

CONSERVATION IN NOTTS

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The Work of T. C. Hine
Barn Conversions
Looking North

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NOTTINGHAMSHIRE BUILDING PRESERVATION TRUST LIMITED

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The Trust is now concentrating its activity in the work of actually acquiring historic buildings under threat, restoring them and then offering them for sale in their improved condition. In many cases the mere presence and interest of the Trust has inspired others into taking action in restoring buildings which had otherwise been written off as being incapable of recovery.

The Trust has now formed two Revolving Fund Committees to monitor and take action where it is necessary; one Committee is based in Nottingham and the other in Retford.

The Trust continues to advise local planning authorities on applications affecting historic buildings which are listed or lie within Conservation Areas. Technical advisers also are available to give advice to the owners of historic buildings in respect of maintaining their property or restoring historic features. A small charge for expenses is made, where appropriate, for this work.

The Trust has accumulated a large collection of photographs and reports, and these are important for reference. Recently the Trust has surveyed a number of farm buildings because they are often now redundant and unused. They differ in character from one part of the county to another, and it is impossible to advise on, for instance, a proposal to convert a barn into a house unless its historical character is understood.

Finance and Establishment:

The Trust depends for its finance on voluntary donations. The largest source of voluntary help is supplied by local authorities. From 1980 and for the foreseeable future, owing to cutbacks in Local Government expenditure, the amount of this help will be much reduced and a greater emphasis on help from

private individuals and voluntary organisations will be needed.

The Trust invites subscriptions from those who wish to associate themselves with this work: the rates are as follows:-

Individual membership	£3.00
Corporate membership	£5.00
Life membership	£30.00

Much of the work is done by volunteers from the Trust's new headquarters at the Bowls Pavilion, West Bridgford, which the Trust has restored. If you are interested in finding out more about us please contact Pat Williams at the above telephone number.

Subscriptions:

Our subscription level has stayed low for many years despite increases in administration costs. The annual subscription barely covers the cost of Newsletter and postage. Our income from local authority grants has been drastically reduced and so we must rely on dramatically increasing our membership to survive. So, please try to enlist a new member this year - leaflets advertising our work are available from the Trust's offices - or why not take out a subscription to the Newsletter for a friend who has moved away from the area.

NEWSLETTER:

Additional copies of the Newsletter can be provided either singly @ 25p p.p. or in bulk:

10 copies	£2.50 post paid
50 or more copies	£2.00 per 10 post paid.

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The Work of the Trust:

The Trust - as a limited company with charitable status - operates within a legal framework, designed to protect buildings of historical and architectural interest and to maintain the character of towns and villages in Nottinghamshire. The Trust was formed in 1967 and has over the past years built a fine reputation for its assistance both financial and technical in helping preserve the heritage of the County.

The Heritage of the County is in Your Hands

A Message from the Chairman

The chairman of an organisation such as the Building Preservation Trust is seen at the annual meeting and at committee meetings such as our Technical Panel, trying to make sure that the business on an agenda is carried through competently and according to the views of those present. I am by conviction and training a teacher, and so I try to make a meeting as much like an educational exercise as possible. I hope that does not sound patronising.

The task is to involve members and to make sure that decisions incorporate their knowledge and opinions to the full. But all this is only after an agenda has been drawn up by the officers. There is another responsibility which falls on all the officers, on members of committees and ideally on the rank and file members. That is to make sure that important issues are picked up by the Trust and get themselves onto agendas. This calls for an efficient and comprehensive intelligence network - knowing what buildings are at risk and from what direction; or what are important or interesting even if they are not at risk. This depends on the alertness of officials (of the County and District Councils) and on those professional or private individuals who are interested in one way or another in the Trust.

The intelligence system and records have been much improved in the past few years, but could be much better. It still depends to a surprising extent on someone who knows happening to pass on what they know. Here is an example:

Dr. Joan Thirsk, the eminent Oxford historian, happened to tell me that her daughter, a young doctor, had with her husband bought half of the Jockey House, which stands on the old line of the Great North Road in Gamston parish (NGR SK687767), south-west of Retford. When I went to look at it, I saw that it was probably built (of brick) before 1700. I assume that it was originally an Inn, perhaps kept by a retired jockey; or were there races somewhere nearby? I do not know. Their half had been extended, but in their main room there was a very substantial ceiling beam, moulded in the fashion of the Tudor period. Its quality was far superior to the house, which is only one and a half storeys. I think the beam must have

been re-used, second hand. My theory is that it might possibly have come from Scrooby, further up the North Road, where the Archbishops of York had a grand manor house which was demolished in the 17th century; only a fragment now remains. But this explanation is impossible to prove. I have not myself been into the other half of Jockey House to see whether there are any interesting features inside, and the whole building has not been recorded.

As an Archaeologist, I was trained to think that if you find something, or dig it up, you must somehow get your discovery on record or else you might as well not have made it. With buildings this means measurements, photographs and a written description, all placed somewhere where others can see them, or else put into print. It is impossible to publish everything, so depositing records with the Trust or with the County Record Office is then essential.

We have tried to build up a set of records in the Trust offices, but the collection needs much more attention than it has been possible to give; it needs arranging, cataloguing and so on. Is any member willing to volunteer to do that?

There are, of course, other agencies involved in this process. We are very concerned at the moment about the Governor's House in Stodman Street, Newark. It changed hands recently and the new owner, a speculator, stripped out all the fittings of the two shops into which it had long been divided. It was then possible to see that it was a nearly complete timber-framed house of very high quality, built in two stages, perhaps about 1475 and a little later. It is one of the best preserved two houses of the late middle ages that I know of, and in far better condition than, for instance, the Old White Hart. There is also the historical association; the Royalist Governor of Newark lived there during the Civil War. The first problem was to get it properly recorded. I myself alerted the National Monuments Record - that section of the Royal Commission on Historical Monuments responsible under planning law for recording threatened buildings. The N.M.R. has prepared plans and sections, and taken photographs. The next problem faces Newark District Council, as local plan-

ning authority; that of preventing the owners from damaging the building by the changes they wish to make. That problem is not yet solved, but the Trust is supporting Newark District Council as far as it can.

As far as information about buildings is concerned, we shall be better off when the programme of re-listing buildings in Nottinghamshire of historic and architectural interest has been completed. It is now in progress and the Trust is in touch with the team (under the aegis of Guy St. John Taylor Associates of Newark) appointed to carry out the work. We must make sure that we make full use of the lists when they have been completed and adopted.

These remarks of mine cannot convey adequately the amount of time these problem buildings can take - in telephone calls, letters, visits and the like. One building may reappear on our agendas for years. One such case in Dalestorth House, Ashfield, a Georgian house at risk because an owner is not in a position to adopt the measures for repair and restoration which the Trust considers necessary. Such problems call for patience, and the necessity of never putting it to the back of the mind because nothing seems to be happening; the necessity of trying a new approach if the last one has failed. Only a few people connected with the Trust - I will not name them, but the readers will guess their identity - have these responsibilities. I hope that members are aware how grateful they should be to those few. I wish there were more of them.

Professor M.W. Barley.

The Work of T. C. Hine

In its issue of 17th June, 1848, the Illustrated London News announced the result of a competition organised by the Society of Arts for the design of Labourer's Cottages for agricultural districts. The result was accompanied by details of the winning design. Sixty-one designs were submitted; the first prize was awarded to the "Prize Model Cottage" entered by Thomas Chambers Hine of Nottingham.

