Canal's to review their estate, is progressing well, while our day-to-day work continues with assessing a variety of listing proposals. Going forward into 2014, and to coincide with commemoration activities related to World War I, we will begin a review of drill halls, with 58 examples already listed. Following our sporting study, we also provide an update on the Dictionary of Scottish Architects and the Inventory of Gardens and Designed Landscapes. Look out also for our free online booklet about Signal Boxes which explains what we found out from working with Network Rail on a review of Scotland's signal boxes which will be available later in 2014.



HISTORIC SCOTLAND  
ALBA AOSMHOR

## Historic Scotland

Further information about our work can be found on our webpages at [www.historic-scotland.gov.uk/heritage](http://www.historic-scotland.gov.uk/heritage)

To discuss any of our initiatives in more detail please contact us on 0131 668 8701/8705 or at [hs.listing@scotland.gsi.gov.uk](mailto:hs.listing@scotland.gsi.gov.uk)

## Scotland's Sporting Buildings

Scotland has a long and proud tradition of sporting endeavour and innovation, from the birth of golf in the post-medieval age through to more recent Olympic successes in cycling, tennis and rowing.

To mark the celebration of the 2014 Commonwealth Games, the team has explored the impact of this tradition on the nation's architectural heritage. With more than 3000 buildings evaluated, and over 120 site visits undertaken, it has been our largest and most ambitious project to date.

As with all of our thematic studies, we focused on two clearly defined goals.

The first was to make substantial improvements to the existing listed building records and the second was the assess unlisted buildings for listing. Many of the pavilions, club-houses, huts, stadia and swimming pools that we looked at had never been assessed before, or had listed building records dating back to the 1970s and 1980s. With fresh research and assessment by the team, we have provided a more accurate snapshot of the special interest of Scotland's sporting buildings. Our survey has resulted in approximately 20 new listings, 17 changes to listing category (including 7 changes from category B to A), 9 delistings, and 84 updates to list descriptions.

Project statistics tell only part of the story of course. The team has been fascinated at the complex and sometimes moving human histories uncovered along the way. This has prompted us to publish our findings in an accessible format designed not only to showcase this distinctive heritage, but also to place it within a wider narrative on the history of sport in this country.

'Scotland's Sporting Buildings', is due for publication in summer 2014 and will be part of a new and beautifully illustrated series of affordable books by Historic Scotland.

So what have we learnt? What are our oldest or most traditional sports? What is our most iconic sporting building? Which building types survive best into the present day? As usual, there are no easy answers.

Scotland's architectural heritage reflects

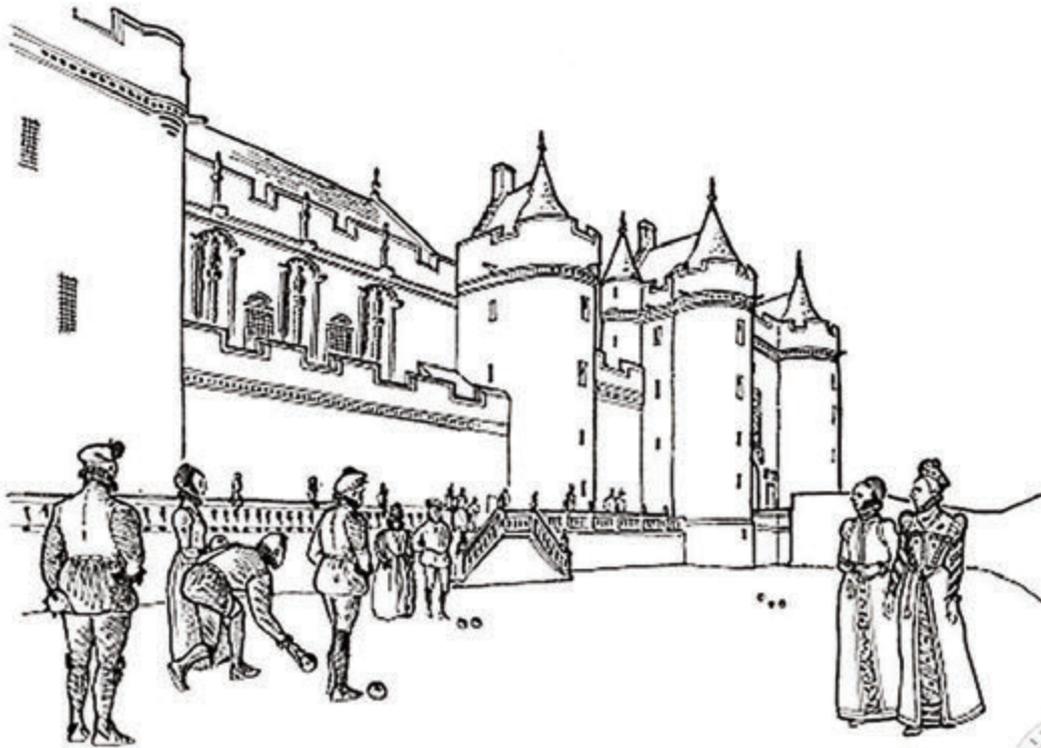
not only changing fashions in popular sports, but also a range of other factors and historical trends. Some sports never had much in the way of permanent accommodation, while changing times have all but eradicated the built heritage of other once-popular sports, such as quoiting. The number of historic buildings linked with some sports is high while other sports have few or no associated historic listed buildings.

Some of the earliest physical evidence for sport is associated with grand properties and historic estates, demonstrating the strong link between elite and wealthy individuals and the development of recreational pursuits. The royal tennis court at Falkland Palace, for example, is Scotland's oldest sporting building, built in 1539–41 for James V. Bowling was also very much allied with laird's houses in the 17th centuries, with numerous private greens created to accommodate both players and distinguished spectators. While the rectangular, sunken plots of these greens can still be traced in many historic gardens, the architectural heritage of the sport relates much more to the expansion of the game into the public sphere from the 18th century onwards, and the peak era of club pavilion construction in the late 19th and early 20th centuries.

Many of Scotland's oldest and most traditional sports can be traced to more popular and anarchic game-playing. Early versions of golf, shinty and football were typically played in kirkyards, streets and public commons in the 15th to 18th centuries. Famously, curling was played by all ranks of society, but in rural areas it was particularly popular with farmers, masons and others whose work was disrupted by hard frost and freezing temperatures. Certainly the 'Little Ice Age', which lasted from the mid 16th century to the 19th century, brought reasonably reliable freezing conditions in winter to enable lochs, ponds, rivers and canals to serve as sheets, or playing surfaces for the sport.

By the 18th century, there were still very few purpose-built sporting facilities. This all changed in the 19th century as sporting

## HISTORIC SCOTLAND



Left: A reconstruction drawing of people playing bowls on the Bowling Green, Stirling Castle

Below:  
Powfoot Bowling Pavilion,  
Pow Water Gardens,  
Powfoot, Dumfries  
and Galloway,  
Listed Category B



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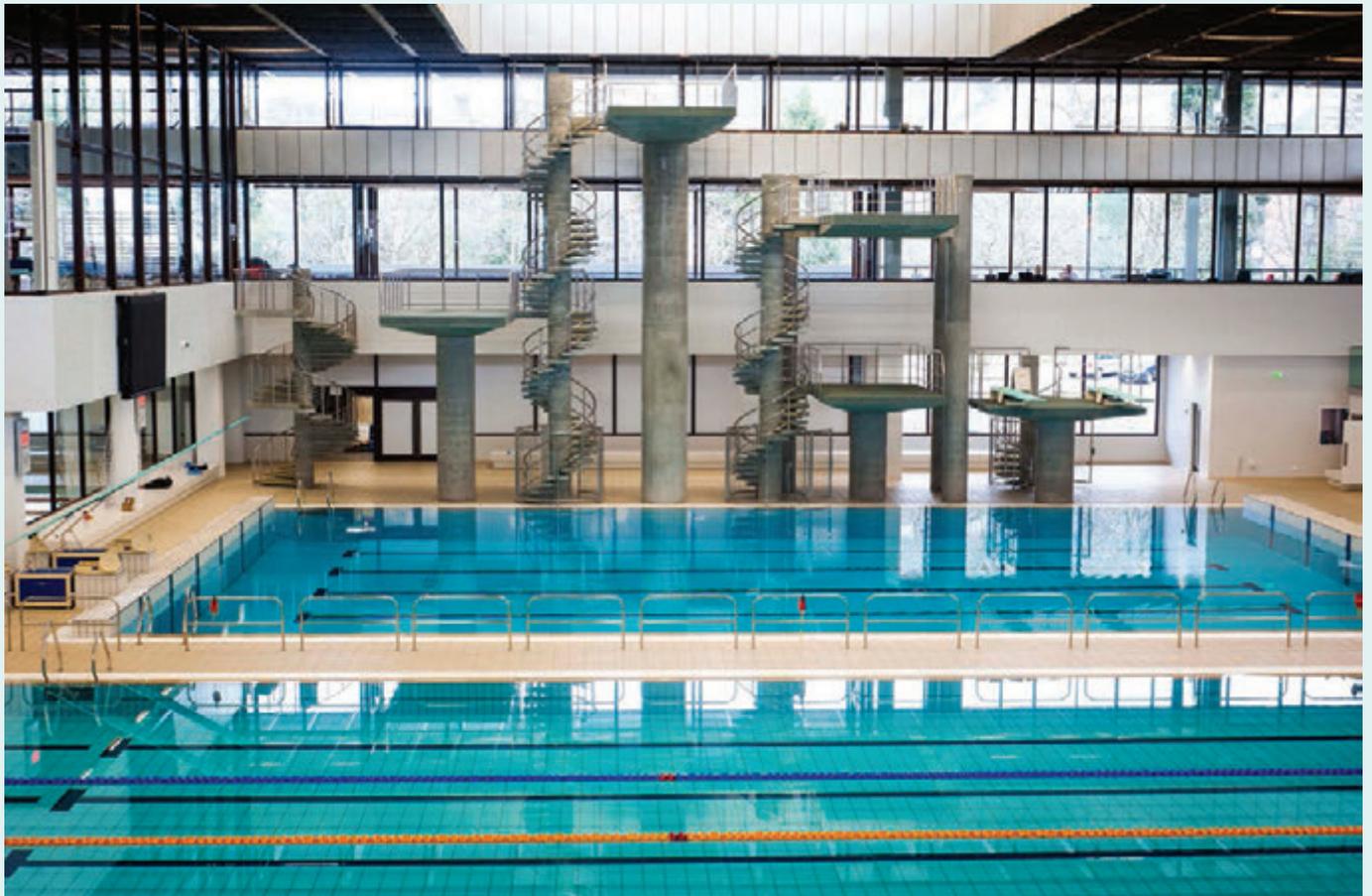


HISTORIC SCOTLAND



Royal and Ancient Golf Club House, St Andrews, Fife, Listed Category A and part of Inventory Designed Landscape; St Andrews Links

Royal Commonwealth Pool, Edinburgh, Listed Category A



## HISTORIC SCOTLAND

societies proliferated and town populations swelled, prompting clubs to find their own spaces, acquire their own properties and build their own facilities away from crowded urban centres. The public park movement helped establish the physical space for sports such as football, bowling and curling, with the Partick Curling Club Pavilion in Victoria Park, Glasgow, (built 1900, category C listed) forming an excellent example.

The patronage of private individuals and civic bodies also played a key role. The construction of a new golfing clubhouse in St Andrews, for instance, owed much to the energy and ambition of the town's provost, Hugh Lyon Playfair, who was determined to provide suitable accommodation for the flourishing Royal and Ancient Golf Club. Train loads of visitors arrived in St Andrews on 13 July 1853 to witness a grand Masonic foundation ceremony for the clubhouse designed in neo-classical style by George Rae. The building remains a prominent landmark at the head of the St Andrews Old Course and as part of this project, its listing category was changed from B to A to recognise its national importance.

Some of the country's most iconic sporting buildings, however, are perhaps those designed in the 20th century and built to cater for mass participation in sport or for crowds of people attending sporting events. Edinburgh's Royal Commonwealth Pool was built initially as the main swimming and diving venue for the 1970 Commonwealth Games. However, it was always meant to be used by the wider public. Designed in 1967 and listed at category A, it is an outstanding example of a late 20th-century building and is one of the most successful designs of John Richards in the internationally renowned and prolific practice of Robert Matthew, Johnson-Marshall and Partners.

From the same era, the 750 seat Gala Fairydean Football Club stand in Galashiels was opened in November 1964 at a time of increasing success for Gala Fairydean. Now listed at category A, (it had formerly been listed at category B), the stand is recognised as an outstanding work of late Modernism in Scotland.

From the smallest of 19th century club pavilions, to the great football stands, pools and ice-rinks of the 20th century, Scotland's sporting buildings have one vital thing in common. They are important not just to the country's historic environment, but also for their significance in the recreational, social, economic and educational life of local communities across Scotland.

As the Queen's baton relay nears Glasgow following its epic journey through 70 Commonwealth nations and territories, and Celtic Park prepares for the opening ceremony on 23 July, we hope that our listing work and forthcoming publication will make a contribution to understanding Scotland's long and diverse sporting heritage and showcase some of its most important designated buildings.

### Historic Scotland's Listing and Designed Landscapes Team

**Gala Fairydean Football Stadium, Galashiels, Listed Category A**



### Dictionary of Scottish Architects

The Dictionary continues to develop with biographical entries for post-war architects up to 1980 and lists of their jobs gradually being filled out through research and information sent by users. To ensure an even balance between private firms and local authority departments, the main thrust of the work in the next few months will be to improve coverage of local authority work beginning with a pilot study of one department in the central belt of Scotland. This will highlight what resources are available and how these might best be accessed.

### Inventory of Gardens and Designed Landscapes

Over the last six months, designation work has focused primarily on the review and re-assessment of existing Inventory sites, prompted by requests from members of the public and other stakeholders.

Fortuitously, a review of the St Andrews Links designed landscape coincided with the sporting thematic project detailed above, enabling our assessment and research on the historic playing grounds to go hand in hand with that of the Royal and Ancient Golf Club House. Other Inventory gardens and designed landscapes revised in recent months include Brodick Castle on Arran and Glenarn in Rhu, Argyll and Bute, both open to the public and both famous for their west coast woodland gardens and rhododendron collections.

