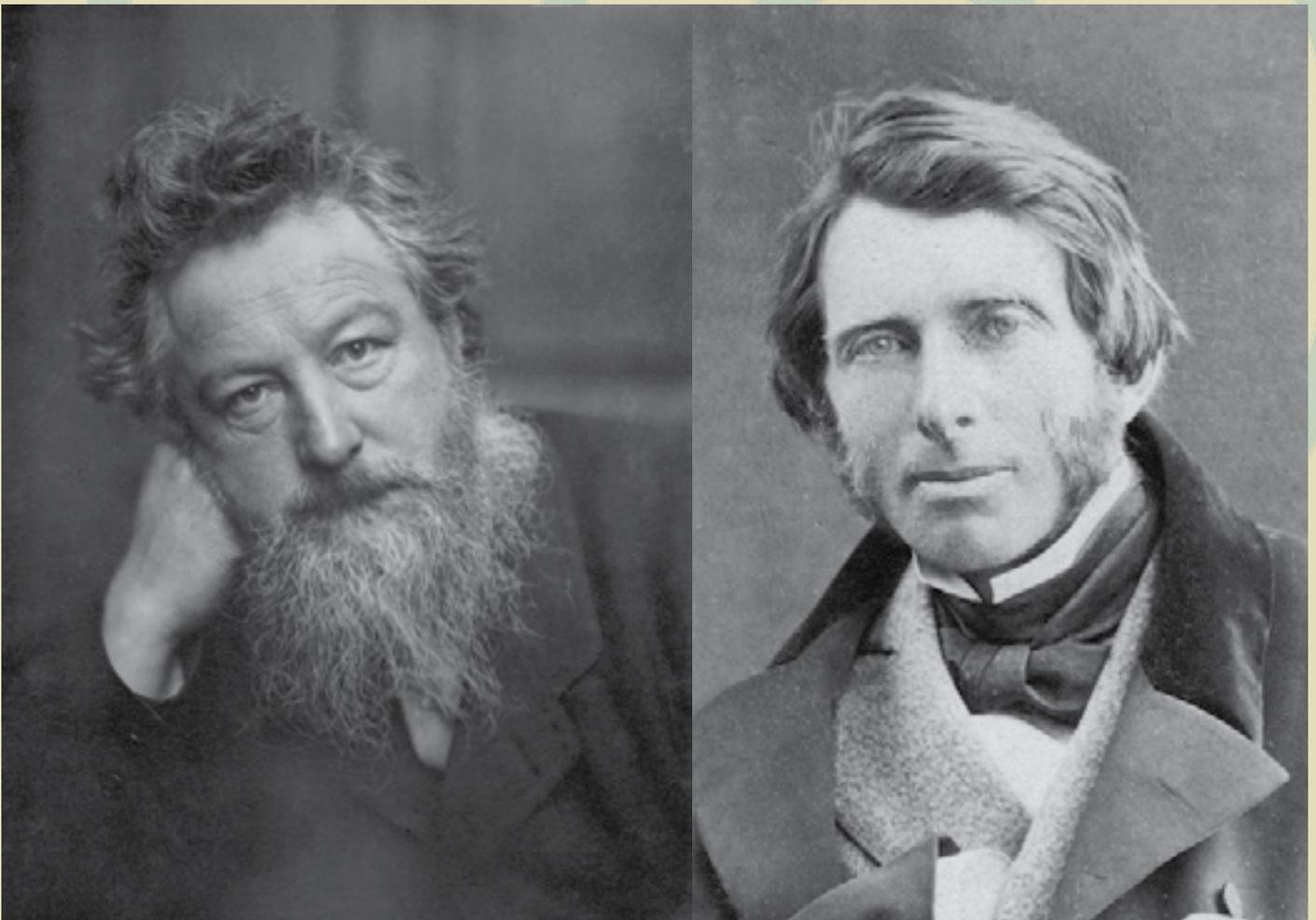


CRAFT SYMPOSIUM

Programme

Friday 23rd August to Saturday 24th August 2019

“Cherish, above all things, local associations and hereditary skill”
John Ruskin (The Eagle’s Nest)



Welcome to the 4th Falkland Craft Symposium

Introduction

The concept for this year's Craft Symposium rests on several pillars, one of which is summarised by the phrase Copy, or new creation? Whichever way one turns this burning question comes to mind ranging from our tiny but exquisite Temple of Decision on the Falkland Estate to the iconic Glasgow School of Art or the cathedral of Notre Dame de Paris. One of the pillars is John Ruskin (1819-1900). We celebrate his 200th birthday this year and so the Symposium is one of our ways in which – for Falkland, for Scotland – we celebrate his continuing influence both in respect of conservation (for his 'Lamp of Memory' in Seven Lamps of Architecture is one of the starting points for all discourse about conservation of heritage buildings) and in respect of craftsmanship (beginning with his passionate defence of the craftsperson in that chapter of the Stones of Venice which William Morris described half a century later as 'one of the most truly necessary utterances of our age'). Under the same pillar, so to speak, Simon Green will examine the influence of William Morris on Scotland in a lecture which, when first given at the Dovecote Studio in Edinburgh, had a long waiting list of those who were keen to hear it.