PRIZE MODEL COTTAGE.

DETAILED
WORKING DRAWINGS,
PLANS, SECTIONS, AND ELEVATIONS.

DESIGN FOR LABOURER'S COTTAGES,

BY MR. T. C. HINE, NOTTINGHAM.

AS PUBLISHED BY THE SOCIETY OF ARTS.

THE SOCIETY OF ARTS AWARDED
THE FIRST PRIZE,

IN THE COMPETITION OF MAY, 1848.

ACCOMPANIED BY A SPECIFICATION,

DESCRIBING THE GENERAL CONSTRUCTION OF THE BUILDING,
MODE OF TOURISM AND VENTILATION,
AND ALL THE PARTICULARS THAT MAY BE DERIVED BY THE VISITOR
IN CONSULTING THE ORIGINAL DRAWINGS.

LONDON:

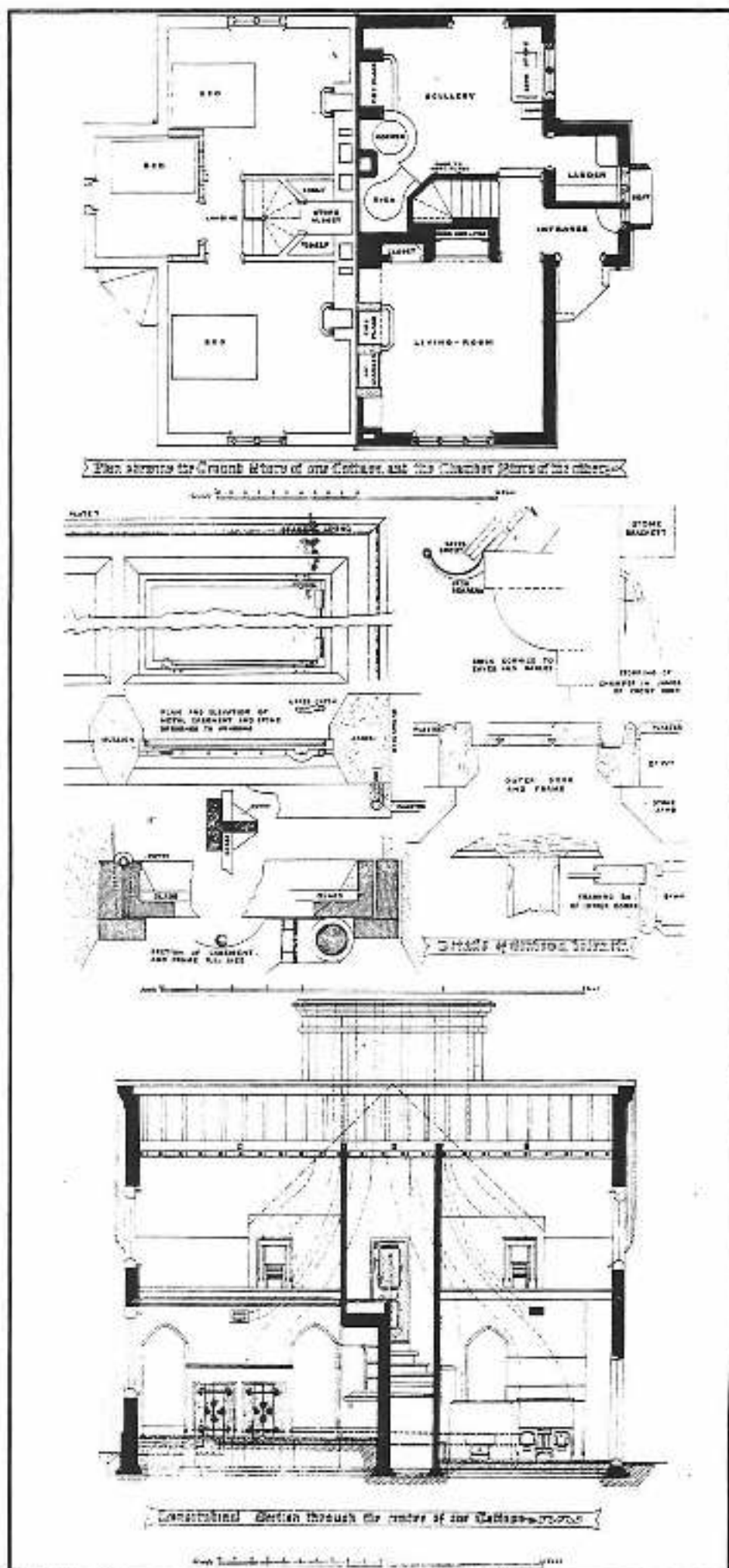
THOMAS DEAN AND SON, THREE CORNHILL STREET,
AND PRINTERS, OF ALL BOOKS.

Hine was 35 years old and not long out of his partnership with the builder William Patterson. He had within the previous year moved into his new house, 25 Regent Street, one of the new streets in the area of the Derby Road - Lammas Fields enclosure. No. 25 was to be the family home for the rest of his life, and the home of his practice until 1871, when Hine and Son moved to Victoria Street.

So much interest was aroused by the article in the Illustrated London News that not only were full details of the prize-winning entries published as a booklet but Hine's plans and his instructions to the craftsmen engaged were issued separately in a larger format.



LIVING ROOM.



Plan across the Ground Store of one Cottage, and the Chamber Store of the others.

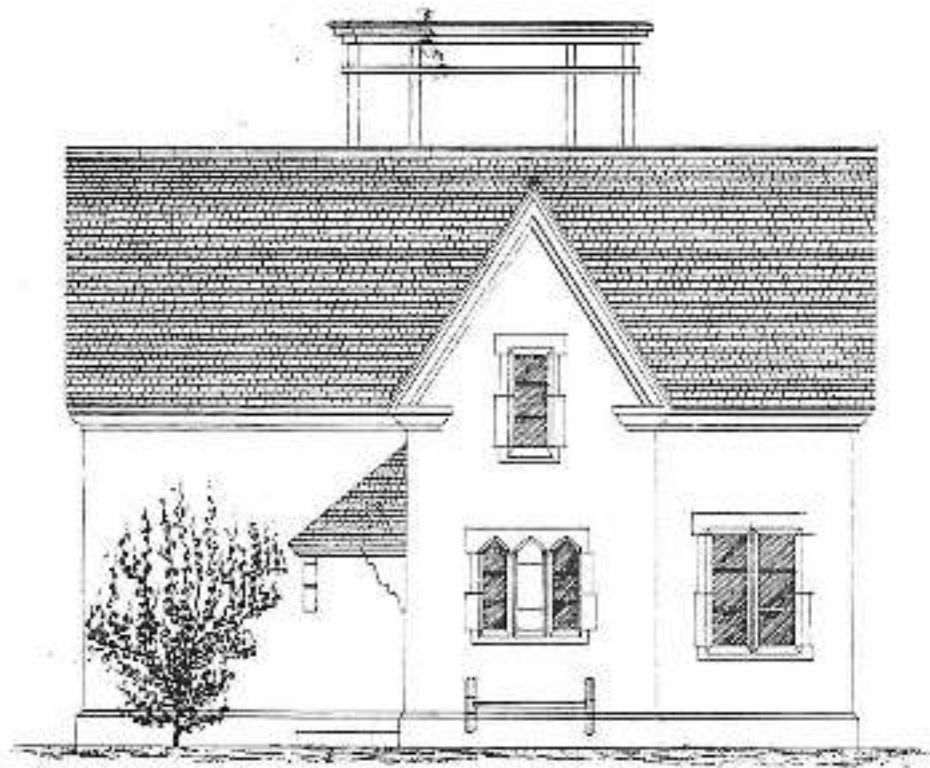
SECTION OF CHIMNEY AND FRAME ALL SIZE

Consolidated Section through the centre of the Cottages.