**Brodick Castle, Isle of Arran, Listed Category A and part of Inventory Designed Landscape**



# Royal Commission on the Ancient and Historical Monuments of Scotland

## Highlights of RCAHMS Building Survey, 2013

This selection of images showcases the wide variety of building surveys carried out in 2013 by RCAHMS. The images have been selected by the small interdisciplinary team of photographers, draughtsmen, surveyors and investigators from the Architecture and Industry section within the Survey and Recording group. The section is responsible for a wide variety of projects and programmes including the Buildings at Risk Register, Industrial Survey, A-Listed Building Survey, Urban Survey and Threatened Buildings Survey, a statutory function. In addition to these programmes, staff also work on thematic and research projects, which in recent years have included schools, sport and leisure buildings, golf courses and early castles. The section's work has led to a recently completed publication on Dumfries House and the Lost Gardens Exhibition, staged at the Royal Botanic Gardens, Edinburgh in the summer of 2013.

Through programmes such as Threatened Buildings Survey, staff never know what they are going to be asked to record next, from ancient castles and medieval churches through to petrol stations, underground public conveniences and concrete sculpture. As such, one of the many joys of the work is the chance to get to know intimately the whole gamut of the nation's built environment from the sublime to the ridiculous, and from the benign to the rather frightening!

**Simon Green,**  
Architecture and Industry Section

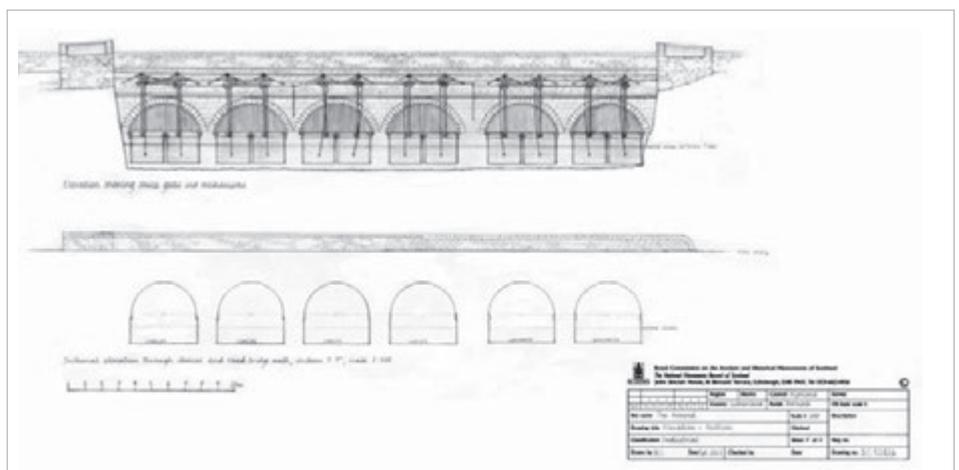
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### View of the hone (sharpening stone) working area, Dalmore Mill, Stair, East Ayrshire, DP161922.

This was recorded as part of the Industrial Survey which focuses on Scotland's vanishing industries. Last used in 2003, when business ceased, this site produced the world famous Tam O'Shanter whetstones, along with its sister factory, Milton Mill, across the River Ayr at Dalmore. The hones produced at both these sites were used for many activities including sharpening surgical blades, rubber tapping knives, shaving razors and jewellery. Both Dalmore and Milton Mills are still in the possession of the Montgomerie family who founded the business in 1876. *Miriam McDonald*

INDUSTRIAL SURVEY

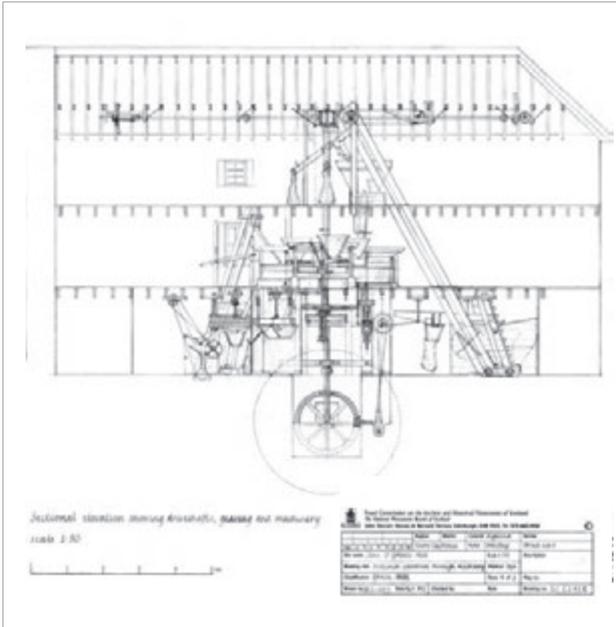


### The Mound, Sutherland, SC1400950.

The sluice gates at the end of the causeway, 'The Mound', across the mouth of the River Fleet were built in the early 19th century under the guidance of Thomas Telford. The timber sluices operate as non-return valves; at low tide, the force of the river opens them to allow water to flow out but the rising tide pushes them shut, protecting the lower reaches of the River Fleet from the incursion of sea water.

The measured survey, comprising of an elevation, long section, cross section and plans at both sluice level and bridge level, was carried out to compliment the photographic survey and give a complete record of this unique structure. There is no safe access to measure the seaward side of the sluices so a reflector-less EDM was used to plot features remotely and provide an accurate template for the measured drawing. Access to the sluice gates on the upstream side was only possible on days when the river was not in spate at or just after low tide, when the water level under the bridge is low. At high tide, the difference in water levels on either side of the sluice gates is around two metres. *John Borland*

INDUSTRIAL SURVEY



**A detailed sectional elevation showing drive-shafts, gearing and machinery, John O'Groats Mill, Caithness, DP161922.**

This drawing is part of a detailed survey that shows the mill and the workings of it. It is one of five sheets that were completed in April 2013 for Threatened Building Survey. Some AHSS members will remember a delightful visit and tea at the Mill on the National Study Tour many years ago. The Mill has now closed and options for the building's restoration are being explored.

*Heather Stoddart*

THREATENED BUILDING SURVEY



**View of the entrance front, Blackcraig Castle, Perth and Kinross, DP165659.**

This castle was recorded before its sale and restoration. Published sources suggest that at its core was a tower house of some antiquity, but the RCAHMS measured survey, building analysis and research, in the only recently accessible Hospitalfield Archives, has shown that the castle was completely constructed in the 19th century. Patrick Allan Fraser, the antiquarian artist, designed and built the castle for himself employing local architects to carry out his wishes. There seems to have been at least five different phases of building between the 1840s and 1880s, producing a truly romantic celebration of Scots Baronial which appears to look forward to the work of Lorimer, rather than to the high Victorian Baronial bombast of David Bryce. *Simon Green*

THREATENED BUILDING SURVEY



**The Theatre within the Magnum Leisure Centre, Irvine, Ayrshire, DP155679.**

In April 2013 this unlisted, but nonetheless important, piece of mid to late 20th-century architecture was recorded prior to redevelopment. The Centre, as encountered today, seems incongruous in its surroundings, a huge box of a building with an industrial feel sitting within the parkland leading to Irvine Beach and dwarfing the adjacent harbour-side terrace, somewhat disconnected from the majority of the town. The Magnum Centre however, is a remnant from the (partial) construction of Scotland's last New Town.

Built in 1976 by the Irvine New Town Corporation, the centre includes sports halls, an indoor lawn bowling rink, an ice rink, swimming pools, dance studios and a theatre/cinema. These are incorporated into a single structure, intended as one unit within a continuous run of buildings, to house the various services of the New Town and connected by high-level walkways. This upper walkway continues to provide the central spine corridor to the Magnum Centre, connecting stair towers, offering views down into the various parts of the leisure facilities, and explaining why the building is entered at the upper level. However, the corridor is abruptly cut off with glass screens at either end rather than continuing into a further area of a mega-structure as planned. Other parts of the New Town mega-structure were built, but these exist as stand-alone buildings in the town centre and the Magnum Centre suffers from being disconnected from the town. A replacement for the Magnum is currently on-site adjacent to and incorporating the Town House on Irvine High Street. *Iain Anderson*

THREATENED BUILDING SURVEY



**Fairfield Shipyard, Govan Road, Glasgow, DP168354.**

These magnificent travelling cranes at the former shipyard were recorded prior to being dismantled as part of the Industrial Survey of the site in December 2013.

*Steve Wallace*

THREATENED BUILDING SURVEY

## RCAHMS



**Reception Building (Former Montessori Nursery building), Moray House College of Education, St John's Street, Edinburgh, DP158617.**

This image was taken as part of a collaborative Industrial and Urban Survey of the Canongate in Edinburgh, undertaken to show how the area and its industry developed over time. The building shown is the former nursery school at Moray House, which was purpose built between 1929 and 1932 to designs by architect Frank Wood. Single-storeyed, the building has sliding multi-paned glazed panels and a veranda to its east and south elevations, to take full advantage of the light. Planned by Annie MacKenzie, who was Infant Mistress at Moray House Demonstration School, the design is based on principles set out by Italian-born Maria Montessori which focused on creating an educational environment suited to children's needs and allowing children to learn at their own pace. All furniture and fittings inside were designed specifically for children and some of the original low-height coat peg numbers still exist inside. The nursery closed in 1988 and currently houses the Moray House reception centre and archive store. Prior to the nursery being built, a series of women's hostels stood on the site from 1856 to 1929. *Lynn Kilpatrick*

URBAN SURVEY



**Balfour Stewart House, Ellersley Road, Edinburgh, DP071561.** This image shows the atrium garden at the core of a large office building designed by RMJM architects, and built in 1984 as the headquarters of the United Distillers Company. It was recorded by RCAHMS prior to its demolition in 2010. The image was used as the final panel in the RCAHMS 'Lost Gardens of Scotland' exhibition at the Royal Botanic Gardens, Edinburgh in 2013. The exhibition told the story of Scottish Garden design from the earliest times to modern times using material from the RCAHMS Collections. *Clare Sorensen*

GARDENS AND DESIGNED LANDSCAPES



**View of Portobello High School, Edinburgh, designed and built 1959-64 by Fairbrother, Hall & Hedges, DP157951.** This ambitious comprehensive school, including two games halls, assembly hall and pool, was originally built to accommodate 1,500 pupils. Although still in relatively good condition, a campaign to build a completely new school in the grounds of Portobello Public Park began in 2006. This school is proposed for closure and probable demolition, but the site for the new school has yet to be resolved. *Diane Watters*

SCHOOLS SURVEY



**Detail of a keystone, St Columba's Roman Catholic School, Kilmarnock, DP158964.**

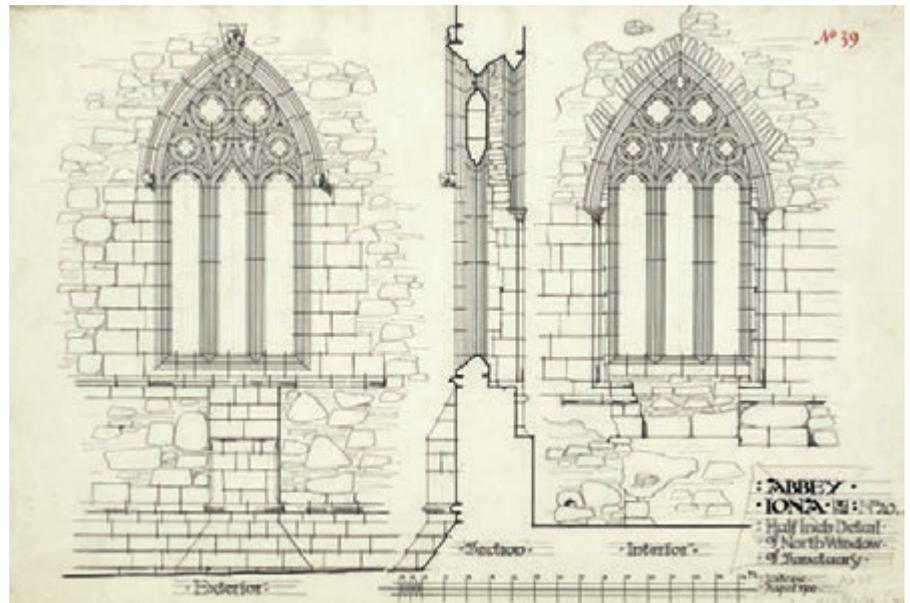
This school was added to the Buildings at Risk Register in January 2010 and was the subject of detailed external recording by the Threatened Buildings Survey on 31 July 2013. It was lost to fire at the end of August and has since been demolished. The survey shows the beautiful crisp quality of the red sandstone masonry and is an important record of a now lost building. At present there are over 100 schools and related educational buildings on the Register showing the size of the problem for a single building type. *Isabel Fry*

BUILDINGS AT RISK REGISTER

# The National Art Survey of Scotland

The drawings in the National Art Survey of Scotland Collection are one of the highlights in the archive at RCAHMS. The architect Sir Robert Rowand Anderson, founder of the Edinburgh School of Applied Art, initiated this survey in 1895 to create a library depicting the best examples of Scottish architecture from which student architects could take inspiration. Two bursars, selected from the best draughtsmen trained by the school were appointed each year. The surveys were undertaken during the summer months by the two students working together and the pencil and colour wash drawings were completed during the winter. In 1903 Anderson's school joined with the Board of Manufacturers' School of Art to found the Edinburgh College of Art but the bursaries were continued. Attempts were made to involve the other Scottish art schools but only Glasgow played an active part. A selection of the drawings were published in four volumes between 1921 and 1933. From 1907 the original drawings were held by the Trustees of the National Galleries of Scotland with a set of tracings held by the College. In 1958 the drawings were presented to RCAHMS and the tracings to the Scottish National Buildings Record (SNBR), and in 1966 the sets were amalgamated with the foundation of the National Monuments Record of Scotland.

The National Art Survey of Scotland collection comprises around 1,500



Elevations of north window of sanctuary, Iona Abbey, Argyll. Drawn by James Gillespie in 1900. Images courtesy of RCAHMS (National Art Survey of Scotland Collection)

measured survey drawings by a number of different draughtsmen, many of whom later became well known architects, including Ramsay Traquair and Peter Macgregor Chalmers. The drawings cover a wide range of buildings from across Scotland including castles, tower houses, churches and urban structures. They also include decorative details, plasterwork and furniture. In the words of the editors of the 1921 volume, this collection 'is of great artistic and historical interest as a record of buildings, many of which are disused and rapidly

decaying, and some of which, indeed, have been already demolished'.