It has always been a passion of mine to encourage craftspeople to speak for themselves and so the other two main speakers on the first day will be, in Thom Simmons and Stefan Emmelmann, people who work with their hands as well as with their head and their hearts. I felt very inspired, when I heard Thom and his colleagues speak at a conference on the way forward for the fire-devastated Glasgow School of Art, by their insight that the School should be – whatever decisions were taken – a School of Art and not simply be commodified as an 'architectural masterpiece'. In Stefan's MSc dissertation, offered at the Weald & Downland Museum in Sussex, I recognised some of the clearest thinking I had ever encountered on the question of 'authenticity'. Stefan is a conservator-craftsman who reads widely and thinks deeply: I promise that his talk will be both illuminating and inspiring.

We hope that the contributions of all four will enable us to do what a Symposium implies, which is to 'talk together', but when shall we do that? It is never easy at conferences and workshops to find enough time to talk. But there will be a short time after each lecture; there will be lunch-time; and there will be the walk to that paradise which is Falkland Palace, its gardens, its interiors enriched by the craftspeople employed by the 3rd Marquess of Bute in the 1890s, and there will be a focus on its carvings in stone and wood.

We are so blessed in beautiful landscape and buildings in and around Falkland that it is distressing to report that to some extent our 'special place' is at risk from a proposal to crowd 100 houses on a 9-acre site. Here again the theme of Copy, or new creation is relevant. The proposal has no element which responds either to the genius loci of Falkland or of Scotland. In my travels around the kingdom I look everywhere for signs that developers and architects are responding to the language of Scotland. I do find examples, but they are very rare. Opportunities are being missed all over Scotland and it is a tragic waste. We will look at issues of design and development on the second day. The final pillar I will identify at this stage is that of the unique witness of the Society for the Protection of Ancient Buildings (SPAB). The Scottish Committee of the SPAB is strongly supporting this Symposium, and we shall be especially celebrating the achievements of the SPAB Scholars and William Morris Craft Fellows. The Scholars and Fellows have taken part in the first three Symposia.

It is often forgotten that John Ruskin and William Morris were two of the most creative individuals of the 19th century. It is worth celebrating that their respective influences are still very strong, even – perhaps – undergoing a renaissance. As before, we have assembled a cast of speakers and participants who have both rich experience and also the living examples of their own work to share. The contributions of both writers and conservator-craftspeople should be seen as complementary, and equally respectful of one another.

At the Centre for Stewardship, which is one of the visionary manifestations of the Falkland Estate, we invite you to participate – and to contribute!

Dr Peter Burman MBE FSA, Arts & Heritage Consultant
Craft Symposium Co-ordinator
Chairman of Falkland Stewardship Trust
A Director of Ruskin's Guild of St George



Day One: Friday 23rd August

A day of CPD lectures appropriate for anyone working in the historic environment or with a serious interest in the historic environment.

9.30am Coffee and Registration

10.00am **John Ruskin and his 'Stones'** by Dr Peter Burman, a Director of Ruskin's Guild of St George.

11.00am **William Morris in Scotland - looking at the work of Morris through the lens of the collections of the National Record of Historic Environment Scotland** by Simon Green of Historic Environment Scotland.

12noon **Craft and Conservation in the Contemporary Context: Re-making of the Glasgow School of Art** by Thom Simmons, conservation skills co-ordinator, Glasgow School of Art.

1.00pm Lunch

2.00pm **Authentic Craftsmanship in Conserving Historic Buildings and their Ornament** by Stefan Emmelmann, stone carver and stone conservator.

3.00pm **Discussion on the issues raised by the four lectures.**

3.30pm Refreshments and break

4.00pm **House of Falkland (please note there are stairs)**

An opportunity to experience the double layer of the historic interiors, the initial layer being that of the 1840s devised by William Burn and Alexander Roos and the secondary layer being that added in the 1890s by Robert Weir Schultz and Horatio Walter Lonsdale, favoured architect and designer at that time of the legendary 3rd Marquess of Bute, John Patrick Crichton Stuart, one of the greatest architectural patrons of 19th century Britain.