Front Elevation of The Two Cottages

Scale 1" = 10 feet



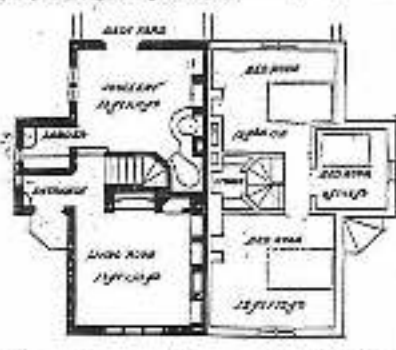
Side Elevation of the Two Cottages

Scale 1" = 10 feet

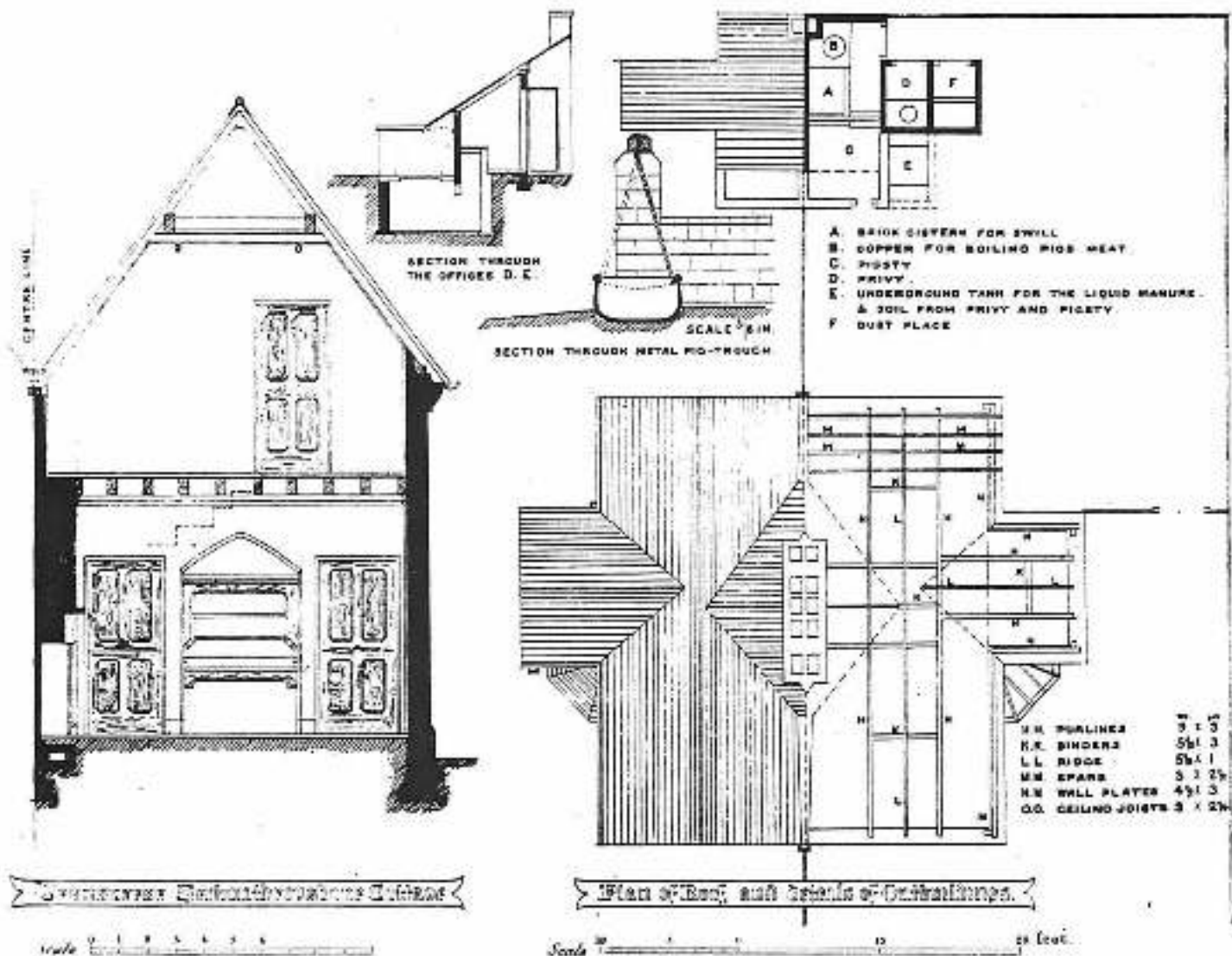
COTTAGES FOR AGRICULTURAL DISTRICTS.



Local Council, for 1882, we present the following plan for a pair of cottages for agricultural districts, based on the Society for Improving the Condition of the Agricultural Classes. The total ground surface for a pair of the cottages shown for a complete block of houses, and for which the Society of Arts has sanctioned the plan, will be 1000 square feet. The plan is designed to furnish a more complete and better directed and more economical and better adapted to the needs of providing a model of a cottage for the use of the agricultural classes.



Scale 1" = 10 feet



Hine's design was not just substantial, but its specification demanded quality in both materials and workmanship. It was superior to most housing intended broadly for the labouring classes. The architect proposed an elementary form of underfloor heating using hot water from the scullery boiler, circulating through coiled lead (or iron) pipes set in the floor of the living room. Such luxury would have been welcomed in many much grander houses.

There is a rumour that a pair of these cottages was built on Clarendon Street (Nos. 21 and 23) and demolished in the early 1960's. The East Lodge at Flintham Hall does resemble one half of the pair as does, to a lesser extent, a small cottage on the corner of North Sherwood Street and Newstead Grove*. Hine considered "the expense of erecting two such cottages, exclusive of boundary walls and out-offices, would be about £285 in the Midland Counties".

Hine's specification was concise and sections were addressed to the Bricklayer, the Stone Mason, the Tiler, the Carpenter and Joiner, the Plasterer

and the Plumber and Glazier and Iron-founder. Here only a few of these instructions can be quoted:

The Bricklayer had to ensure the walls of "good common red bricks were laid on old English bond, with close joints, neatly pointed." The floors of the living room and entrance-passage were "to be paved with blue and red seven inch Staffordshire paving tiles, bedded in mortar." The Stone Mason was expected to produce door sills, landing, staircases and steps in, mainly, tooled Yorkshire stone. The Tiler was to cover the roof with plain Staffordshire tiles. The Carpenter was to select only good merrel timber free from sap and dead knots. The Joiner was to work with clean pitch pine, later to be stained and varnished. The Plasterer was expected to fill the space between the plaster of the bedrooms' ceilings and the tiles with sawdust. The Plumber had to lay the two and a half inch diameter heating pipes in a large oval, "coiled" upwards for seven revolutions. The Glazier was to use twenty-one ounce sheet glass set in cross bars of zinc let into the stone-

work. The metal casement frames had to be well bedded into the rebates of stonework with white lead fixed to the jambs by screws, and plugs of gutta percha inserted whilst warm.