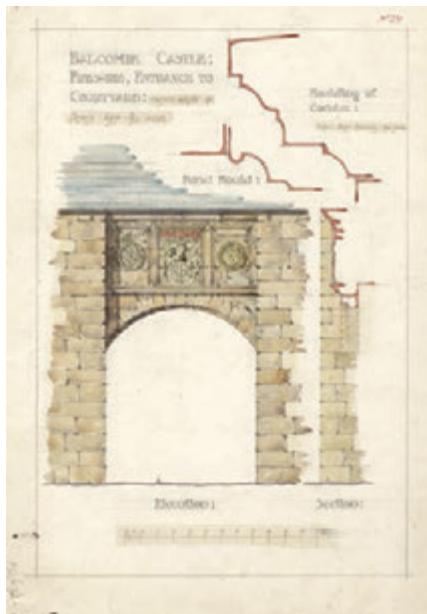
The drawings can be consulted in the RCAHMS search room in Edinburgh. RCAHMS is currently in the process of digitising this collection and the first 150 drawings are now completed and available on the Canmore database, with a gallery at [www.rcahms.gov.uk/nationalartsurveyofscotland](http://www.rcahms.gov.uk/nationalartsurveyofscotland)

Kristina Watson,  
Collections Cataloguing Officer

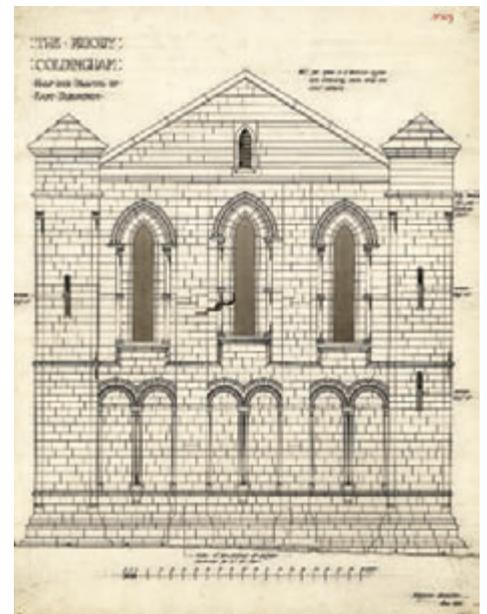
Elevation of tomb to John Wood in Crail Churchyard, Fife. Drawn by John Stewart Hardie in 1904, DP166379.



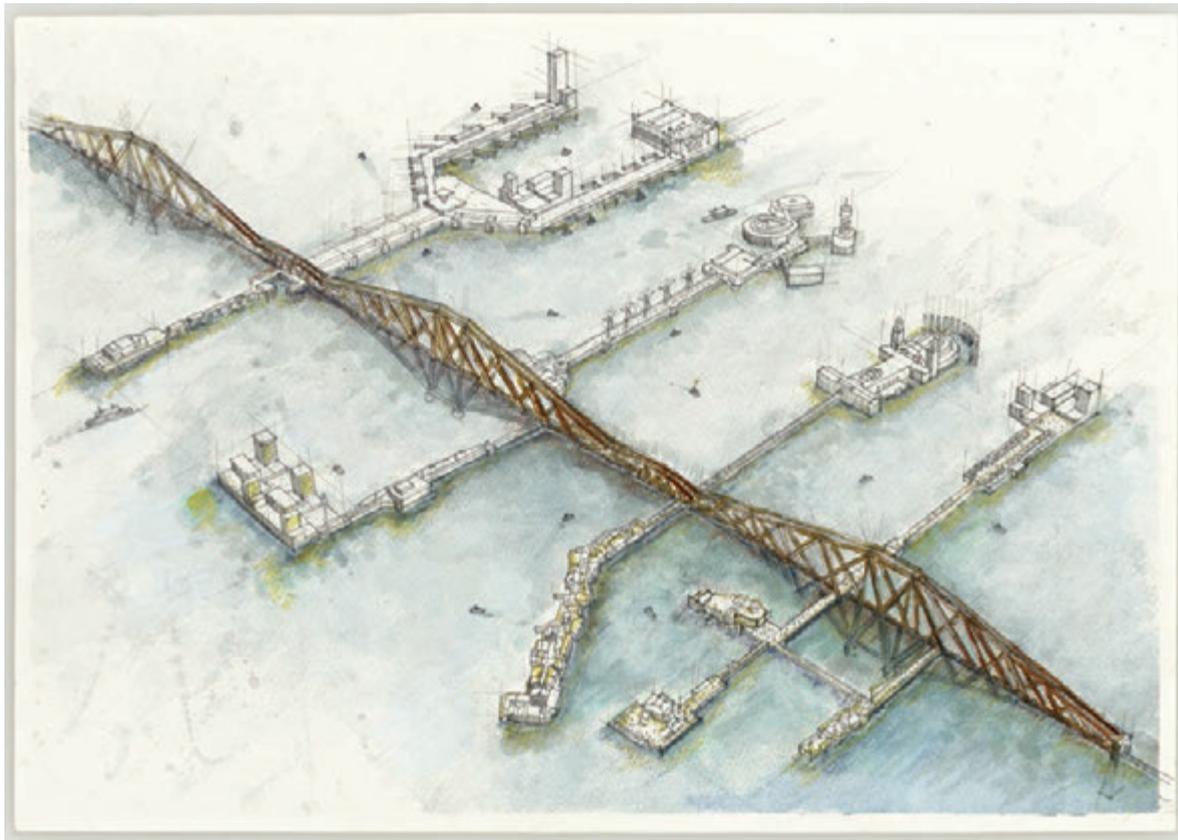
Elevation and entrance to courtyard at Balcomie Castle, Fife. Drawn by A Walker Webster in 1904, DP171011.



East elevation of Coldingham Priory, Berwickshire. Drawn by A Walker Webster in 1904, DP160608.



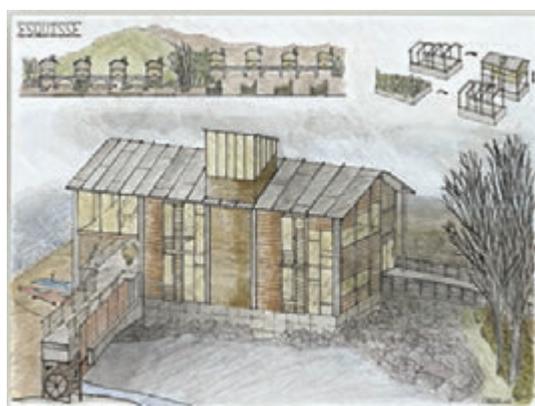
# Skills for The Future Esquisse Competition



Esquisse by  
Wynne McLeish,  
2014

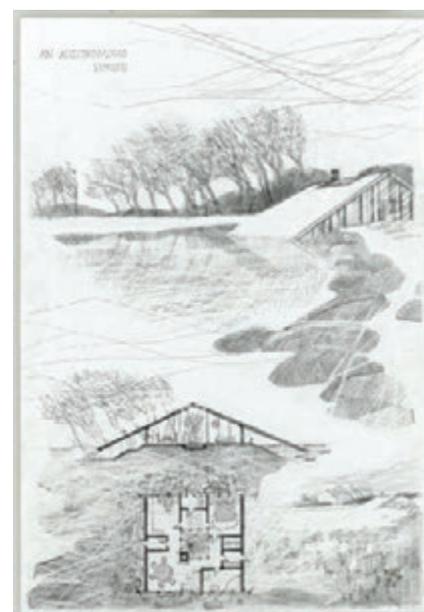
Inspired by the student work of architects Duncan Black and Hamish McLachlan, three RCAHMS Skills for the Future Trainees designed a competition in the spirit of the Beaux Arts curriculum of the 1930s and 40s. They challenged the students of Edinburgh College of Art to produce a design in response to imagined future extreme climate change in Scotland. Entrants were given only 48 hours to produce and submit an architectural drawing based on their initial response to this theme.

The judging panel included the conservation architect Dr James Simpson OBE, RCAHMS Chief Executive Diana Murray and RCAHMS Collections Development Project Manager, Jane Thomas. They found it extremely difficult to judge the entries due to the entrants' unique reactions to the challenging brief. However, there was one entry that stood out above the rest.



Winner Wynne McLeish, a second year Master of Architecture student at Edinburgh College of Art, imagined buildings sitting on floating piers attached to the Forth Bridge, powered by wind and wave generators, which would rise and fall according to the tides of the Firth of Forth. The runners up were Robert Hebblethwaite, with his design of moveable coastal houses, and Ekaterina Shirkina, with her design for an autonomous house.

Kayleigh Russell, Skills for the Future Trainee



Above left: Esquisse by Robert Hebblethwaite  
Above right: Esquisse by Ekaterina Shirkina  
All images courtesy of RCAHMS



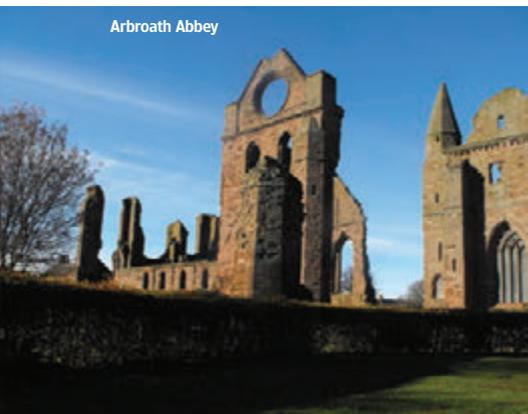
General comments or requests for information can be addressed to Veronica Fraser  
Royal Commission on the Ancient and Historical Monuments of Scotland, John Sinclair House,  
16 Bernard Terrace, Edinburgh, EH8 9NX

t: 0131 662 1456 f: 0131 662 1477, e: veronica.fraser@rcahms.gov.uk  
w: www.rcahms.gov.uk – All images courtesy of RCAHMS except where stated otherwise.

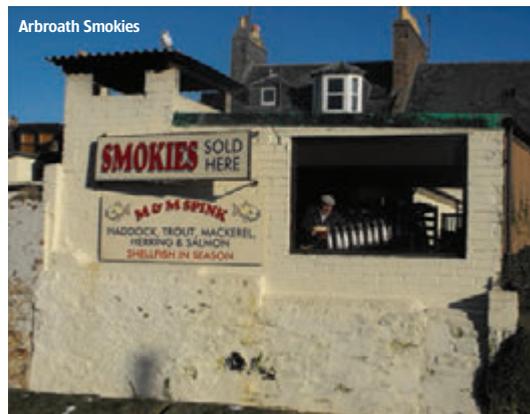
# Built Environment Forum Scotland



Arbroath Abbey



Arbroath Smokies



Kilsyth Academy



Looking back at our last update in the Autumn 2012 AHSS Magazine, some things have moved on rather dramatically in terms of policy and organisational structure of the historic environment. What started as a review of the Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) is going to result in a new organisation, Historic Environment Scotland, which combines the functions of Historic Scotland and RCAHMS. The Bill that enshrines these functions in legislation should be introduced to the Scottish Parliament this spring and, all being well, the new organisation commence in April 2015. BEFS has set up a taskforce that will scrutinise the detail of the Bill to ensure that all the functions needed by the heritage sector continue in the new organisation and analyse it for the broader impact it may have on voluntary organisations.

The launch of the Bill runs in tandem with the publication of a Historic Environment Strategy for Scotland. While this will set the context for the work of HES, it is wide-reaching and provides a framework for all organisations and individuals working in the historic environment. BEFS ran workshops throughout 2013 to help shape the final content and form of the document – the input of many people has proven invaluable. The Cabinet Secretary for Culture and External Affairs, Fiona Hyslop, pinned the Scottish Government's colours to the mast in her speech at a BEFS event in June 2013:

"The case has often, quite rightly, been made about the many ways that the historic environment contributes to a flourishing Scotland – and it does. However, as I mentioned last week the Scottish Government also recognises that culture and

heritage have a value in and of themselves. The heritage sector does not need to make a new economic case to justify public support for its work. I know the sector can deliver because I see it in action. For this Government – the case has been made."

It is clear, however, that in a period of dwindling resources we will have to maintain pressure on national and local government to ensure that adequate resources are directed to heritage. The Institute of Historic Building Conservation's 'Report on Local Authority Conservation Services' revealed them to be in a delicate state, representing only 0.5% of national planning expenditure that would benefit greatly from 0.1% uplift.

In September we published our Small Towns Report at an event in Helensburgh. BEFS identified small towns as a critical, but too often neglected component of Scotland's built environment. They are important to Scotland's identity, its tourism and to the local economies and residents they serve. However, such places also seem to be facing major challenges in terms of retaining their services, as well as their character. As part of BEFS' Small Towns Initiative, BEFS Chairman, Professor Cliff Hague visited small towns throughout Scotland. BEFS labelled the visits a 'Small Towns Health Check' and devised a 'Folk-Work-Place' check list approach to share ideas and focus discussion. The key findings and recommendations of the final report highlighted the importance of the historic environment to small towns and the importance of Conservation Area Regeneration Schemes and Town Centre Regeneration programmes. The reports on the towns visited – Arbroath, Campbeltown, Dumfries, Elgin, Helensburgh, Kilsyth and Stornoway – and the final report can be found on our website.

BEFS has also coordinated responses to government consultations on National Planning Framework 3, draft Scottish Planning Policy, the National Marine Policy and most recently the Community Empowerment Bill. The latter is very broad ranging, from community right-to-buy to allotments, and it holds the very interesting potential for geographical communities and communities of interest to take ownership of local assets or play a greater role in the delivery of public services. These consultation responses, along with workshop reports, are available on our website.

Having worked on casework for the AHSS I am well aware of the disparity between policy and practice. While we all have anecdotal evidence of poor decision-making in the historic environment, we have much to learn from our partners in the natural environment. If we are to be successful in persuading decision-makers, and our elected representatives, that Scotland's heritage is at risk we have to provide quantitative and qualitative evidence to support our argument, not just some case studies of bad examples. BEFS Chairman is chairing a working group on 'Measuring Success', the aim of which is to measure the collective progress against the first ever Historic Environment Strategy for Scotland and, ultimately, the success of the Strategy itself. Hopefully the research of the working group will provide a baseline or perhaps a line in the sand.