Abstracts and CVs

Peter Burman

In speaking of John Ruskin and his 'Stones' Peter Burman will celebrate some key aspects of Ruskin's development through his early passion for geology, through his passionate commitment to deeply and truly seeing, to his mighty work in recording, single-handed, an entire city of centuries-old culture, Venice. He will suggest ways in which John Ruskin, whose 200th anniversary we are celebrating this year, is still a potent creative force and an inspiring guide to 'finding directions out' in regard to both conservation and contemporary creativity.

Peter read History of Art at Cambridge and later studied Wall Paintings Conservation at the International Centre for Conservation in Rome (ICCROM). His first career ended with twelve years as Director of the Council for the Care of Churches and the Cathedrals Fabric Commission for England. Following that he became Director, Centre for Conservation Studies (first with Architecture and later with the Department of Archaeology), at the University of York, for 12 years; then 5 years as Director of Conservation & Property Services, National Trust for Scotland; then 5 years as Professor of Cultural Heritage Management, BTU Cottbus, Germany, attached to its well-known World Heritage Studies programme; now in semi-retirement he calls himself an 'Arts & Heritage Consultant', with many involvements. Chair, SPAB Scotland; Chair, Falkland Stewardship Trust; Chair, BEFS's Historic Environment Working Group; Chair, Scottish Association of Country House Archivists; member, Board of Ruskin's Guild of St George; member, Fabric Advisory Committee, St George's Chapel, Windsor Castle. He was until recently for ten years Arts Adviser at Lincoln Cathedral, bringing two major commissions to birth.

Simon Green

Simon is an architectural historian working in the Survey and Recording Section of Historic Environment Scotland. This involves examining, investigating and recording buildings throughout Scotland. He is also responsible for the Buildings at Risk Register and its development. His research interests include ecclesiastical architecture, the Scottish Baronial and the Arts and Crafts Movement in Scotland. He has published 'Dumfries House, an architectural story'. He is a trustee of the Historic Churches Scotland Trust (formerly SRCT) and is also the President of the Architectural Heritage Society of Scotland.

Thom Simmons

Thom Simmons will consider the role of craft and its relationship with the design process through an analysis of Charles Rennie Mackintosh's Glasgow School of Art building. By reflecting on the historic relationship between designer and craftsman during the original build and the modern relationship between contemporary technology and craft he will seek to define significant elements of the craft process within the building's construction and how these might be conserved within the context of the upcoming modern construction project.

Thomas is currently employed by the Glasgow School of Art as its Conservation Skills Co-Ordinator, supporting and promoting training in craft building skills throughout the restoration of the Mackintosh Building. Since the second fire, he has been closely associated with the Salvage and Survey effort, seeking to record and protect the building during this vulnerable stage.

He previously worked for the Glasgow City Heritage Trust where he helped establish the role of Traditional Skills Officer, has spent time on the tools as a joiner and cabinet maker, and studied Architecture at the Mackintosh School of Architecture.

Stefan Emmelmann

This lecture arises from a dissertation offered at the Weald & Downland, West Sussex, in 2018. It investigates the relationship between received building conservation philosophy and aspects of practical conservation on site.

Stefan has developed a concept of buildings as living organisms sustained and given life by human intervention. Sustained human intervention creates multi-layered historic 'bricks-and-mortar' documents, with social biographies. The whole document, and every intervention in it, must be considered as 'authentic'.

Abstracts and CVs (cont)

Reading a building from this point of view exposes inconsistencies in the concept of authenticity as put forward in the Venice Charter, based solely on authenticity of material (nominal authenticity). The Nara Declaration on authenticity extended the concept to include intangible heritage. Yet the question remains as to whether contemporary craftwork can be considered authentic when it is not part of a living heritage.

In contemporary conservation practice historic buildings are treated on the basis of a construction paradigm which can be described as 'workmanship of certainty'. But historic buildings were constructed over many centuries on the basis of 'workmanship of risk', relying on traditional skills and materials handled on the basis of tacit knowledge. Such knowledge is generated and matures through long practice, over lifetimes and generations, and may be described as 'material intelligence'. However, if certain conditions can be met relating to a craftsman's training, practice and visual socialisation in a historic style it may be legitimate to call contemporary craftwork on historic buildings as being 'authentic'.

The talk is illustrated against the background of wide and deep reading, through Stefan's long career as a conservator of sculpture, and through the interventions he carried out following a severe fire at St Mel's Cathedral, Longford, Ireland.