In this way T.C. Hine brought his name before the Public. Initially perhaps he was better known nationally than locally. However, within a decade he had unified the Lace Market, created the elegance around Wellington Circus and was well underway with the development of the periphery of the Duke of Newcastle's Park Estate. Although it is highly likely that Hine made the acquaintance of Peter Frederick Robinson in the mid-1930's, this project was hardly a venture into the picture-sque.

* Not proven to be by Hine.

Ken Brand.

Barn Conversions

Redundant farm buildings are coming onto the market in increasing numbers, as farmers realise their potential value for conversion to houses and other uses. The Trust has a strong interest in traditional farm buildings, for they are an endangered species. Alongside extinction through disuse, these fine structures now face mutation, and possibly mutilation, by converters. This article describes several ways of reducing the chances of conversion spoiling farm buildings.

I hope those about to convert a barn, on a DIY basis or by engaging others, will find the task easier because of this article, and I hope others may be drawn to utilising barns for their projects. Only by re-using these buildings can we again give them a central role in village life, and only by carefully handling alterations can we ensure that their historic worth is retained. I apologise for the brevity of advice which in many cases is no more than a pointer towards sympathetic design, but this is imposed by the size of the article. If it whets the appetite and starts those critical processes going, it will have served its purpose.

What is special about farm buildings? Well, for a start they form a large proportion of all old buildings in agricultural villages and the countryside, so they make up a good deal of the rural character. Think what Nottinghamshire villages would be like denuded of farm buildings. They would be unrecognisable in many cases. Farm buildings represent much of the history of those villages during the eighteenth and early nineteenth centuries, showing the tremendous upheaval and rebuilding caused by the Agricultural Revolution and the Enclosure Acts. A few examples pre-date and some are later, but most belong to this period and were built from scratch to serve reorganised holdings. These buildings now largely redundant, offer a timely resource to help revive the rural areas during the upheavals of the present day.

In what ways could we use farm buildings? Well, a host of new uses is possible. The buildings are essentially unencumbered sheds of a variety of sizes, often grouped around a sheltered crew-yard, and this makes them extremely versatile. Here is a list of some possibilities, with one or two examples:

1. Village Hall/Community Centre - e.g. Warsop Tythe Barn.
2. Workshops - e.g. Edwinstowe Craft Centre.
3. Pub/Restaurant/Tea Room.
4. House and Workshop/Office.
5. House with Stables/Outbuildings for Hobbies/Smallholding.
6. Group of Houses.
7. Guest House/Holiday Flats.
8. Specialised School/Training Centre.
9. Nursing Home.
10. Heritage/Interpretation Centre - e.g. Southwell Civic Society.
11. Club H.Q.

The potential for re-use is clearly enormous. There is scope for individuals to set up home and work-place, builders to provide for community needs, and in the right spot for farmers and others to supplement their income by providing tourist stopovers.

Before we get too excited here is the big question: 'How do we actually convert a farm building to cater adequately for a prospective use without changing its character?' The short answer is that we can't. It is deluding ourselves to believe otherwise. But there are ways to manipulate buildings to make them acceptable on both counts. What follows is a step-by-step approach to the task. Design never quite progresses as linearly as this, and it is usual to rework each step as ideas evolve. It is only then that everything can finally come together in a balanced way.

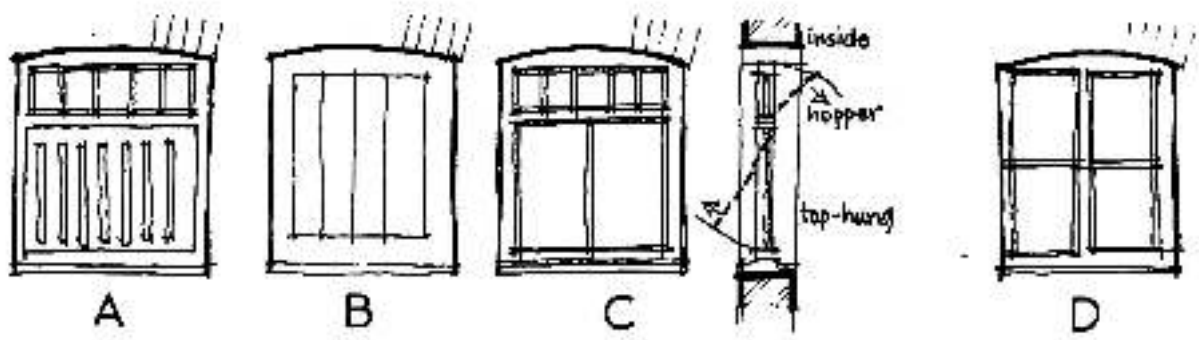
1. Examine the building(s) critically, and make a note of the results. (Notes are annotated sketches, written notes, memories, and feelings.)
 - (a) Note characteristics that are in common with other farm buildings, and those that are unusual, e.g. large doors front and back on the Threshing Barn which dwarf all else and arrest the eye; little dovecote that attracts the eye; Pantile roof broken only to change height between one building and the next, holding the diverse group together; tranquility in the Threshing Barn, yet a powerful centralising effect at the threshing floor; remnant of stone wall in a surprise place: good view to the world

outside here, a cosy enclosure there. Do not decide on the relative importance of things: this is a descriptive list: the language of the building, and how it speaks to you.

- (b) Separately make value judgments on the relative importance of the various parts. To evaluate them imagine what would happen if each part in turn was missing, and you will distinguish between the sacrosanct, the sacrificial (there will be eyesores to remove) and the fuzzy areas that could change to a lesser or greater degree yet leave the overall impression the same. Be prepared to change your mind - you might have to sacrifice a treasure in the end and embellish something non-descript as a substitute.

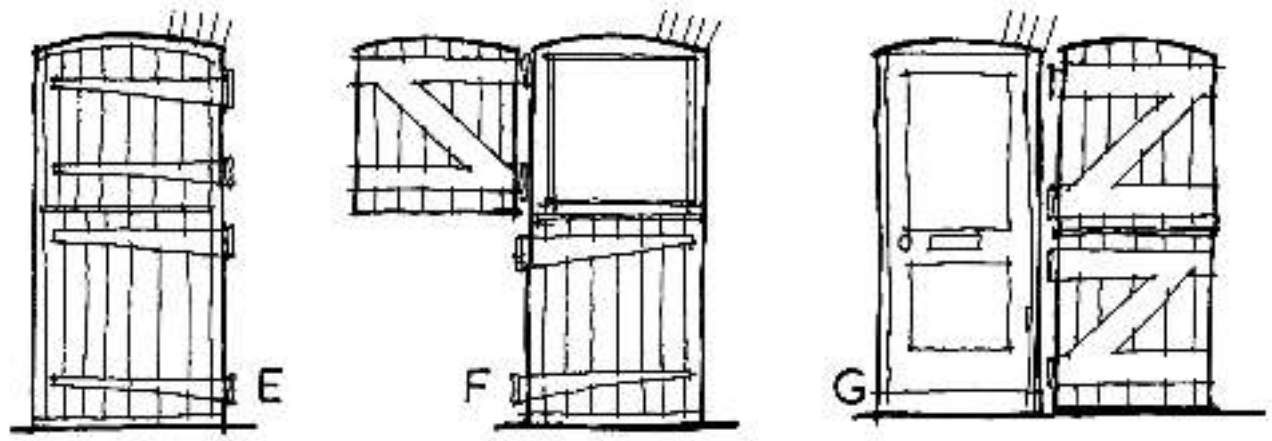
It is not an easy task, and only practice enables you to understand and express what you see. The function and history of farm buildings, the village, and a particular building can be researched, but whilst the visual analysis of places and spaces is straightforward enough, it is unfortunately not widely understood. There is certainly room for individual touches, as this gives a scheme vitality and originality. But a note of caution: unbridled individuality courts disaster, for unless ground rules are thoroughly understood they cannot be masterfully broken. So caution is better than over-enthusiasm, however well-intended. This is particularly important as we add new parts to the composition, and the next steps set up a few ground rules to guide this.