**Euan Leitch,**  
Advocacy and Communications Officer

**For more information about BEFS  
please visit [www.befs.org.uk](http://www.befs.org.uk)**

# The Scottish Civic Trust

The Scottish Civic Trust is the national body for the civic movement in Scotland. It engages proactively with local civic groups across Scotland and regularly comments and campaigns for the improvement of Scotland's individual buildings and areas of distinction. The Trust seeks to encourage active interest in all aspects of the built historic environment. We liaise with many organisations, bodies and individuals in the pursuit of its objectives. We remain an important champion of Scotland's places.

The Scottish Civic Trust is involved in a wide range of activities. As well as coordinating Doors Open Days at national level, the Trust undertakes heritage consultancy work and comments on government policy and legislation.

In this first activity report for the AHSS magazine, we focus on three of the Trust's projects: the My Place Awards, My Place Photography Competition and Learning Project, and Community Heritage Project.

## My Place Awards

The My Place Awards, supported by the Scottish Government, were established in 2010 and are unique in Scotland: they are a national celebration of good local design and conservation as nominated and evaluated by local people. The Awards identify and commend individuals and projects that have had a positive impact in a local neighbourhood and have delivered positive benefits to that community.

We had a record number of entries this year, with an incredibly interesting range of projects nominated from across the country. The judges were Angus Kerr (SCT Trustee and Chair of Judging Panel), Les Scott (Scottish Government), Heather Sim (Chief Executive, Space Unlimited), Norman Yarrow (SCT Trustee), Fiona Sinclair (Architect and Past President of Glasgow Institute of Architects) and John Mark di Ciacca (Architect). Results will be unveiled and winners will be announced at a special prize giving ceremony, to be held at the Lighthouse in Glasgow at the end of March. A joint My Place Awards and Photography Competition exhibition on Level 5 of the Lighthouse, will showcase the winning projects (27th March - 4th May).

## My Place Photography

Over 500 entries from schools all over the country were submitted to the My Place



The Dry Keep, by Conor Bolton (age 6). My Place Photography Competition Winner 2014, Primary School category.

Photography Competition, which is supported by Historic Scotland. The quality and variety this year impressed our panel of judges who made the difficult decisions of who to honour. The Primary School category winner is Conor Bolton (age 6), from Rothesay Primary School for his photograph, 'The Dry Keep'. The Secondary School category winner is Amy Sheppard (age 14), from Buckie High School, for her photograph, 'After the Dance'.

This year the judging panel was made up of Ian Walford, Chief Executive of Historic Scotland, Sylvia Grace Borda, award winning Canadian-UK artist and lecturer, Architect and Director of ADF Architects, Robin McClory, Learning and Access specialist May McGurk, of Glasgow Museums, and the Scottish Civic Trust's very own Steve Brady, Trust Manager.

The My Place Photography Learning Project is a Heritage Lottery Funded pilot project. It is a creative learning initiative supporting young people to learn about the built environment and their local heritage through photographic exploration.

Developed in association with the My Place Photography Competition, it started in 2013 and focuses on providing opportunities for young people to gain a better knowledge of their local buildings, places and spaces. In 2013, a series of pilot projects and workshops were held with schools in South Lanarkshire. Around 80 young people took part in a range of photographic activities, guided architecture walks, group work and discussions, that supported understanding about the ways we interpret and understand the built environment.

The learning project will be introduced in more detail at the My Place exhibition at The Lighthouse and will include a short documentary film exploring one school's experience on the learning project so far. The exhibition is supported by Architecture + Design Scotland.

**Pauline McCloy,**  
Events and Development Officer  
**Rachel Thibbotumunuwe,**  
Project Officer  
(My Place Photography Learning Project)

## Community Heritage Project

As the national body for civic and amenity societies in Scotland, the Scottish Civic Trust feels strongly that civic societies represent a particularly valuable resource in the shaping of Scotland's communities and places.

We want to encourage a network of active groups across the country working to improve and promote Scotland's built environment, that feel connected to each other, and that have a similar purpose and vision. It is clear that many civic groups value being part of 'something bigger' and the opportunity to come together as a movement. In 2010, the Trust held its first annual conference for local civic groups since the 1970s, and four years later we're continuing to develop the conference as an opportunity for the network to come together and share ideas and experience.

Equally, we recognise the importance of keeping communities in touch with planning change and strategic issues. Our Civic Survey in 2012 found that over 90% of civic groups comment on local planning policy. As most groups scrutinise planning applications, the role that the Local Plan has to play in this is very important. However, policies and legislation emerging from national government were examined by less than half of local groups. This is slightly surprising, as the detail of national policy on historic environment issues is only translated into Local Plans when the latter are being renewed, so local policy is often slightly out-of-date. National policies are an important "material consideration" when considering planning applications so it is surprising that they are not given greater importance.

This pointed to an area of further work for the Trust in building capacity amongst local groups on strategic and national issues. Edinburgh enjoys a wealth of local civic groups and active community councils. It has also enjoyed the benefits of a city-wide Civic Forum, established by the Cockburn Association (the Edinburgh Civic Trust) and the City of Edinburgh Council, around 20 years ago. City of Edinburgh Council officials and politicians attend the meetings and often give presentations to an agenda set in cooperation with Forum members.

This seemed the perfect model to develop in other areas of the country. Glasgow was considered the ideal testing ground, as it is a city region with a good concentration of active civic groups, but lacking any single group with a strong presence city-wide. In 2012, the Scottish Civic Trust, working with local civic groups in Glasgow, established the Glasgow Civic Forum. It built on the foundations of the Glasgow Conservation Forum, set up in 1999 as an informal association of conservation and amenity groups in support of Glasgow's heritage.

The Glasgow Civic Forum aims to:

- Provide a forum for community councils, local associations, amenity and civic groups to discuss issues of common interest.
- Strengthen the dialogue between civic groups in the city and share best practice.
- Encourage greater interest and involvement in national planning and built environment initiatives.

Writing at the time the forum was established, Laura Moodie of Strathbungo Society (the Forum's first Chair) wrote, "We feel the Glasgow Civic Forum could be a real force for good in Glasgow's civic society and also provide a great opportunity to work with other groups on issues that affect us all, creating a strong voice on campaigns... and an opportunity to share ideas and expertise."

The Forum goes from strength to strength as we continue to find our feet and develop a sense of the common issues members should campaign on. Past meetings have considered the Community Empowerment Bill Consultation, Glasgow's canal strategy, traditional skills and materials, Glasgow University's Campus Strategy, and a



Glasgow Civic Forum © Scottish Civic Trust



Old Dumbarton Road student housing © Scottish Civic Trust

variety of national policy reviews, including the Historic Environment Strategy and the review of Scottish Planning Policy. We have had letters published in the Evening Times and the Herald on the council's ill-fated proposals for George Square, and the Forum has recently come together to tackle the city-wide issue of poor-quality student accommodation.

Current Chair, Ann Laird of Friends of Glasgow West, explained "Civic Forum members come from across the city, and may be from a community council, other civic group or a trust. Meetings have an informal atmosphere where we share the considerable, and very varied, expertise and experience of our members and invited speakers. New ideas are frequently stimulated in the process - key themes include the evolving role of civic groups such as ourselves in promoting Scotland's heritage, how to increase the positive impact of civic groups, and communicating this impact effectively to others."

**Gemma Wild,**  
Heritage and Design Officer

To find out more about the  
Scottish Civic Trust, its services  
and projects please visit  
[www.scottishcivictrust.org.uk](http://www.scottishcivictrust.org.uk)



# Toby Paterson

Exhibition: 'Soft Boundary'

The Modern Institute, Osborne Street, Glasgow, 25th January – 22nd February 2014

Toby Paterson (b. 1974, Glasgow) has been intrigued by Glasgow's urban backdrop for over 20 years and has subtly merged the real and imagined elements of a modern architectural landscape into his art. The result is a striking Modernist visual language that selects and edits motifs in two (and three) dimensions evoking feelings of vague recognition of place and time. Nostalgia and kitsch are hinted at in what appears to be forgotten or marginalised landscapes. But ultimately, the work transcends a facetious referencing of the past and reveals Paterson's own exploration of Glasgow's urban environment as it appears, if fleetingly, through his own experience.

This is Paterson's third solo exhibition at The Modern Institute, whose stable of artists include an astonishing proportion of Turner Prize winners and nominees including Jeremy Deller, Jim Lambie, Simon Starling, Richard Wright and Martin Boyce. These artists are part of generation of Glasgow School of Art graduates whose work is not restricted to a single medium and have chosen to remain loyal to Glasgow, and reaffirm the city's claim to be a leading centre for international contemporary art.

Paterson employs a variety of media including painting, relief and sculpture, united by a palette of subdued colours, suggesting abstracted places and points of view. Although none of his works specifically references a real location – further emphasising Paterson's process of reacting visually to actual places – so, in this exhibition, the notorious and now abandoned Red Road high-rise flats in Springburn provide the inspiration for his nondescript Modernist assemblages. Anyone who is familiar with the surreal landscape of Red Road might understand how this site provokes feelings of uncertainty when faced with its massively scaled, almost distorted, architecture soaring to 33 storeys high in an abstract grouping of slab and point blocks. These buildings, which have dominated Glasgow's north eastern skyline for almost fifty years, are not meant to be the subject of this exhibition: Paterson has deconstructed the buildings and their setting and selectively redesigned it. He says: "Over time what we see is intentionally constructed and unconsciously degraded, carelessly altered and decisively erased, so it becomes hard to know when things are at their most exciting."

Thus, the iconic high-rises so inextricably linked to the experience of the Red Road site is not what is depicted. It's the interstices that capture the imagination most. 'The Red Tavern' is a minor but intriguing building that is barely identifiable in its painted form, but retains enough landscape context and creates a tension between what is real and imagined. Other work such as 'Rhubarb Fields', a painted Constructivist relief, is completely anonymous and lets the viewer know that the Formalist visual language of the early Modernist period is understood and cleverly reinvented.

'Soft Boundary', the title of the exhibition, expressly references the in-between bits of the built environment and is also the name of a three-part installation, which comprises broken segments of palisade fencing. These are a pivotal element of the exhibition, giving the viewer a sense of space in between buildings, or perhaps of being in an abandoned post-industrial landscape. The sections of painted fencing, skewed at various angles, just as they actually are in their real but forgotten location in the context of a housing estate, blur boundaries and offer the chance for different points of view in the



**The Red Tavern, 2014.** Courtesy of the Toby Paterson, The Modern Institute & Toby Webster Ltd, Glasgow.

gallery. This way of viewing the exhibition is also recreated on The Modern Institute's website with a three and a half minute video walk-through: [www.themoderninstitute.com/exhibitions/5430/videos](http://www.themoderninstitute.com/exhibitions/5430/videos)

Paterson has exhibited widely internationally and his work is included in numerous public collections. 'Consensus and Collapse' at the Fruitmarket Gallery, Edinburgh (2010) was a significant recent solo show and marked the point when his art was resolutely recognised by cultural geographers and architectural theorists. Paterson can be considered an 'environmental' artist in the widest sense. Indeed his work includes numerous public art commissions, and it will be no surprise to note that one of his teachers at the Glasgow School of Art was David Harding, the UK's first formerly appointed New Town artist.

The exhibition incorporates key architectural source material (presumably from Paterson's own library) in a glass cabinet near the gallery entrance. Paterson admits to being enthusiastic about architecture and Brutalism in particular. The books (Rayner Banham seems a favourite) suggest that he is more than conversant with contemporary post-war architectural theory and recognises that Modernism may have amazed us by the ambition of its vision for the future but the reality today is that its physical remains are fading into memory.

Reviewed by: **Dawn McDowell**

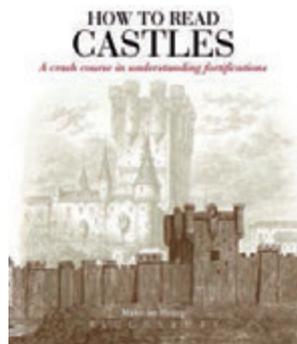


**Soft Boundary, 2014,**The Modern Institute. Courtesy of Toby Paterson and The Modern Institute. Image © Ruth Clark

## How To Read Castles

Malcolm Hislop's *How to Read Castles: A crash course in understanding fortification* is a practical, well-illustrated guide to the iconic castles of the world. Arranged in short sections, Hislop offers the primary features of the castle, from the keep, gatehouse, hall and even kitchen, assisted by neat, lucid plans and sketches drawn from a wide array of sites. A useful guide for keen castle-goers, the finer details covered in this manageable, petite book will engage the more experienced architectural and medieval historian, with discussions on gun ports, fireplaces and the developments of windows from the early to late medieval periods.

Focussing first on the traditional heartland of castles in Western Europe, Hislop begins by leading the reader down a familiar route of the Norman and Crusader strongholds, and into the less well-known territory of Russian and Japanese castles, referring to the history and society which built these structures but nevertheless confining the understanding of the castle to the visual. Though no special mention is made of castles in Scotland in the high Middle Ages,



**Author:** Malcolm Hislop  
**Published by:** Bloomsbury Visual Arts (2013)  
**ISBN-10:** 1472521617  
**Price:** £9.99

the tools Hislop puts at our disposal allow a reading of the motte-and-bailey castles which are a shared feature in England and Scotland. Venturing to explore the castles of the period after the arrival of the Normans in Britain is more difficult, as the special circumstances and developments in Scotland manifest themselves through the castles, making Hislop's guide useful for reading individual features, but less so for the historical narrative at play.

Having received a potted history and an overview of the different categories of European castles, Hislop takes us to each constituent part of the castle, breaking down these phenomenal structures into simple, understandable elements with very specific uses. Unafraid of shying away from the less glamorous side of medieval life, Hislop concludes this handy guide with an overview of staircases, heating and even latrines. A short glossary at the back of the book helps the reader translate the specialist terms, rendering this book a reliable reference work for castle enthusiasts.

Reviewed by: **William Wyeth**

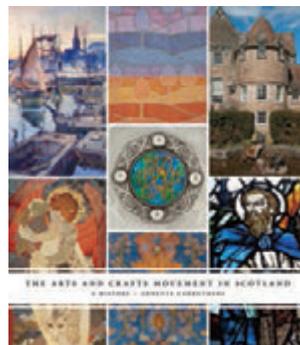
## The Arts and Crafts Movement in Scotland: A History

In this lavishly produced volume (supported by the Paul Mellon Centre for Studies in British Art), Annette Carruthers charts the rise of the Arts and Crafts Movement in Scotland from its introduction in the 1860s to its apogee in the 1890s, and then from its transformation in the 1900s to the calamity of the First World War.