Stefan Emmelmann was born in Munich where he studied and practised ceramics and architectural ceramics and for 20 years had his own studio. Later he was a lecturer at the University of Applied Arts in Vienna. In Vienna he also worked for the conservation and restoration workshop of Karl Scherzer. In 2010 he moved to Dublin where he has continued to practice as a conservator-restorer, often working as a sub-contractor for O'Malley Plastering. He has worked on sculpture and on major 18th century plasterwork ceilings. At St Mel's Cathedral, Longford, he produced models for enrichments and centrepieces for a new post-fire barrel-vault ceiling: no originals survived so these had to be evolved from old photographs. He restored 26 partially surviving angel sculptures; reconstructed 2 missing angel sculptures from old photographs; and restored 3 surviving standing sculptures. His dissertation on the Weald & Downland Museum MSc programme on Conservation of Historic Buildings received a well-merited distinction.

John Borland

The carved stone roundels on the South Range of Falkland Palace were conserved in 2015, those on the East Range in 2016. Prior to conservation, the National Trust for Scotland commissioned John Borland to carry out a measured survey of each set of carvings. These detailed scale drawings were made on site, drawn from "life".

In this presentation, John will outline the background to these commissions, describe the process involved and discuss some of the observations he made during the surveys.

John Borland joined the Drawing Office of the Royal Commission on the Ancient and Historic Monuments of Scotland in 1984, transferring to Historic Environment Scotland in 2015 with the formation of that new heritage body.

During his 35 years as an archaeological and architectural surveyor, he had recorded a wide range of monuments, from Neolithic chambered cairns to the shuttered concrete structures of WWII.

John has a particular interest in recording carved stones. His main interest lies in Scotland's unparalleled corpus of Early Medieval sculpture but his work spans millennia, from prehistoric cup & ring markings to post-Medieval architectural sculpture.



SPAB Scholars and Fellows: We are delighted that all four of the SPAB's Lethaby Scholars and all four of the SPAB's William Morris Craft Fellows will be participants in the Symposium. They represent the creme-de-la-creme of professionals and craftspeople for the future.'

Day Two: Saturday 24th August

For this day we celebrate the William Morris Craft Fellows and Scholars of the Society for the Protection of Ancient Buildings and look to create a dialogue with a wide spectrum of heritage professionals in Scotland including and especially those who are working with Historic Environment Scotland, National Trust for Scotland, the team responsible for the recreation of the Glasgow School of Art and the several national, county or city heritage organisations of Scotland.

We aim to create opportunities for dialogue using the historic environment of the Falkland Estate and of the Royal Burgh of Scotland as our theatre for discussion.

9.30am Coffee and Registration

10.00am Introduction to the history and heritage of Falkland Estate by Marietta Crichton Stuart, archivist, historian and trustee of Falkland Stewardship Trust

10.20am The challenge of the land by Ninian Stuart, Steward of Falkland and Hereditary Keeper of Falkland Palace.

10.40am Introduction to the built heritage of the Royal Burgh of Falkland by Peter Burman, architectural historian and chair of Falkland Stewardship Trust

11.00am Current challenges for conservation management of the Royal Burgh of Falkland by Scott MacIntosh, engineer, planner and local resident.

11.30am to 1.15pm Walking tours led by the 4 speakers

1.15pm Lunch

2.00pm Temple of Decision

A walk up to the temple (by Alexander Roos, 1849) to consider what further steps might be taken to consolidate the ruined structure so that it can continue to play its part in the designed landscape.

4.00pm Tea break

4.15pm The significance of the wood carving within Falkland Palace and the stone carving on the exterior of Falkland Palace. This introductory discussion before the tour of the Palace (Saturday) will be led by John Borland of Historic Environment Scotland and others.

5.15pm Twin-track 'after hours' guided visit to Falkland Palace with opportunities to see both internal and external carvings. (please note there are stairs)

Evening Programme in the Stables and around the Ceremonial Garden fire-pit.

7.00pm Supper

8.00pm William Morris Fellows and Scholars of the SPAB

An opportunity to introduce their particular skill or interest followed by discussion on the future of craftsmanship in Britain and its importance for the historic environment.

Evening to conclude by 10pm.

Cost to attend and how to book

Day rate: £60 (includes VAT and booking fee)

Weekend rate: £100 (includes VAT and booking fee)

Your ticket includes all refreshments and site tours.

Visit our website for further booking details:

www.centreforstewardship.org.uk

With thanks to



Extract from 'Manifesto of the SPAB' by William Morris:

It is for all these buildings, therefore, of all times and styles, that we plead, and call upon those who have to deal with them to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for supporting or covering, and show no pretence of other art, and otherwise to resist all tampering with either the fabric or ornament of the building as it stands; if it has become inconvenient for its present use, to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of bygone art, created by bygone manners, that modern art cannot meddle with without destroying.

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