2. Examine your requirements for the new use, and make a note of these.
 - (a) Think of all the rooms you are going to need, and their requirements such as size, access to the outside, daylight and sunlight, warmth, importance, and links to other rooms. Think also of car-parking and bins. As you progress the list resist the temptation to allow rooms to parts of the building, or you get fixed on ideas that do not easily work for the rest



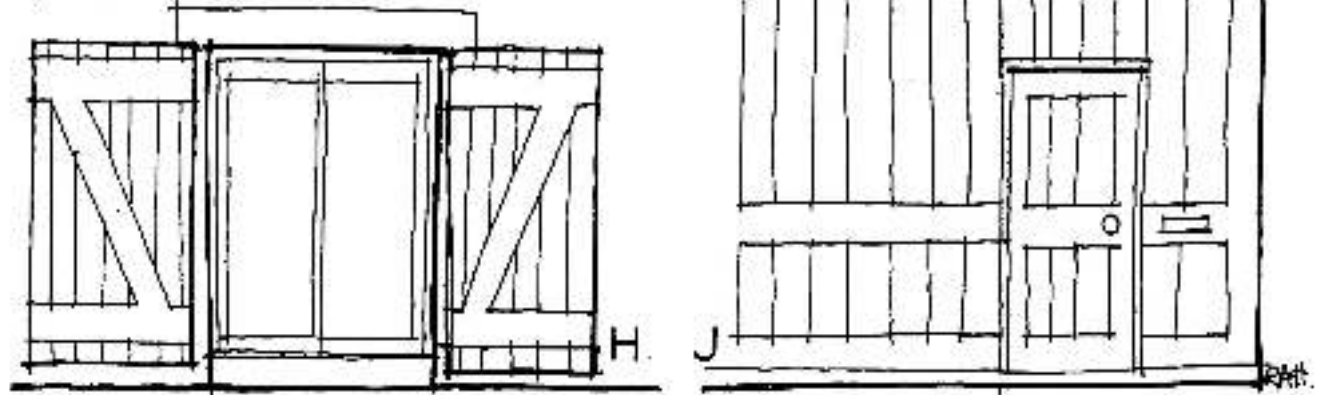
EXISTING WINDOW TREATMENT

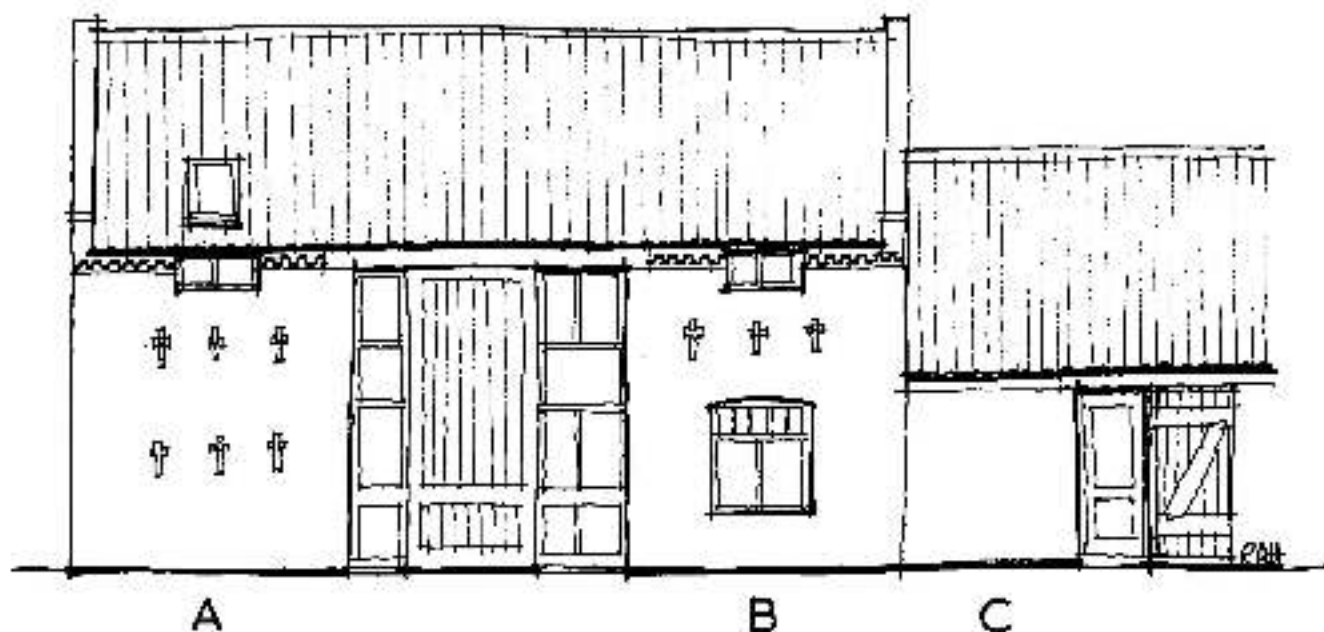
1. A common type of existing window is shown at A.: it opens inwards at the top (hopper) and has a sliding shutter at the bottom.
2. It can be completely blocked with a timber panel (as B.) or part blocked with a timber panel in place of the shutters, or the shutters bricked up behind and retained. It can be completely glazed (as C.) with a bottom top-hung window to replace the shutters.
3. New windows can be specially made to match C., or a cheaper ready-made casement (side opening) window can be used (as D.). Most manufacturers make them in a range of sizes.
4. Dark staining, or a dull-coloured paint is the most effective finish.