A senior lecturer in Museum and Gallery Studies and Art History at the University of St Andrews, Carruthers has assembled a rich array of material, beautifully illustrated and presented. The text is well documented with sources and references, examining the all-important influence of the guilds, societies and exhibitions which galvanized the Arts and Crafts Movement.

She works hard to present the movement in context; although, as with all books about genre, a lot of space is taken up deciding 'who's in and who's out'. Whilst Arts and Crafts practitioners typically held the past in deep respect (Antiquarianism was widespread), they tempered this with an inventive drive to forge new ideas. Perhaps the doctrinaire tone of the book is inevitable, given the pivotal figures of the Arts and Crafts ethos: William Morris and John Ruskin. While Carruthers does touch on other progenitors such as Pugin and Carlyle, it is the powerful and eloquent voices of Morris and Ruskin which fire the likes of Patrick Geddes, Phoebe Anna Traquair and Sir Robert Lorimer. The book devotes lengthier analysis to these latter multifaceted artists and highlights include Lorimer's Thistle Chapel, and Traquair's murals for what is now known as the Mansfield Traquair Centre (formerly the Catholic Apostolic Church) in Edinburgh.

But what were the key elements of the Arts and Crafts Movement



**Author:** Annette Carruthers  
**Published by:** Yale University Press (2013)  
**ISBN:** 978-0-300-19576-7  
**Price:** £60

in Scotland? Architecture is certainly seen as the central art form which brings all the decorative arts together (the book is particularly strong on stained glass). Other themes begin to emerge, including 'truth to materials'; an emphasis on traditional craft and an ambivalence to machine production; an awareness of regional context, but tempered with an international dimension; the social significance of art, with artisans and craft-workers striving towards the common good. That said, the vision of the anonymous craft-worker toiling to glorify God or Society is sometimes hard to square with the building and decoration of lavish country houses on landed estates, yet these were often the chief products of artistic output. A substantial section, for example, is devoted to Melsetter House on Hoy, Orkney, by the doyen of the movement in England, WR Lethaby.

The period from 1900-1914 revolves around the establishment of the important institutions of Glasgow School of Art and Edinburgh College of Art, but an economic slump, loss of confidence, and the rise of Classicism had a dulling effect, until the outbreak of war changed everything.

At last, in 1927, there comes a project worthy of the movement's aims – Lorimer's War Memorial at Edinburgh Castle, where the architect "...gave voice to all the artists and artisans, who each made their individual contributions but who also dedicated their art to the greater good of the project – to create a memorial which celebrates individuality and variety, as well as the universal. It promotes the importance of natural materials and the human touch, of contemporary skills rooted in tradition."

Reviewed by: **Alexander Fairweather**

## A Confederacy of Heretics

*A Confederacy of Heretics* catalogues an exhibition held at the highly progressive SCI-ARC (Southern Californian Institute of Architecture) in July 2013. Rather than a retrospective accompaniment to the exhibition, this volume forms a documentary that represents a series of eleven one-week shows held in the emerging Los Angeles architecture gallery in the fall of 1979.

A former industrial space, part of Thom Maynes' own home, later to become SCI-ARC itself, became Los Angeles first architecture gallery, at a time when the city was on the periphery of the established doctrines of the East Coast architecture scene. However, each contributor in their own words describes a mid 70's migration west by young energetic architects, many settling in Venice Beach. Through the medium of small scale garage conversions, this collective rebelled against the predominantly corporate architecture and the stale vestiges of modernism left in Neutra's wake.

In the words of Michael Rotondi, Venice Beach was a melting pot of hot rod culture, hacking, silicon valley inspired futurism, an architectural scene with "...its umbilical cord to Europe severed by the Rockies". The alliance and collaboration of these heretics is revealing; they display a love of drawing, designing and channelling new ideas for a socially engaged architecture, as well as a search for new pastures outwith the 'Postmodern versus Modern' debate. Gannon mixes theory with a glimpse of the social scene and friendships between the key protagonists, stories of Mayne and Rotondis drive-bys of Gehry's recently completed house – alluding to the motivating and self-perpetuating condition of the collective's body of work.

Apart from Frank Gehry, many of the exhibitors (including Eric



**Author:** Annette Carruthers  
**Published by:**  
 Yale University Press (2013)  
**ISBN:** 978-0-300-19576-7  
**Price:** £60

Owen Moss, Eugene Kupper and Frank Dimster) were at that point relatively unknown, but later enjoyed varying stellar careers. As well as capturing the relevance of the exhibition to the profession at that moment, Gannon postures that the fragmented re-presentation of each 'analogue' contribution seeks to redefine these ideas within today's context. Emphasis is removed from the location of each proposal, leaving the ideas laid bare.

Each chapter tracks one show, with the original review by John Dreyfuss, the Los Angeles Times Art and Design Critic, read in parallel to the architects own retrospective thoughts on its legacy. This contrast between 'then' and 'now' reveals the current trajectory of architecture. Most striking about this volume is the beauty and power of the drawings and models presented,

many using a range of 'analogue' drawing processes combined with collage, experiments with new technologies such as photocopying. From links to James Stirling, the book describes how a twisting of modernist projection and experiments with representation itself form the DNA of a new formal architectural language, now visible in American West Coast architecture and enshrined at the SCI Arc school, echoing parallel work by Hadid and Zenghelis at the AA in London.

As an antidote to the architectural world's recent and detrimental obsession with the celebrity of the individual, this volume provides a glimpse of the strength of 'confederacy' within the profession. It also demonstrates the catalytic nature of the 'ordinary', the un-built, and the sheer artistry of architectural draughtsmanship in shaping the future of the profession at a time when digital media dominates.

Reviewed by: **Michael Collins**

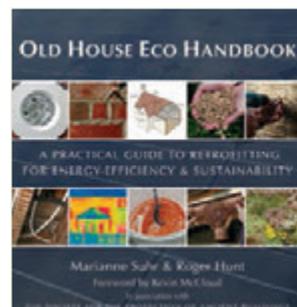
## Old House Eco Handbook

This book is a companion volume to the authors' popular *Old House Handbook* (2008), and sets out a range of practical measures which can help to transform your home and maybe even reduce annual energy bills.

The book promotes an essentially holistic approach and you will learn some science (such as the impact of interstitial condensation and thermal bridging), extend your understanding of materials (such as the benefits of sheep's wool insulation) and gain knowledge about the whys and wherefores in order to implement the work. You also get some small satisfaction in knowing that you are saving the planet (unless you dismiss the scientific consensus on the implications of climate change).

Obviously you need to proceed with caution, especially if you are fortunate enough to inhabit a listed property, and any proposed programme of works may need consent from the local authority. If in doubt, you should seek out a sympathetic architect and establish whether their input is appropriate. The Royal Incorporation of Architects in Scotland (RIAS) can also assist and they have a small coterie of Conservation Accredited practitioners.

Although Historic Scotland is credited with supplying eleven images, this book is aimed resolutely at an English market. Of course many of



**Authors:**  
 Roger Hunt + Marianne Suhr  
**Published by:**  
 Frances Lincoln (2013)  
**ISBN-10:** 0711232784  
**Price:** £30

the details are equally applicable north of the border but you may need to finesse certain aspects to accord with best practice in Scotland.

You may recall William Morris' warning that restoration is little more than "...a feeble and lifeless forgery". Both books are published in association with the Society for the Protection of Ancient Buildings (SPAB), so the emphasis is on respect, restraint and repair rather than raw 'restoration' which SPAB consider sacrilegious and ruinous to the essential patina of old buildings. The authors include a topical section on 'Dealing with Flooding' and this new volume also boasts a celebrity endorsement from Kevin McCloud (rather than SPAB's Secretary as previously). His pithy foreword will hopefully encourage a broader spectrum of homeowners to buy the book and review options to safeguard the best of our built heritage.

Reviewed by: **Mark Cousins**

To order *Old House Eco Handbook* at the discounted price of £24.00 including p&p\* (RRP: £30.00), telephone 01903 828503 or email mailorders@lbsltd.co.uk and quote the offer code APG106.  
 \*UK ONLY – Please add £2.50 if ordering from overseas.

# Public Consultations

## Community Empowerment (Scotland) Bill

Over the winter, a major consultation by the Scottish Government was undertaken, seeking the views of communities and organisations, like the AHSS, who support them. In its introduction, the consultation document states, "Scotland's people are its greatest asset, and best placed to make decisions about their future. The proposed Community Empowerment (Scotland) Bill aims to make the most of the talents that exist in our communities; deliver high quality and improving public services; and support strong local democracy and local decision-making."

The Bill will include:

- a new way for communities to take on public sector land and buildings
- opportunities for communities to be more involved in shaping and delivering better outcomes locally
- greater transparency in the management and disposal of the Common Good
- improved powers for local authorities to recover the costs of dealing with dangerous and defective buildings
- measures to streamline and extend the rural community right to buy
- new duties to strengthen Community Planning, so that public sector agencies work as one to deliver better outcomes for communities
- updated and simplified legislation on allotments
- new powers for local authorities to create local business rate relief schemes.

Reflecting on the consultation, AHSS Chairman Emma Griffiths, commented, "One of the questions relates to the terms "abandoned" and "neglect", asking if these need to be defined. I feel it is critical that really carefully considered, fully detailed, unambiguous legislation is drafted and issued. The Society response reflects this view. Our Society view must be focussed on the buildings, and designed heritage under threat or at risk. It is very important that definitions are as tight as possible, as drawn out cases, dealing with ambiguous terms, will not serve to assist built heritage at risk. Secure legal ownership is often a baseline requirement for any funding organisation assessing built heritage applications, and if that process is further lengthened, on buildings already deteriorating through lack of maintenance, water ingress or similar decay, the result will be greater losses."

The response questionnaire focussed on some broad themes as well as specific questions relating to wording and definitions. The following are extracts taken from the AHSS's responses.

### Q Do you agree with the definition of community body?

We broadly agree with the definition of community body and the fact that it is not drawn too tightly. Community should cover community of interest and not be tied to a geographical base. We would like Building Preservation Trusts and specialist interest organisations (eg a railway or monument preservation society) to qualify.

### Q Do you agree that community bodies should have a right of appeal to Ministers?

A neutral body should be established to manage all appeals.

### Q Do you have any other comments about the wording of the draft provisions?

Communities need support; not all have access to volunteers with professional skills eg project management, legal and financial advice.

### Q Do you think the draft provisions will meet our goal to increase transparency about the existence, use and disposal of common good assets and to increase community involvement in decisions taken about their identification, use and disposal?

We welcome the proposal for Common Good Registers which should clearly state that there may be land and property which is not on the register and which may subsequently be identified. We are concerned that clearer definition may result in increased pressure to dispose of land or assets that community or voluntary organisations may adopt without a true picture of the long term pressures, skills and resources required to appropriately manage those assets.

### Q Do you agree that the cost recovery powers in relation to dangerous and defective buildings should be improved as set out in the draft Bill?

We welcome any measures that will encourage local authorities to be proactive in the repair of defective and dangerous buildings. We would, however, like to see public bodies setting an example in carrying out maintenance and repair work to assets in their ownership. We would like the Scottish Government to pursue the removal of VAT on repair work, and to address the anomalous fact that if local authorities carry out the repairs they do not pay VAT but the individual owners are required to pay it.

What can become a defective and dangerous building is frequently due to intentional neglect. Where this involved historic buildings, owners may commission structural surveys to prove the danger or non-viability for repair. However, this often only presents one approach and many such buildings can be

saved. The terms set out with regard to demolition of historic buildings ie those that are listed or in conservation areas need to refer to the existing policy for consideration of all options for retention before demolition.

**Q** The Scottish Government proposes to extend right to buy to communities in all parts of Scotland, where the Scottish Government is satisfied that it is in the public interest. Do you agree with this proposal?

There may be tensions between what is good for the local community and for the 'public good'. Land needs to be looked at strategically eg land zoned for housing in a local plan might be key to the creation of a green wedge in an urban area, as a part, for example of a cycle route or footpath network or in an area which is simply short of green spaces. During the economic recession projects in urban areas may have been put on hold and land may appear neglected and abandoned, yet the owner may still have proposals for the land and no wish to sell. Funding the Community Right to Buy could be hugely expensive when development values are taken into account. The objective of

"streamlining" should not be an end in itself. While the process needs to be smooth and unambiguous as possible, there still needs to be full and objective studies of conditions and options before implementation. Local development plans can provide much of this up front, but may not have sufficient detail. Planning departments need to establish parameters before others can proceed further. And this needs to be seen in the long term rather than short term solutions. The current financial situation can spur prompt but unsuitable long term decisions.

**Q** Do you think that there should be a compulsory power for communities to buy neglected or abandoned land in certain circumstances?

No

**Q** How do you think this should work in practice? How do you think that the terms "neglected" and "abandoned" should be defined?

The terms should be defined if they are used in the legislation. "Neglected"

construes decay, dereliction and littering. This may be because of financial problems, but can also be from misuse by others. The reasons would need to be clarified in order to establish rights. "Abandoned" could be due to absentee property owners, deceased owners or other reasons. Property abandoned for some time, may be due to long term investment plans and could include neglect.

**Q** Do you agree that communities should be able to apply to register an interest in land in cases where land unexpectedly comes on the market and they have not considered using the community right to buy?

Yes. Property may remain off the market for many years, but have been seen by the community as of value as open space or ideal for some future community project. Or they may have considered it simply unattainable. Developers, particularly the larger ones, may see it in purely commercial terms and may trigger the process of it coming onto the market. By allowing communities to register an interest provides for more balanced consideration of the options at an early stage.



# Support us

...and help protect Scotland's architectural heritage

The Architectural Heritage Society of Scotland (AHSS) is a charitable organisation and has no financial endowment. Making a donation or leaving a gift to the Society in your will are two of the most significant and meaningful ways to show your support. Donations, whatever their size, are essential in helping us to achieve our goals.

A legacy to the AHSS can also be a valuable way of reducing inheritance-tax liability on your estate, because legacies to a registered charity are tax-free. Allowing the AHSS some discretion over how your legacy is allocated will ensure it supports the Society's long term needs. However, if you want your legacy to support a particular activity, this can be specified.