DOOR TREATMENT

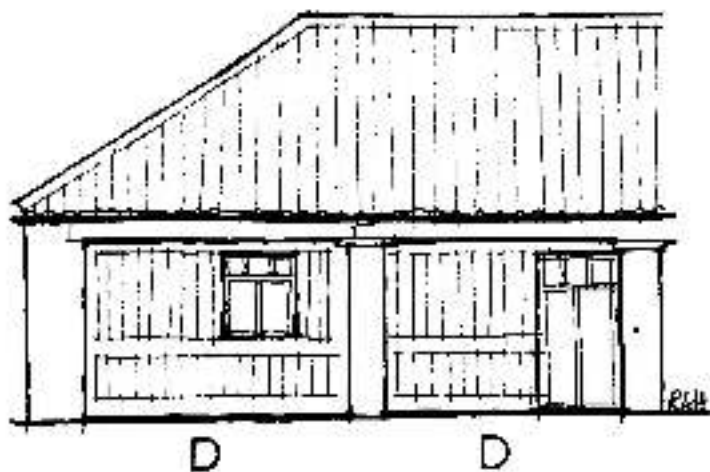
1. The existing door at E. can become a window at F. - top hung or hopper, or even split side hung - by using a top open shutter, and a blocked-behind shutter below. At G. it becomes a fully-glazed door using the same method.
2. Even a patio-window is accommodated this way (at G.). Most effectively a lighter stain or paint shade is used for the shutters, so that the hole appears darker and the inner frame nearly disappears.
3. At J. a traditional 'cat-door' is used in a big barn door panel. To be subtle, contrast only the colour of the thin frame.





ILLUSION OF STRENGTH EXAMPLE - Making Holes

1. The area of brickwork at B. is weakened by a large ground floor window, but the adjacent brickwork at C. compensates for the loss by buttressing the Threshing Barn, and the strength is apparently restored. Notice that the original brickwork at A. completes the illusion by informing us what B & C resolved should be like, as the two identical windows upstairs in A & B (the wind eyes) compel the eye to compare A. with B. by making it jump from one to the other. If you don't believe me, cover up the building C. and the upstairs window at A. in turn. Then draw a ground floor window at A. to match B., and the Threshing Barn loses all its strength.
2. Notice also that the skylight above A. draws the eye away to the left and up, away from the scene of the crime! The door to the right of C. does a similar job.
3. Intentionally the Threshing Barn door is aloof from all this, and when the eye is finished it comes to rest on this door, thus maintaining it as the superior feature. The glass in this door is continuous, top to bottom, and if you have a dividing first floor the glass can run in front of it, or use a black glass or smoked glass panel, with solid blocks behind: Continuous vertical strips of material keep the simple lightness character intact.



ILLUSION OF WEAKNESS EXAMPLE - Filling Holes

1. Brick panels at D. would make the shelter shed look solid. Timber panels give a weak fill (they can be solid black behind) and allow the original rhythm of the brick pillars and apparent openness to remain.
2. Notice the horizontal waistband tying the panels together so that you can place windows and doors anywhere without a messy result. This band also gives a robust feel and scale to the panels, and is used in the Threshing Barn door (above) for the same purposes. It gives a family likeness to both buildings also, which keeps the alterations unified.

of the scheme.

- (b) Proceed until all rooms are allocated, and test out different options. Make sure room sizes roughly match the buildings, and that things are appearing in the right places. Do not be bound by preconceptions or you may come unstuck or miss opportunities. However hard the exercise, don't fall back on turning a threshing barn into a facsimile of a normal house. It hides the roof timbers, loses the feeling of grand space inside the doors, and peppers the outside with windows. Invent practical alternatives that exploit these features to the full. How about living upstairs amongst the roof timbers so that you can enjoy them? Or consider putting a staircase in a full-height hall/landing area to capture the loftiness of the original. Have a full-height central living room with balcony if you can afford the heating bills. Think carefully of how much or little daylight you actually need in each area, for it is the hardest job of all to add new windows without destroying the building. There are times when daylighting will have to be the determinant of the plan just to save character. Keep your internal arrangement simple: open-plan in parts if it suits your lifestyle.

Windows and doors are indeed a problem, and I have included some annotated sketches to show a few possibilities. Try to achieve overall emphasis and rhythm for windows and doors no stronger than they had originally, so that wall and roof materials continue to dominate. This domination, together with the simple buildings shapes and sizes is what produces the noble austerity of the whole thing. Start by re-using original window and door openings wherever you can. The sketches show how to manipulate these with a combination of glass and timber to make them suitable for new uses. As a general rule avoid bow-windows, white paint, and bricks to block-up principal openings, or balance will be lost. Threshing barn doors and shelter sheds pose a special problem of

size of opening, and dividing them into manageable sizes with destroying them is not easy. Have a look at my sketches, and see what you think!

Adding windows and doors is similarly problematical, so the same principals apply. But first, try and do without them as far as you can - cloakrooms and en suite bathrooms can be artificially lit and ventilated at a pinch. Don't oversize windows or place them close together or the power of the brickwork will be diminished, but then don't be afraid of a large patio window in the right place, particularly with timber shutters to settle it in. Maintaining an illusion of brickwork areas large and strong despite new openings is difficult, but the sketches include some tips. It is tempting to make a building symmetrical with new windows. This sometimes works, but if not inherent in the original it can add a sophistication that is emasculating.

- (c) Outside spaces should be considered. Standard garden designs can overpower a crew-yard. Large trees and shrubs are better when framing views of building features than when obliterating them. Sound has special qualities in crew-yards, as it does inside threshing barns. It is soft and round and close, like fallen snow. This is a property of the ground muck and the unhindered space with its closing brick and timber walls. Change it you will, but take care. If you introduce a lot of hard ground surface for car parking compensate with ground cover planting, otherwise sounds will become brittle.

4. Rework the whole exercise until the scheme hopefully falls into place. Now assess its triumphs and weaknesses, and go through everything and refine it. Make sure everything works, fits snugly together, and that emphasis is in the right place. Now is the time to play up a feature if it is getting lost, or to adjust a new window if it is discordant. If the front door is camouflaged by the overall rhythm of windows and doors that you have so carefully maintained, hang an open-door shutter to strengthen it

and even paint it white if necessary. You can break a general rule on this occasion and get away with it, because you are underlining something that has to be communicated quickly to the visitor.

If you are a novice and feel unable to refine your efforts, go and look at other conversions and assess them critically - we all have enough experience of buildings to FEEL when something is right, even if we cannot immediately explain or create it.

A word about the Local Authorities. They are not going to rush out and approve Planning Applications merely because it is worthwhile saving barns. There is so much potential that blanket approval would stand the Structure Plan on its head. Their guidelines will still be the Village Plans and the Green Belt Policy. The Planning Authorities will be asking themselves the following questions:

1. Is the use in line with the Local Plan?
2. If not, is there a local need? (Not necessarily a personal need: first-time homes, village workshops, for instance may be acceptable.)
3. If not, is the scheme so good and the buildings so important historically, that an exception is justifiable? (They may reckon other uses less drastic if preservation is the justifier.)
4. Is it outside any defined settlement area? If so, is it a justifiable countryside use?

The speculative builder and the commuting dweller are unlikely to be making fresh inroads into the countryside. On the other hand, it is conceivable that a first-rate scheme for a guest house or country-based craft centre with living accommodation might be allowed in the Green Belt to save an historic farm group.

And what of Building Regulations? It is not widely known that a number of regulations do not apply to many conversions on parts of buildings that remain unaltered (repairs not counting as alterations). Ignorance on the part of Building Control Officers and innocence

on the part of Applicants has mutilated many an old building to comply with regulations where it was exempt. For instance, converting farm buildings to houses exempts the following:

1. The height of habitable rooms (which allows low ceiling beams and joists to be left in place).
2. There is no requirement for windows to be one tenth of the floor area if they are rooflights (which applies to new houses as well).
3. Thermal and sound insulation (although it would be unwise to ignore these unless the building's character would be diminished by

providing them).