*giftaid it*

You can help the Society further by completing a Gift Aid Declaration. A Declaration can be made retrospectively to 6 April 2001 and does not commit you to making any donations in the future.

The Society will be able to claim back 25p tax for each £1 you have donated. Membership subscriptions can be treated as Gift Aid donations. A Gift Aid declaration is incorporated into the membership form. This form should be used if you are already a member or if you are making a donation to the Society which is not a membership subscription.

## Proposed Guidance for Cases Panels

A key aim of the AHSS is to influence the future direction of conservation policy. Besides promoting sound conservation principles, and an appreciation of our built heritage, through our cases panels around the country we also respond to a range of planning issues. Our cases panels offer well-considered, positive critique and comment, objecting outright only where proposals are contradictory to existing policy and practice, sound conservation philosophy or technique.

Cases Panels regularly deal with:

- Listed building applications (A, B & C)
- Conservation Area Consent applications
- Planning permission applications
- Advertisement consent applications such as signage and advertising

They may also consider:

- New buildings and extensions that affect the existing built heritage
- Proposals relating to streetscapes, public spaces and other built structures such as bridges, quaysides and sculptures
- The landscape setting surrounding buildings

The enthusiasm and diligence of our panels, who are all volunteers, is encouraging and inspiring. Across the country they responded to many hundreds of cases during the 2012-2013 period. To these can be added advice to individuals and to some Councils through consultations. On occasion they have even assessed and commented on such diverse subjects as school site selection, urban design and post boxes.

The AHSS finds itself playing an ever more important role in ensuring sound conservation principles are applied. Since the last time the cases panels' methodology was reviewed, the primary challenges of working as conservation watchdogs remain much the same. However, great changes have occurred in the way conservation is administered and how information is accessed.

Whereas previously planning departments of each council only dealt with C(s) listed buildings, those that have signed up to the Removal of Duty to Notify programme, now have full responsibility for all planning applications for listed buildings and those in conservation areas. Not all councils have been able to withstand pressures, and retain in-house conservation expertise or proactive conservation programmes, a cause for concern.

The proposals to merge Historic Scotland and RCAHMS into a new body, Historic Environment Scotland, were generally seen positively by the Society. There will be more concentration on it being an advisory body and for establishing standards and policy. This now leaves it even more to the public, and bodies such as the AHSS, to watch out for inappropriate planning and listed building applications. The Scottish Government sees greater community engagement as the way forward, and has legislated accordingly. As it puts it, "The (Community Empowerment) Bill aims to make the most of the talents that exist in our communities; deliver high quality and improving public services; and support strong local democracy and local decision-making". Clearly, the AHSS has an important role to play.

Another change in the planning "landscape" is how information is disseminated. All planning, listed building and conservation area consent applications are now available online. This makes it possible for anyone, anywhere, and at any time, to scrutinise applications. It is no longer necessary to visit a planning department in person. There can be technical problems, such as website service down-time, but the benefits outweigh them. Cases panel members can cover a

variety of applications even outwith their own home turf, and find a variety of supporting information online that can enable suitable perspective of the issues.

As noted in the 'View from the Chair', the AHSS Council is re-establishing what was previously known as the Technical Panel, as the National Conservation Committee. This new panel has a wider remit, part of which is supporting the work of cases panels. With there being such great procedural changes to the planning system and government policy, it is time to review how we can best support our cases panels, and champion their efforts. Comprehensive guidance notes have been drafted and we intend to workshop these with each group. Once finalised, they will be made available to all groups and online through the AHSS website.

The AHSS cases panels offer a valuable service to anyone wishing advice or input on their proposals. They provide a voice for the communities they represent regarding the impact of proposed projects or developments. In a very real sense, they take up the responsibilities and challenges for what the Scottish Government envisages as "empowered communities". In doing so they provide, not just the role of a watchdog, but of a sounding board for planning departments handling complex conservation issues.

So, as conservation in Scotland enters a new era in terms of its applications, the AHSS intends to increase the efficacy of its cases panels. The new guidance currently being finalised will go a long way towards this.

Jeremy Watson

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By appointment sculpture conservators to THE NATIONAL TRUST

# Dumfries & Galloway

## Anne House

A Reporter was appointed by the Scottish Ministers to consider the application for demolition of this house. A site visit by the Reporter took place on August 26th 2013. Fortunately the recommendation for listed building consent to demolish was refused. This has now given hope and purpose to Stranraer to pursue new uses for the house, with an arts centre being one of the options.

## Rosebank Cottage

One case this year has been unusual in that a successful outcome has been achieved through direct consultation between the client and the AHSS Cases Panel. The application was for balanced wings to be added to a small picturesque Georgian cottage near Thornhill. The design involved the demolition of later wings to be replaced by wings of similar footprint but of contemporary design and finish. Such an outcome had been previously recommended by Historic Scotland, but not acted on, and now that Historic Scotland has withdrawn from commenting on most category B listings, the new application was dealt with by the council.

The panel member who was looking at the case felt that insufficient information was known about the history and development of the building. It seemed likely that part of the wings to be demolished were, in fact, an early part of the building and should perhaps be kept in the redevelopment. The panel member made a site inspection to look at this aspect and, as a result, the panel recommended that the council ask for more historical background. They suggested that the client should look to keep the possibly older wing and balance it with a matching new one on the other side of the main elevation. The planners, however, chose to refuse listed building consent on the grounds that the proposal, as it stood, did not meet with listed building policy in the Local Plan.

The owner of the property, having met the AHSS panel member at the site meeting, now chose to approach him direct to ask advice of the way forward. We recommended that the client's architect should look in the Buccleuch archives, as the property had previously been a part of the estate, to see if evidence could be found to back up a new approach. After some delay, sets of drawings showing alterations in the 1920s did indeed endorse the view originally taken by the panel. A new scheme was produced keeping the historic wing, and was presented together with the supporting drawings and a Design Statement clearly explaining the thinking behind the new application. This approach proved successful and listed building consent was granted.

This help and advice was given freely by the panel in the hope of improving the public image of the AHSS cases panels as 'assistants' in



Annan Distillery © Hugh Gregory

the planning process rather than gratuitous interferers. Whether this change in perception happens we shall see, but we felt it was an important gesture. This case also demonstrates the importance of background research, and of the Design Statement, both of which we hope will become increasingly significant in the listed building consent process.



Annan Distillery © Hugh Gregory

## Annandale Distillery

This a remarkable restoration of a 'model' farm distillery which closed shortly after World War I. The early 1830s saw the start of a dedicated distillery where barley was specifically grown for whisky production, instead of the usual process of a farm using surplus barley for the production of whisky. In 1883 investment increased and modern plant and machinery were installed. In 1893 John Walker & Sons of Kilmarnock took over and further development took place. However, after closure around 1925, farming took over the site. In 2007 David Thomson & Teresa Church bought the distillery and are now bringing it back to life. Annandale Lowland Single Malt Scotch Whisky will be produced once again after 90 years.

The restoration of the existing buildings shows the care and expertise which is going into the restoration of the tall chimney and the rebuilding of the Malt Kiln 'pagoda' roof and superstructure. The mash house and still house are also nearing completion. We hope to have a visit with the local group on completion and look forward to a sampling and a historical tour of the plant.

**Patricia Woodley &  
Martin Robertson**



Annan Distillery © Hugh Gregory

# Forth & Borders

In our last updated, I mentioned that we'd seen a notable decrease in the number of applications reviewed in the first half of 2013 when compared to the same period in 2012. This rings true for the whole year: just over 720 compared to nearly 900 in Edinburgh the year before, a drop of almost exactly 20%. We saw a drop in the Scottish Borders too, from 104 to 88, a reduction of 15%. Despite this stark drop in applications reviewed, we wrote 130 letters in 2013 compared to only 66 the year before, almost double. So, what's going on?

I believe the reason for this is because the standard of applications that are being presented is declining. This could be a result of recessionary forces leading to a continued demand to maximise the potential of a heritage asset. It could be because of falling standards in the cut-throat architectural industry. It could be because stretched conservation staff in planning departments are less able to discuss and inform planning applications prior to submission. This in turn could be because of budgetary restrictions, or it could be because demands for economic development are taking precedence over the protection of heritage.

These are important questions and I honestly don't know the answer, but it continues to disappoint that we, as a panel, frequently see applications that are not just poor in judgement, but poor in presentation. Many lack key drawings or include drawings that are inaccurate; many refuse to include even very basic conservation reports, photographs or even accurate descriptions. We regularly comment on applications that might otherwise be acceptable were it not for the lack of information. Very rarely is more information forthcoming, even when the application fails to meet basic requirements that are clearly laid out by the planning authority. But could it be suggested that statutory policies and non-statutory guidance notes are being interpreted in a different way? Again, I really couldn't say.

2013 was not a good year for post-war listed buildings in Edinburgh. I mentioned the handsome Scottish Provident building in the last magazine – the application for demolition that didn't even mention the word 'demolition' was withdrawn only to be swiftly followed up with a more accurately described application. A number of high-profile objections were made, but consent was granted for its demolition. We are promised a replica façade – façadism has returned! – which, as I discussed before, will be of questionable merit.

Another example would be the category B listed Millbuies at Gogarbank. This "innovative and experimental energy saving house" looks like it is going to be given the full 'Footballers' Wives' makeover: the interior will be gutted and original floorplan erased, chimney walls removed, courtyard filled in, and front entrance reconfigured. The AHSS, Cockburn Association, Docomomo Scotland, and 20th Century Society all felt these works would lead to a significant loss of character but, sadly, the City of Edinburgh Council disagreed. Basil Spence's Canongate Housing continues to suffer from yet more out-of-character uPVC windows that erase the original fenestration pattern. And, as I write, the category B listed Alison & Hutchison & Partners telephone exchange in Morningside is being demolished. We sadly ran out of time to comment on the demolition of much of J&F Johnson's Ainslie Park School. Alan Reiach's St John's Parish Church in Oxcgangs looks likely to be replaced by a discount supermarket.

Are we in danger of comprehensively erasing an entire architectural era from the city? Wider afield, ten of Docomomo's 'Sixty Key Scottish Monuments', a list drawn up in 1993, will have been lost, with more under threat. Soon we will have nothing but sandstone-veneered concrete boxes.

As a panel secretary, I understand and sympathise with the Old Town

Community Council that voted to dissolve themselves, citing frustration with the council as the key reason. The list of frustrations grows ever longer; and despite the dedication and determination from some notable officers and elected representatives, they, and we, are more often than not overruled. The fact there is an online petition expressing no confidence in the City of Edinburgh Council planning department highlights the frustration many feel. We remain hopeful that change will come: perhaps from a change in status for Historic Scotland, perhaps from a much-needed review of the frankly toothless SHEP, perhaps from the much-vaunted Community Empowerment Bill. Perhaps from an informed and sustainable approach to economic development that truly values community, place and the contribution good design can have on our health, wellbeing and lifelong prospects. Ha! Perhaps.

Although I'm still angry and disappointed, I am trying to be sanguine. As with the token reminder of the Red Home at the former Royal Infirmary site, I am convinced that the reconstructed elevation on St Andrew Square will become another folly, a tangible reminder of how vulnerable listed buildings are. It will be something we can point to (like, also, the architectural disaster that befell the old General Post Office), as something that should not be repeated, something from which lessons can be learnt. Were it not for some genuinely positive projects, there is a danger that 21st century Edinburgh becomes something that should not be repeated. I could suggest the completion of the project to refurbish the University of Edinburgh Main Library; the remarkable and standard-setting Edinburgh Centre for Carbon Innovation by Malcolm Fraser Architects; the restoration of the Assembly Rooms by LDN; the Grassmarket Community Project by Gareth Hoskins Architects. To a lesser extent, the projects to redevelop both the category A listed Haymarket and Waverley railway stations have provided functional improvements, but I'd struggle to suggest they've been architectural successes.

There are good architects out there, doing great things, but they are rarely involved in the big projects that really change the city. They are involved in big projects elsewhere and it seems that a small group of architects seem to have a near monopoly in Edinburgh.

I haven't mentioned the Scottish Borders much and for that I apologise. But it is pleasing to note that our comments appear to have greater impact there, and the sterling efforts of the local planning authority staff seem to be ensuring that high standards are being maintained. The Scottish Borders clearly doesn't face the same challenges, and while it does have challenges of its own, I think it's safe to say that the conservation of the area's heritage assets is not as much of a cause for concern.

I have not left much time to talk about what was perhaps the biggest most important planning application of recent months: Caltongate. Perhaps the less said about that, the better; but what a wasted opportunity! This, along with Craighouse, the completion of the redevelopment project at Charlotte Square, and the Haymarket development will be the ones to watch in coming months. Will the promised benefits be forthcoming?

Again, I'll round off with a hearty applause for all the dedicated and incisive contributions from our volunteer panel. We all give up a considerable amount of our time, and whilst it may feel like this goes largely unrecognised outside of the AHSS, I recognise it, and I commend all their efforts. Despite frequently considering whether it is worth our while, I hope that they find the experience as interesting as I do.

Tom Parnell

# North East Fife



British Golf Museum, St Andrews © Peter Davidson

Since April 2013, there have been 392 planning applications. 59 were studied in depth and five chosen for this report. Looking ahead, Macdonald Hotels plan a major extension to Rusacks Hotel, St Andrews. At present the site is the hotel carpark. It faces the 18th green of the Old Course and the wonder is that it has never been developed before. The proposed building would have a magnificent stone façade, its most controversial feature being an oversailing elliptical balcony on the roof. Is this too contemporary and trendy or will St Andrews take a leap of faith into the 21st century?

Presently under consideration by the planning committee is Richard Murphy's pavilion-like café for the roof of the British Golf Museum. The existing structure has a blockish, rather unfinished profile. What is proposed would be a stylish addition to the skyline of the Butts which already sport the Martyrs' Monument and a bandstand. We dare to suggest that Murphy's contribution might, in time, become a listed building itself.

Still in St Andrews the unlisted 1935 former Police Station in North Street is threatened with demolition. This building had been designed to replicate vernacular features after slum clearance. The street front's quasi-renaissance style does make a positive contribution to the conservation area. However, the intention is to replace it with four and five storey tenement blocks accommodating 17 flats which we feel is clearly an over-development. As a



Former Police Station on North Street, St Andrews © Peter Davidson

sweetener, some stone details from the present building may be incorporated. The Council seems likely to approve.

Tucked away off Abbey Street, St Andrews, is a Georgian villa, 'Abbey Park', which has been on the Buildings at Risk Register for at least seven years. After various changes of plan, Knightsbridge developers have applied for permission to demolish. Indeed, some of the structure has already gone as it had become unsafe. Abbey Park was to have been centrepiece of a student flat complex. Our view is that, as they have allowed it to deteriorate, Knightsbridge should be obliged to rebuild it. Historic Scotland is looking in to this.

On a more cheerful note, in Cupar the

local authority is to convert County Buildings into flats and an unsightly dormer extension will be removed. This is a very welcome enhancement to an area which is receiving considerable investment with new paving and a resiting of the mercat cross. This is a much travelled feature which even spent a spell on top of Hill of Tarvit.

Throughout the area applications are made for conservatories, even orangeries, rear extensions and replacement windows, often without much accompanying detail. Meanwhile, back in St Andrews controversy rages over the site for a new Madras College. It pays to be persistent!

**Peter Davidson**

# Strathclyde

In a current overview of the Glasgow scene, George Square, so recently threatened with drastic and inappropriate intervention, now survives as a distinctive oasis of grass, trees and sculptures. Shaped and defined by a gradual evolution, it now displays a more suitable and friendly resurfacing. It is a stage all set invitingly for visitors and residents alike. Apart from the winter fair, it does not need the organised activities so recently promoted.

Slightly outwith the planning scene, is the addition to the statue of the Duke of Wellington outside the Gallery of Modern Art. He is being allowed to retain his traffic cone, now so 'democratically' established on his head. The serious and the playful, public opinion has prevailed.

Endorsement perhaps for the legislation on public participation that is, once again, a high profile government policy and referred to as "community empowerment". But just how much new influence will it have?

Already many people with planning problems seek our help. Some of these recent cases reflect a trend, also noticed by another cases panel, of re-submissions. These are cases with varying adjustments now seeking reappraisal. While early liaison with planning departments is positive, we have to watch for incremental changes to that end up rendering plans as unsuitable.

'Public participation' brought one of these, a development in Rothesay, to our attention. It was first submitted and refused on Appeal in 2008. A house was to be built on the site of a small timber garage at a bend in the road linking Mountstuart Road to the higher level of Crichton Road. On Mountstuart Road and Crichton Road, the original plan showed two rows of finely ornamented Victorian villas and semi-villas facing the sea from generous garden settings. A striking feature of Mountstuart Road is the creation of a composition by forming two groups of five semi-villas into two 'terraces' on either side of the link road. In both detail and layout they are completely symmetrical. Framed by the sea against a backdrop of parallel gardens they create a harmony that would be seriously disrupted by any building on the link road. We supported the local objectors with a letter to Argyll and Bute Council.

Some councils still consult us directly and two recent cases from East Ayrshire and East Renfrewshire were not only re-submissions but are typical of the range of cases we consider weekly. A proposal to build a large house on a constricted site in the town centre of Fenwick, Ayrshire still continues to appear over-developed, while in 2006 an acceptable application for four houses on the outskirts of Eaglesham's prime conservation area, was never built. The re-submission to build four dwellings in a courtyard layout continues to

represent a sympathetic development. In a similar vein of small developments in East Renfrewshire, the planners supported our objection to the demolition of a fine Arts and Crafts villa in the garden suburb of Whitecraigs. The proposal was to replace it with a larger house. The issue was an aesthetic one. We thought the significant contribution made by the existing house to the character of the conservation area should not be lost and we were glad it was refused.

Needless to say we don't always win support from planners. In another case involving local objectors, we supported residents in an East Kilbride conservation area concerned about loss of character. Would the premature demolition of a boundary wall and its replacement with a timber fence be acceptable? The residents thought not and we agreed. The planners took the case to committee but argued that as parts of the wall were not original a fence was equally valid. An outcome that surprised us and left the residents feeling very let down by what they saw as a relaxation of conservation standards.

Sometimes we have to stand back from total support of local objectors. For example, West Dunbartonshire Council is proposing to build a new school. Against good procedure, the options for various sites seem to have been narrowed to either the original site or sports fields at a local park. Local feelings are running high about building in the park. Our letter appraised the merits of all nine of the original site options and concluded that the least appropriate, in conservation terms, is the park. However, to the objectors it is more than a formal matter: it is 'their' park. We were criticised both for a lack of strong argument against the proposals and congratulated on our well balanced and objective contribution. The campaign was won and the council has begun to look again at the other options.

Some success with the small cases, important as they are, still leaves major problems unresolved. Too many listed buildings go on fire when refused demolition consent and too many simply fall down through neglect. With grants for repairs becoming less available we think removing all VAT from the cost of repairs is long overdue. We also think that conditions for the redevelopment of a site, where a listed building was illegally removed, should include its reinstatement.

So, our dedicated cases panel continues to meet every Wednesday in Miller Street, Glasgow. This year we welcomed three new members, two of whom are PhD students from Italy, studying our style of conservation practice, and one who runs his own restoration company. The discussions have recently got decidedly livelier, both technically and philosophically.

**Audrey R. Gardner**



Bute Villa Panorama © Hamish Macbeth

# Margaret Gilfillan MBE B.Com

Margaret was brought up in the Midlands and spent time in industry, before a period in teaching. Upon marriage in 1955, she moved to Edinburgh and became involved with campaigns objecting to the destructive developments around the city. Following retirement, she attended the University of Edinburgh as a non-graduating student to read the honours MA in architectural and art history, the first of its kind in Europe. Margaret reflects, "It was fascinating. I enjoyed raising funds and gathering slides for a central slide library for the course, and later for digitising." She was subsequently made a Fellow of Architecture by the University.

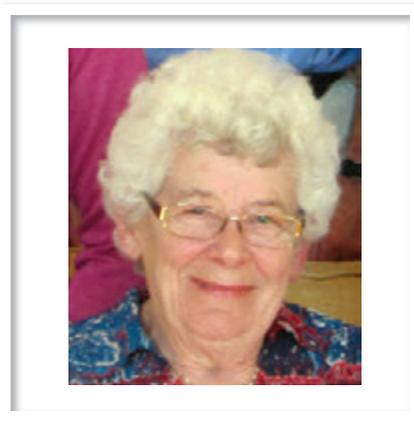
Margaret was Scottish Georgian Society and AHSS Secretary from 1971 until 1991, when she was awarded an MBE. She remains involved with the society and is an Honorary Fellow. Margaret has a daughter who is a psychiatrist, a son who is a GP, and four grandchildren.

## When and why did you join the Society?

I joined the Scottish Georgian Society and the Cockburn Association in 1967 after hearing part of the Public Inquiry into the Edinburgh Inner Ring Road proposals. I was there to speak in support of an objection to housing development behind our house on Grade A agricultural land belonging to the Department of Agriculture, used by the seed testing station at East Craigs. The housing development went ahead, sadly, but both the Scottish Georgian Society and the Cockburn Association objected to the road proposals and, together with other objectors, they were successful. That involvement remains, I believe, the most important contribution of both SGS and the Cockburn. Had the proposals been carried out, Edinburgh as we know it today would not exist.

## Has anyone in particular inspired or influenced you?

There are many people, but in particular I should mention the founder, Eleanor Robertson, who instructed and encouraged me in my new role as Secretary. I loved buildings but had no specialised knowledge. Prof Alistair Rowan who enthusiastically planned scholarly courses of lectures and wonderful visits, which I helped him to organise, and subsequently became President. Colin McWilliam, Chairman of the first weekly panel meetings, who patiently guided me, and spoke and wrote with such knowledge and eloquence about



buildings, and followed Eleanor Robertson as National Chairman. Dr James Macaulay, National Chairman and the first Group Chairman, who set up three more regional Groups, making SGS a truly national body. Ian Begg of Robert Hurd and Partners who gave me such helpful advice, as did Mike Hathorn of Scott-Moncrieff, Thomson and Shiells, who served a long period as Treasurer and dealt so efficiently and helpfully with the accounting of the expanding Society. Also Sylvia Stevenson who raised funds without which we could not have operated.

I always greatly admired the dedication and knowledge of the people involved in the work of the Society both nationally and in the Groups, and appreciated the support of members everywhere. I enjoyed the contacts and made many friends.

The Society had three offices in my time, each for seven years. Not only did we have grace and favour accommodation in the centre of Edinburgh, but I personally received much support and encouragement from Murray, Beith and Murray in Castle Street (George Burnet was our first Treasurer), Michael Laird Architects in Forres Street, and Stewart Tod & Partners in Manor Place. There was a brief period in Robert Hurd and Partners in Manor Place who kindly took us in for a short period when we were to be homeless! I was very fortunate to have efficient helpful staff who cheerfully achieved the seemingly impossible.

It was inspiring also to know some of the people who set up the Edinburgh New Town Conservation Committee, and after it, the Edinburgh Old Town Renewal Trust - Ian Begg, Colin McWilliam, Sir James Dunbar-Nasmith and the ENTCC Director, Desmond Hodges. There was always a close association.

## What campaigns or projects are you most proud of?

The casework of AHSS is done by the different Groups and I cannot single out a particular campaign as the most important. It was exciting to be part of the Society's growth from a small dedicated group of people meeting in Eleanor Robertson's drawing room in Saxe Coburg Place, to the influential national body it became. Kitty Cruft, Curator of the National Monuments Record of Scotland, had infinite detailed knowledge of Scotland's buildings which she was always happy to share.

I very much enjoyed being panel secretary, hearing the applications discussed at the weekly meetings in Edinburgh, learning a great deal, getting to know a succession of panel members over the years and being in contact with those who reported from far away.

## What do you see as the biggest threats to the built environment?

The biggest threat is the pursuit of development for immediate financial gain, however unsuitable it may be, with no thought being given to the long term local and national effects on the built heritage that people treasure and come from all over the world to enjoy.

## How do you think people's attitudes towards our built heritage have changed?

In general there is a much greater awareness and knowledge of the importance of the built heritage. Unfortunately it is being disregarded by local and national government in favour of unsuitable development for short term financial gain. Increases in employment, said to result from these developments, may well be only during construction and not for the local unemployed, and what employment that follows may not be suitable for them either.

## How would you inspire new members to join the AHSS and get involved with our work?

It is much simpler to obtain public support for a particular building than inspire people to join an organisation. I think the present activities are all helpful: lectures, visits, tours, the journal, magazine, and website. Facebook can attract attention for current cases and events, especially from younger people, and I think it would help to be more active on it.

## SPOTLIGHT



Above: Miss Anne Taute, Mr. Colin McWilliams, chairman of the society and Mr. Gordon Campbell.



Above: Mr. James Stormont-Darling, director of the Scottish National Trust and Mrs. Robin McLellan.



Above: Mrs. Ian Begg and Prof. Charles Robertson.



## The Scottish Georgian Society

These photographs were taken at the launching of the Appeal for the Scottish Georgian Society in the Signet Library. The target of the appeal is £50,000, needed to finance research, opinion and representation for their restoration projects.

Murray Donald

Left: Mrs. J. Stormont-Darling and Mr. Oliver Barrett.  
Right: Mr. and Mrs. Ronald Cramond and Mrs. Margaret Gillilan.  
Below: Miss Cathrine Cruft and Sir Ilay Campbell.



Above left: Sir John Clerk and Mrs. Gordon Campbell.  
Right: Mr. Andrew Kerr, Lady Clerk and Mrs. Hunter Blair.  
Above: The Marquess of Linlithgow and Mr. and Mrs. Stewart Lyons.



Above: The Marquess of Linlithgow and Mr. and Mrs. Stewart Lyons.  
Right: Mr. Patrick Oliphant and Miss Meta Stevenson.  
Left: Sir Ilay Campbell, vice chairman of the society, Lord Linlithgow, who made the appeal, Mrs. Eleanor Robertson, founder of the society, and Mrs. Alexander Stevenson, hon. secretary of the appeal committee.  
Right: Sir John Clerk, Sir Michael Swan and Mr. Bob Cuddihy.



Above: The Lord Inchyra and George Burnet.



# North East Fife

Our first autumn visit, in September, was to Drum Castle, between Aberdeen and Banchory. The castle was for centuries the seat of the Irvine family, and its tower, at 700 years old, is the oldest intact building in the care of the National Trust for Scotland. The tower is in the midst of extensive restoration and members were given a very interesting description of this by Mr Ian Davidson, NTS lead surveyor for Grampian region. A key part of the restoration is the removal of cement pointing and replacement with traditional breathable lime mortar in order to better preserve the building. We were excited to hear that during the course of this work, archaeologists have discovered within the walls several previously hidden chambers, including a secret garderobe. Our glorious summer weather was continuing, so we had tea in a marquee beside the castle.

Late November saw our third annual Members' Lunch in Aberdeen's Advocates' Library. The library is a beautiful and historic venue, still used by solicitors as they research cases before attending court next door. After a buffet lunch and the chance to mingle, we enjoyed a talk from our treasurer Charlie Smith. Charlie is consultant to Archial's (formerly Jenkins and Marr) architectural practice in Aberdeen and has been involved in some of the city and shire's most innovative and landmark developments. His talk focused on tall buildings near and far, with an elegiac nod towards St Nicholas House Council HQ, as it disappears from Aberdeen's horizon!

**Amanda Booth**



Drum Castle © National Trust for Scotland



Stained glass, Advocates' Library © David Pickford

# Strathclyde

The 'Saving a Century' exhibition, compiled by the Victorian Society and co-hosted by us, went well as did the supporting lecture by Dr James Macaulay. We learnt a few lessons about displays and venues which we hope to build on for future exhibitions. Display systems are certainly physically much easier than they used to be. The Victorian Society representative, Steve Roman, brought 20 roll-up good quality display banners up in the boot of his car. The Strathclyde Group already owns two such banners which we added to the exhibition. Having seen how effective the result was, we have suggested that three more banners are procured by the national council for use by groups not only for exhibitions, but to raise the society's profile at any public event.

Conferences and 'Doors Open Days' come to mind. Perhaps in time, our own travelling exhibitions can also be commissioned.

From time to time we get asked to comment on the listing of buildings through our cases panel. The Strathclyde Group has long been concerned though at the lack of proactive conservation measures in some of the council districts within its sphere of influence. To contribute to balancing this, the first of what is intended to be a regular series of listing proposals was made recently. This was the main Dumbarton Joint Hospital building, coursed grey sandstone and pedimented in Georgian style, yet reminiscent of modest Renaissance churches. It is dated 1898 above the main door within vaguely baroque lintel moulding. We proposed that it should be

category C listed.