4. Existing staircases and balustrades.
5. Sound structure need not be upgraded if it will do the job required of it: for instance underpinning walls is unnecessary unless there is clear evidence that settlement is continuing. The best approach is to leave sound structure alone if at all possible, and direct major alterations to weak areas that would need rebuilding anyway.

It must be stressed that these regulations do apply to extensions and alterations to the existing structure. It is

difficult to wade through official requirements, and in some conversions the Fire Officer will be involved also. Fortunately most Authorities and Officials are helpful, and the legal requirements need seldom be onerous provided that you approach them with flexibility.

In the end, a good scheme will be simple, effective, and obvious. It should not bear scars of the struggle to make it work nor be a hotch-potch of solutions to diverse problems encountered. A really good scheme is a transporting experience, where alterations are transparent and original atmosphere prevails.

Bob Harrison.

Looking North

For some time those members of the Trust who live and work in the North of the County around Retford and Worksop have felt that insufficient effort is being made to save some valuable buildings from disrepair and demolition. The emphasis has been on dealing with buildings at risk in and around Nottingham, and the Trust has achieved considerable success with projects in this area.

In late 1984 it was decided to form a Northern Revolving Fund Committee to work alongside the existing Committee. The latter would concentrate on buildings in the South and the new Committee deal with those North of a line running from Warsop in the West to a point just South of Newark to the East. The Northern Revolving Fund Committee is now established and is dealing with four buildings and considering another ten or so, all of which are in desperate need of attention. 71/73 Carolgate, Retford, is an interesting empty property which forms an extremely important part of the appearance of Carolgate. The demolition of these buildings would be a great loss to this part of the Town and its relationship with the past.

There are three Victorian shops formed in two 19th Century houses on the corner of New Street, with cottages and yards at the rear. The buildings are capable of being sensitively converted to provide present day shopping and residential accommodation. They are



owned by the Bassetlaw District Council which is considering demolition and redevelopment.

The Trust hopes it will be decided to retain these buildings and that it can be involved in their renovation.

Gerry Archer.

Rock Court, Mansfield

Members who attended the Annual General Meeting will recall that slides of Rock Court were shown, and I am now happy to report that the Civic Trust has awarded a grant to the Nottinghamshire Building Preservation Trust towards the cost of carrying out a feasibility study.

These stone buildings lying in the centre of Mansfield were built in the 17th century and have been much altered over the years and have enjoyed many varied uses. Local residents recall that it once housed a school for boys.

The Trust is keen to show that these disused buildings can be restored and found a new use, and as a first step has engaged the services of James McArney and Partners, the Nottingham architects, to carry out a study as how best to achieve this result.

Subscriptions for 1985

Although very good for job creation, the necessity to remind members individually that their subscription is overdue does cause the Trust unwanted expense in paper and postage.

Members are therefore requested to take the following action as appropriate:-

- (a) Send a cheque for £3.00, £4.50 or £5.00 now.
- (b) Complete a Standing Order Form to your Bank.
- (c) Sign a Covenant Form which commits you to remain a member for four years, but allows the Trust to claim an income tax rebate on the subscription paid.
- (d) Become a Life Member of the Trust for a once only payment of £30.00.

(e) Congratulate yourself on having already taken one of these actions.

The Secretary would be pleased to assist in any of these transactions and would recommend action (c) as being to the best advantage of the Trust. We would especially like to thank one existing Life Member who chose to pay the increment in the subscription as a gesture to the Trust.

William Morris

Following an article in the last Newsletter headed "An Architecture of Transition", we have received an interesting letter from Mrs. Phillips of Beeston concerning the contribution made by William Morris during this period.

"When Red House was built William Morris was recently married and was still living only on income from investments. All the furnishings were designed by himself and his friends, using painted walls, cloth hangings and embroideries. Partly as a result of the effort put into decorating and furnishing Red House the firm of Morris, Marshall, Faulkner and Co., was set up in 1861, using a workshop in London and employing several men and boys. In 1875 the partnership was dissolved and the firm was carried on under Morris's sole control as Morris & Co. When the firm outgrew the London workshops, Morris considered moving to Chipping Campden, but decided against it because of the distance from London. In 1881 they moved to Merton Abbey in Surrey. Morris died in 1896.

C. R. Ashbee later moved to Chipping Campden, taking the Guild of Handicraft there from Whitechapel in 1902. His group suffered some difficulties, but the firm of Morris & Co., was undoubtedly successful. It continued after Morris's death but because of the lack of new design ideas to suit changing fashions, finally diminished and closed down in 1940."

The Newsletter is pleased to receive letters from readers and constructive criticism on the contents or format of the Newsletter is also welcome.

The 1984 Annual General Meeting of the Trust was held in the Trent Suite, formerly the East Wing, of Colwick Hall.

The Vice-Chairman described how Mary Chaworth was trapped in the building when it was the family home of the Chaworth-Musters and the house set on fire by a rioting mob. Things were much quieter on the evening of the 7th November, when only thirty-eight members turned up for the Annual General Meeting. Please do better next time!

Those who did attend the meeting enjoyed a superb slide show with pithy comments by Graham Beaumont, who demonstrated the success that can be achieved by giving architectural advice, backed by quite modest grants, to owners when restoring and repairing historic buildings. The Trust is no longer able to give grants, other than in exceptional cases, but the technical advisers continue to give advice and direct applicants to where grants might be obtained.

John Severn also showed slides of buildings which had been investigated by the Revolving Fund Committee. The interest shown in buildings under threat from neglect or from development had often acted as a catalyst in achieving some action by reluctant owners.

There has been a pleasing increase in the number of new members joining the Trust. A cordial welcome is extended to all newcomers, and it is hoped that they will enjoy the Newsletter and other activities of the Trust and, perhaps, contribute towards them.

We are always open to suggestion as to any activity in which members would like to be involved. Information on buildings or places of historic or architectural interest are always welcome, and visits can be arranged if a sufficient demand exists.

The Trust has a small group of members engaged in measuring and recording old buildings, and volunteers at all levels of expertise, including none, are always welcome to join in this particular work.

The local knowledge of members is also of great value. Buildings which are threat, either by neglect or from unsuitable development, are often mis-

sed and lost by default.

An early warning call that would alert the Trust to those places where problems exist would be most helpful.

We therefore look forward to another successful year for the Trust and an increasing contribution from individual members.

Geoffrey Turner,
Honorary Secretary.

Notts. Listed Building Re-Survey

One of the most exciting activities

taking place in Nottinghamshire at the moment is the re-survey of listed buildings. Two listed building field workers have been very busy during the past year looking at every building in each of the 79 parishes that have so far been re-surveyed. They also photograph every building they recommend for listing. After the recommendations the process of final selection and statutory listing is a fairly lengthy one, and to date 176 new buildings have been added to the statutory list from the first 42 parishes.

The field workers have a quite formidable task: they are working a tight timetable with very little available for documentary research. They are therefore very grateful for additional

information from individuals, local history societies, etc. about internal features of special interest, associations with well-known characters or events and other documentary evidence. Information should be sent to Guy Taylor Associates, Potterdike House, Lombard Street, Newark where the field workers are based, or to Graham Beaumont, Trent Bridge House, West Bridgford.

The following timetable shows the order in which the parishes are being surveyed. Look for the date when your parish is to be visited and let us have that extra information in advance.

Obituary

Keith Train, M.A., F. S. A.

It is with great regret that the Trust reports the death of one of its most staunch supporters, Mr. Keith Train, who was not only a founder member, but a member of the Council of Management for many years.

Mr. Train died peacefully on the 26th March aged 79 and his funeral on the 2nd April was attended by many people who have known him and held him in very high regard in connection with the activities in which he had been deeply involved.

Keith Train, historian, writer and broadcaster, was born in Bedford and came to Nottingham in 1927 to teach at the High Pavement Grammar School. For forty years he taught, firstly as Science Master, then as Head of General Studies and latterly as Deputy Headmaster until his retirement in 1966.

As a writer, he is probably best known for his "Train on Churches" published in conjunction with his Radio series of the same title. He was the author of "Walks in Nottingham", "Twenty Nottinghamshire Families" and co-author with Trevor Dann of "The Old Fosse Way". He recently wrote "The Bulwell Trail" and many of his papers are to be found in the transactions of the Thoroton Society, for which he acted as Secretary and

then Chairman for many years.

As a lecturer and broadcaster he always held his audiences spellbound. He never talked down to anyone, yet whatever he said could always be clearly understood by the novice yet was equally educational to the expert. This, I think, was a great attribute as many men less knowledgeable than he confuse their audiences by the complication of their exposition.

Apart from all this, Keith found time to serve in an active capacity on many Committees and Organisations related to our County. Not only was he the authority on Nottinghamshire Churches, but was also Chairman of the Diocesan Advisory Committee for the Care of Churches. He was also involved in office in the Nottinghamshire Local History Association and his last article in the Nottinghamshire Historian appeared in the current issue entitled "Sixty Six Years in Local History".

We have all lost a great friend and those of us who have had the pleasure of knowing him will always remember him as one of the finest men you could ever wish to meet.

The Trust would like to join all its members with those of other individuals and Societies in offering to Mrs. Train,

their son Christopher and daughter Janet its deepest sympathy.

John Severn

ANNUAL COACH TOUR 1985

SATURDAY, 29TH JUNE, 1985

The Coach Tour this year will be visiting Rockingham Castle, which is situated 2 miles north of Corby, Northamptonshire.

Rockingham was built as a fortress by William the Conqueror, and has been a family home since 1530. The Castle is situated in twelve acres of garden and boasts fine panoramic views of four counties.

The House and Church were recently featured in the BBC TV series "By the Sword Divided". There are also associations with Charles Dickens and a special Naval Exhibition.

The Trip will cost £3.50 per head and this will include entrance to the Castle. We have permission to picnic in the grounds, but some of you may prefer a "pub lunch" at the nearby "Sondes Arms".

The Tour will be limited to one coach only and bookings will be on a first come first served basis.

The coach will leave County Hall, West Bridgford at 11.00 a.m. on Saturday, 29th June.

Please complete the form and return, together with a cheque made payable to The Nottinghamshire Building Preservation Trust Limited, to the Secretary at the Old Bowls Pavilion, Bridgford Road, West Bridgford, Nottingham, in order to secure a place on the Tour.

Tour to commence at 11.00 a.m. from County Hall, West Bridgford on Saturday, 29th June

Please reserve me seat(s) on the Coach.

I enclose cheque to the value of (cost per person £3.50).

NAME

ADDRESS

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TELEPHONE No.

PLEASE RETURN FORM BY FRIDAY, 14TH JUNE 1985.

DR. NORMAN SUMMERS

With the death of Dr. Summers on the 4th February, 1985, the Trust lost one of its original members and one who played a key role in establishing both the character of the work of the Trust and the high standards for which it became respected.

Older members will recall that the primary initiative of founding the Trust, in 1967, came from a former County Planning Officer, Jack Lowe. He saw it as a way of taking advantage of new legislation which gave local authorities (county and district councils) powers to make grants towards the conservation of what one might call ordinary houses, as distinct from the large country houses which hitherto had been the only ones eligible for grants from national funds (the Historic Buildings Council).

Once local authorities were persuaded to make grants to the Trust, the essential problem was (and still is) to discover the precise historic and environmental quality of houses for which applications were made. We simply did not, at that time, have any comprehensive information - in the way of photographs and descriptions - about Nottinghamshire houses, so one of the first tasks, which Norman Summers organised, was to arrange for students in the University School of Architecture, to undertake a photographic survey. It provided a basis upon which to assess, in terms of age, materials, visual appearance, location, etc., the character of any house.

Even more important was to have a building examined not only in terms of its historic and environmental quality, but also in terms of exactly what repairs were needed and the most suitable way of carrying them out. The Trust simply could not have operated without qualified architects, filled with a sense of history, to put their skill and their time at the disposal of the Trust. They were Dr Summers and Mr. H.A. Johnson: the latter happily still contributes to the work of the Trust.

Dr. Summers' work for the Trust was only a part of a distinguished career in the Nottingham School of Architecture in the College of Art (1946-64), and then in the School when it was transferred to the University in the latter year. He was a Senior Lecturer and in 1967 was awarded a Ph.D. for a thesis on "problems of the visual environment in Nottinghamshire". He was promoted to Reader in 1976 only shortly before ill-health obliged him to take early retirement. He continued to take a great interest in the work of the Trust and was often consulted but was unable to play an active part, much to his regret.

Out of his deep knowledge of the county came a number of publications. The best known may well be "A Place to Live: the Nottinghamshire Heritage" (1975), published by the BBC and the Adult Education Department to accompany programmes about smaller houses on local radio. The most substantial was "A Prospect of Southwell", (1974), which put in print for the first time a comprehensive and scholarly account of one of the most important and interesting historic communities in England. For the Thoroton Society he wrote eight articles, over the years 1961-72, on particular houses and contributed much to the quality of its transactions. He completed most recently a new guide to the Southwell Chapter House.

He has two kinds of memorial. One of them is his published books and articles. The other is Windles Square, Colverton, part of a square of framework knitters' cottages (built in 1834), which were bought by the Trust in 1971 and given another lease of life by conversion and repair, a scheme in which Dr. Summers played a leading part. This was the beginning of a shift in the work of the Trust, from small grants to purchase and resale. The new policy now constitutes most of the efforts of the Trust, and Dr. Summers was responsible for leading it in that new direction.

Yet another of the Trust's activities in which Dr. Summers was particularly interested was that of saving examples of a distinctive Nottinghamshire type of building - the dovecote. They are all now unused and so are particularly at risk. If the Trust had the resources, it could tackle more dovecotes. Members of the Trust and others who knew and respected him may wish to show their regard by contributing to the Trust's Dovecote Fund, and the appropriate tear-off slip will be found below. It is hoped to find a way of associating his name in an enduring way with this work of the Trust.

M.H.B.

I enclose a donation of £....., in memory of Dr. Norman Summers, to the Dovecote Fund of the Nottinghamshire Building Preservation Trust.

NAME

ADDRESS

Donations should be sent to the Honorary Secretary, Nottinghamshire Building Preservation Trust Limited, Old Bowls Pavilion, Bridgford Road, West Bridgford, Nottingham. NG2 6NJ.