The winter lecture programme was, as usual, well supported. Just a few years ago we dropped our group Christmas dinner due to awkward driving conditions in ice and snow. Instead, we started a new tradition of having a buffet marking the end of winter lectures programme. Ever since then our winters have been milder, but we have kept to our new tradition.

Not only does the buffet celebrate the completion of a successful winter lecture programme, but it, in a sense, launches the upcoming summer programme of outings. We have a great programme, details of which you can find on the back page and accompanying flyers.

**Jeremy Watson**

# Tayside and East Fife

The group's 2013 activities programme was attended by a high percentage of our members and involved visits in June, July, August and September to buildings in Angus, Dundee, East Fife and Perthshire. I reported previously on our AGM and visits to Gagie and Pitkerro in June, and our visits to Cambo and Balcaskie in the East Neuk followed by a walking tour of Anstruther.

In August our members visited Patrick Allan Fraser's Blackcraig Castle in Strathardle, which was on the point of being sold after 80 years in the same family. We were welcomed by the outgoing family and joined by the purchasers-to-be (whom we now also welcome as members), and by other Allan Fraser enthusiasts including our president, Simon Green. With documentation contributed from the Hospitalfield archives we were able to dispel some of the myths about the origins of Blackcraig. We now know that it was wholly created by Patrick Allan Fraser, beginning with a small shooting box not long after 1843, then extended in a number of phases as funds permitted, incorporating numerous changes and constructed to appear 'evolved' and 'worn'. Nearby Glenericht Lodge, for our afternoon visit, was a contrast but also a delight. A small early Victorian house in a stunning river-side setting – approached by a c.1835 wrought-iron suspension bridge – had been extended into a modest Edwardian country house for A D Grimond, part of the Blairgowrie and Dundee flax and jute spinning family. Particular thanks to the family for facilitating our visit in difficult circumstances.

In early September we had an interesting day looking at houses on either side of the Tay in Dundee and Newport. The Vine sits at the end of Magdalen Green – it is Dundee's version of Arthur Lodge, a remarkable gallery house built in 1836 for the local MP, now back in private ownership as offices and home. Just along is the contemporary Ferntower, like many of the larger villas it is divided into apartments and we were able to view the entrance hall, with mid-Victorian embellishments, and

climb up into the large viewing cupola with views over the Tay Bridge. Still on the Green is The Shrubbery, where we were treated to coffee and baking, it is one of a group of classical villas built by David Neave in 1817, with smart interiors and rear garden, familiar to many from paintings by the late previous owner, artist James Mackintosh Patrick.

About 5 minutes drive south of Dundee city centre to Fife, and hidden by the ring road, is the mini estate of Tayfield, designed in 1788 by Robert Anderson. It was extended by George Smith in 1829-30 whilst assisting William Burn at Camperdown, and the similarities in planning solutions are interesting. It is still well cared for by the original family and we followed our picnics in the policies with a tour of the house and other buildings. Newport's mock 'Castle', is a little Gothic fantasy with corner towers and balconies by a local builder to demonstrate his capabilities. It was open for Doors Open Day weekend in celebration of its bicentenary, and we had a special tour of the interiors.

Mackay Hugh Baillie Scott's Sandford House was originally designed by him for postcard publisher J H Valentine in 1902, as the much smaller thatched Sandford Cottage. It added to in 1910, then completely rebuilt for the Valentines after a fire in 1912, with exposed oak beams, harled walls, great sweeping red tiled roofs, small leaded windows and an immense bay to the double height 'sunken lounge' set over a pool on the quarry edge. After years as a hotel and latterly in decline, it has been rescued and beautifully restored as a family house. The hotel had been extended to the north west by Robert Hurd and we also viewed the impressive, and in progress, transformation of the rear wing into high quality holiday let accommodation.

Thanks to all our hosts, several of whom are also group members.

The Dundee Conservation Lecture series included eight well-attended events organised in conjunction with our partners, Dundee Historic Environment Trust and

Dundee University. Subjects included Old Edinburgh and Patrick Geddes (Jim Johnson); Dumfries House (Simon Green); Bute family landscapes (Kristina Taylor); Alexander 'Greek' Thomson and Lucienne and Robin Day films (Murray Grigor); GG Scott churches and Britain's pub heritage (Geoff Brandwood); Mount Stuart and House of Falkland (Rosemary Hannah); Historic Scotland training initiatives (Colin Tennant); energy efficiency in historic buildings (Moses Jenkins); Belfast waterfront regeneration (Robert Hislop); and Hopetoun's garden landscape and garden sculpture in lead (Peter Burman). Lectures are at 6pm on alternate Tuesday evenings, in Duncan of Jordanstone College, Dundee and are free.

Arrangements are progressing for the tour to the North East Corner, to be held over the weekend of 2nd-5th May 2014. We will be start and finish in Aberdeen and be based in Elgin. Visits are still being confirmed at the time of writing, but early indications are for another busy tour looking at a range of country houses, castles and their policies, some very special ecclesiastic buildings, and some of the coastline's spectacular sea-towns. The tour was oversubscribed by the closing date and there is a waiting list for cancellations. The tour will be led by Simon Green and Adam Swan and administered by Caroline McFarlane.

Plans for the summer 2014 visits are being finalised at the time of writing. Once again, the intention is to include visits to northern Perthshire, east Perthshire / west Angus, east Fife and to include a guided heritage walk in Dundee. On Friday 12th September we will be having an afternoon visit with special guided tours for members of Patrick Allan Fraser's Hospitalfield House and mortuary chapel, and also seeing the unique castellated water tower in Arbroath, which he inspired. Meanwhile Hospitalfield will be open for regular tours over the weekend of 28th-30th March and for Wednesday afternoons (by appointment) from April.

Adam Swan



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# Portobello Baths



Portobello Baths. Courtesy of RCAHMS, SC583588

**M**y favourite building - what a challenge! It was after much thought and agonising that I finally settled on my choice of Portobello Baths. I spend my life looking at buildings and their details: charmed by ancient mason's marks; delighting in fish scale slating patterns I cycle past every day; humbled to work in the heart of Edinburgh's Old Town and the World Heritage site. The idea of settling on single building to enthuse about was daunting, for someone who finds delight at every turn.

Portobello Baths won as favourite for a number of reasons. It is a classic late 19th century building, and seems to me to embody so much about the Victorian period. Recent enough in history for ample records to survive, the Victorian period was a perfect storm of highly developed theorising, matched by technologies ready to disseminate those ideas, and apparently the finance to not just build, but to build well.

The Victorian's lofty philanthropic ideals were translated into action: Portobello got a building with not one but two swimming pools for healthy recreation, it also catered for ablutions, with gushing supplies of hot water and baths in private cubicles, rented by the hour. There was an act in 1846, to 'Encourage the Establishment of Public Baths and Washhouses', which aimed at general improvement in health, and providing access "for all classes of citizen".

Not only did the building cater for health and hygiene, as well as segregated exercise, but the increasingly fashionable seaside resort managed to squeeze an exotic Turkish bath suite into their beachside building as



Main pool with turquoise doors at first floor to the two remaining bath rooms. Courtesy of RCAHMS, DP037109



Detail of calidarium ceiling. Courtesy of RCAHMS, DP037118

well. The various chambers had fantastic original names, from the Tepidarium to the Sudatorium, the Russian Bath to the Laconium. A magnificent Moorish archway survives, as well as a galleried upper floor; but I particularly enjoy four star-shaped lights in the ceiling, a completely delightful piece of architectural frippery. I highly recommend a visit to this wonderful and rare municipal survivor.

The 1898 Portobello Baths are built of Dumfriesshire red sandstone, the twin entrances reflecting the elaborate segregated provision for male and female patrons to their respective changing rooms and ponds. Not surprisingly, the male pond was

somewhat more generously proportioned than the female pool; happily facilities are now accessible to all, although Ladies Only sessions are still programmed in the small pool.

In the extremely comprehensive list description, the Dumfriesshire red sandstone building is categorised as Scottish Renaissance Queen Anne style. I prefer to think of it, from the curvy gabled skyline, to the carved panels, timber and ironwork balconies, as simply seaside at its best.

I'm a regular user of the pool, and can hardly believe as I splash my way through some morning lengths, that I'm getting my exercise in such an amazing building. I love the diagonal boarding on the roof, framed by sturdy but elegant roof timbers, where even the metal brackets bolting the sections together have a decorative touch. I love the two stories of original iron columns, the tiered seating in the balconies and the turned balusters on the railing. I love the light and the proportions.

The Buildings of Scotland Edinburgh volume is characteristically brief and astute, describing "the N exposure (of the Promenade) is redeemed by a tremendous view across the Forth estuary." As I leave the pool, past the twin staircases up to the café with one of the best sea views in Edinburgh, and the glorious timber columns in the foyer, my heart sings yet again as I emerge from the glorious Victorian splendour, at the sight of the sea, the light and coast across in Fife. Location, location, location? Those Victorians knew a thing or two!

Emma Griffiths, National Chairman, AHSS

# Events Programme 2014

## NATIONAL EVENTS

**Friday 2nd – Monday 5th May**  
**Spring Study Tour, the North East Corner**  
Fully booked. To register your interest for the 2015 tour, please contact the national office.

**Saturday 25th October**  
**National AGM:**  
**Crichton Memorial Church, Dumfries**

## DUMFRIES & GALLOWAY

**Saturday 26th April, 2.15pm**  
**AGM and 'War Memorials' talk**  
Gordon Memorial Hall, Castle Douglas  
Join fellow members for our annual AGM, followed this year by a talk on the subject of war memorials by Paul Goodwin.  
Please confirm your attendance with Sue Douglas, sdouglas29@btinternet.com.

**Thursday 19th June**  
**Coach trip to Dalemain House, Cumbria and Acorn Bank Gardens (£30)**  
Cost includes lunch and entrance fee but as Acorn Bank is a National Trust property, please bring your membership cards. To book, contact Sue Douglas, sdouglas29@btinternet.com, and ensure payment reach us at least two weeks in advance. Pick-ups available at Gatehouse of Fleet, Kirkcudbright, Castle Douglas and Dumfries.

## FORTH & BORDERS

**Monday 7th April, 6.30pm**  
**Riddle's Court, 322 Lawnmarket, Edinburgh**  
**'Unbuilt Britain' - a talk by Dr Olivia Horsfall Turner.**  
Admission is £5 (students £2.50).  
Non members welcome.  
Members may attend 6 lectures for £25.

## NORTH EAST

Except where otherwise stated, visits cost £12.00 and include tea. They should be paid for in advance, whenever possible. To stay informed about additional events and other matters of interest, please ensure that our Events Convenor has your email address or phone number.  
Amanda Booth (Events Convenor)  
57 Gladstone Place, Queen's Cross,  
Aberdeen AB10 6UX – 01224 325764 /  
ajb@amandabooth.co.uk

**Saturday 10th May, 2.00pm**  
**Visit to Mergie House, Crathes,**  
courtesy of Mr R McKenzie, and  
**Balfour Tower, Durris,**  
courtesy of Mr and Mrs I Watson.  
AGM to follow.

**Saturday 14th June**  
**Visit to Edinglassie, Strathdon,**  
courtesy of Hon Charles Pearson.

**Saturday 19th July, 2.00pm**  
**Visit to Gallery House, Marykirk,**  
courtesy of Mr J Simson.

**Saturday 6th September, 2.00pm**  
**Visit and Talk at Rubislaw Quarry,**  
courtesy of Mr Hugh Black, and  
a modern office interior at Hill of  
Rubislaw.

**Saturday 20th September, 2.00pm**  
**Visit to Corsindae House, Midmar,**  
courtesy of Mr Richard Fyffe.

**Saturday 11th October, 2.00pm**  
**Visit to new library at Robert Gordon**  
**University, Garthdee, Aberdeen.**

**Thursday 27th November, 12.30pm**  
**Advocates' Library, Aberdeen**  
**Members' Lunch with Talk by Dr Bill**  
**Brogden (£25.00)**  
The Invention of Landscape Design in the  
Eighteenth Century.

## STRATHCLYDE

**Saturday 26th April**  
**Strathclyde Group AGM at Lansdowne**  
**Church, Great Western Road, Glasgow.**  
Talk by David Robertson of the Four Acres  
Charitable Trust who operate the building.  
Lunch at St Mary's Episcopal Cathedral.

**Saturday 17th May**  
**Study day at Cambo House, Kellie Castle**  
**and Crail in Fife.**

**Saturday 21st June**  
**Study Day Abbotsford House and the**  
**Border Abbeys (£35)**  
Tour by bus from Glasgow city centre with  
Edinburgh pick-up.  
See booking form for full details.  
Contact Hamish Macbeth – 0141 578 2280

**Monday 14th July**  
**Grand homes of the Scottish Borders (£45)**  
A rare opportunity to visit Monteviot House,  
home to Lord Lothian and his family for over 300  
years, and Mertoun House, in the company of  
Michael Clarke, Director of the Scottish National  
Gallery. Limited availability, see enclosed flier for  
more information.

**Saturday 2nd August**  
**Study Day Kinross House &**  
**Falkland Palace (cost £30)**  
Tour by bus from Glasgow city centre with  
Edinburgh pick-up.  
See booking form for full details.  
Contact Hamish Macbeth – 0141 578 2280

## At A Glance...

### APRIL

- 07 F&B Unbuilt Britain talk
- 26 D&G AGM and War Memorials talk
- 26 ST AGM and talk at Lansdowne Church

### MAY

- 10 NE AGM, Mergie House & Balfour Tower visit
- 17 ST Cambo, Kellie and Crail study day

### JUNE

- 14 NE Edinglassie visit
- 19 D&G Dalemain House, Cumbria & Acorn Bank Gardens visit
- 21 ST Abbotsford House & Border Abbeys visit

### JULY

- 14 ST Monteviot & Mertoun House visits
- 19 NE Gallery House visit

### AUGUST

- 02 ST Kinross House & Falkland Palace visit

### SEPTEMBER

- 06 NE Rubislaw Quarry visit & talk
- 20 NE Cosindae House visit

### OCTOBER

- 11 NE Robert Gordon University library visit
- 25 National AGM, Crichton Memorial Church

### NOVEMBER

- 27 NE Members' Lunch & Talk



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