

AUTUMN - 2012



# m onumentum



## SENT TO COVENTRY

Mending the cracks at St Michael's Cathedral

## EVENTS REVIEW

We were delighted to see so many of you at our Study Days in the Spring. This season we welcomed more than 100 guests to events where we showcased our work. We use Study Days to give our supporters unique behind-the-scenes access to historic sites, inviting leading experts to give their fascinating perspectives and encourage a good discussion with like-minded individuals over a hearty lunch. This autumn we are hosting a further day at Coventry to explore the medieval heart of the city and we return to St Paul's for talks on Wolsey, Henry VIII, and Nelson, followed by a boat trip along the Thames. For more details turn to page 12.

- 1 The ruins of St. Michael's, Coventry still inspire wonder.
- 2 After a morning conference on stained glass, Strawberry Hill's Head Gardener, Patrick Green, describes the reinstatement of the original landscaping
- 3 At the V&A, partners for a Study Day encompassing 50 years of modern design
- 4 Architect, James Macintosh explains the process of conserving Stowe's Music Room.



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### AUTUMN 2012

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Faces in the glass: An example of Coventry's medieval glass, removed from St Michael's in 1939 and put into storage. The glass is currently undergoing conservation.

### Photo credits:

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Antony Beevor photo © John Carey

**Insideback**

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## MESSAGE FROM JONATHAN FOYLE, CHIEF EXECUTIVE



WMFB CEO Jonathan Foyle with Kevin McCloud

“Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse.”

Churchill, in one of his less well-known phrases, gets to the heart of an important issue for us. The art of building needs tradition and continuity to maintain a harmony and sense of place, even though we need new designs with phrases of architectural language that entertain and invigorate us.

So it is with 'conservation'. But it's a corpse-like term for what we do. Conserving- keeping things as they are- is worthy in prolonging the life of beautiful things, but as an end in itself it mummifies the past. In fact, a typical World Monuments Fund project 'conserves' a site or its arts as only the first step of a process. Our ultimate business is the transformation of faded liabilities into beautiful assets. We need a new word for that. Invigoration, or revitalisation might suffice.

Our new project at Coventry Cathedral is the first new major project in my five-year tenure, explained on page 2. Keeping the cracking remains of St Michael's standing was essential. But so was planning for its better use and display, especially when set in the broader context of the historic heart of the city. As we took on its important collection of dirty and hidden medieval glass, we felt we had to show that 'conservation' leads to opportunity. So we were delighted that Crick-Smith Conservation at the University of Lincoln share that ethos and were keen to bring their work into the heart of Coventry, and on public display. Now, people can see the beauty of the glass art, enjoy its transformation and discuss how it can contribute to the life, pride and opportunities of the city.

In the public eye, nobody is better than Kevin McCloud to represent the issue of how the language and tradition of craft interact with quality innovations. A previous speaker for us, we were delighted that Kevin has agreed to become Ambassador of WMF Britain in March. His profound appreciation for the meaning of places, and our mission to revitalise them, has brought us a natural ally as we make progress at Coventry. As he wrote in Grand Designs magazine,

“Don't think that [...] the ruins are an irrelevant encumbrance to the city centre. They are the opposite: they are the foundations on which the storytelling of the city is built. That story would be worth the money.”

Well, beat that for a turn of phrase. And if you can't beat us, join us.

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The Ruins of St Michael's Coventry were added to WMF's Watch List in 2012. Since then a major new project has commenced, breathing new life into this evocative site.

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Historic sites rely on tourism to help fund their upkeep, but sightseers can often damage these fragile structures. WMF is working across the world to help sites get the balance right.

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# EVENTS REVIEW

COVER STORY

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The Wyley Chapel,  
a fourteenth-  
century crypt  
awaiting a use

below  
A two-inch  
crack opened in  
the south-west  
corner of St  
Michael's in the  
Summer of 2011.

# CITY OF GLASS

Over fifty years since its last major refurbishment, St. Michael's, Coventry needs urgent attention. Following a World Monuments Watch Listing in 2012, a new major project is starting to mend the cracks and salvage Britain's largest collection of loose medieval glass.

In the summer of 2011, the ruins of St Michael's, Coventry, a parish church elevated to cathedral status in 1918, developed sudden and alarming cracks. For a place that was bombed in 1940, cracks may seem to be par for the course. But St Michael's is no ordinary building. It retains the tallest spire of any medieval parish church, a masterpiece of design and the city's beacon. And tragically, it is also important as Britain's only cathedral to be destroyed by war. This open, Gothic amphitheatre has become a globally important icon that warns us of our industrialised capacity to destroy.

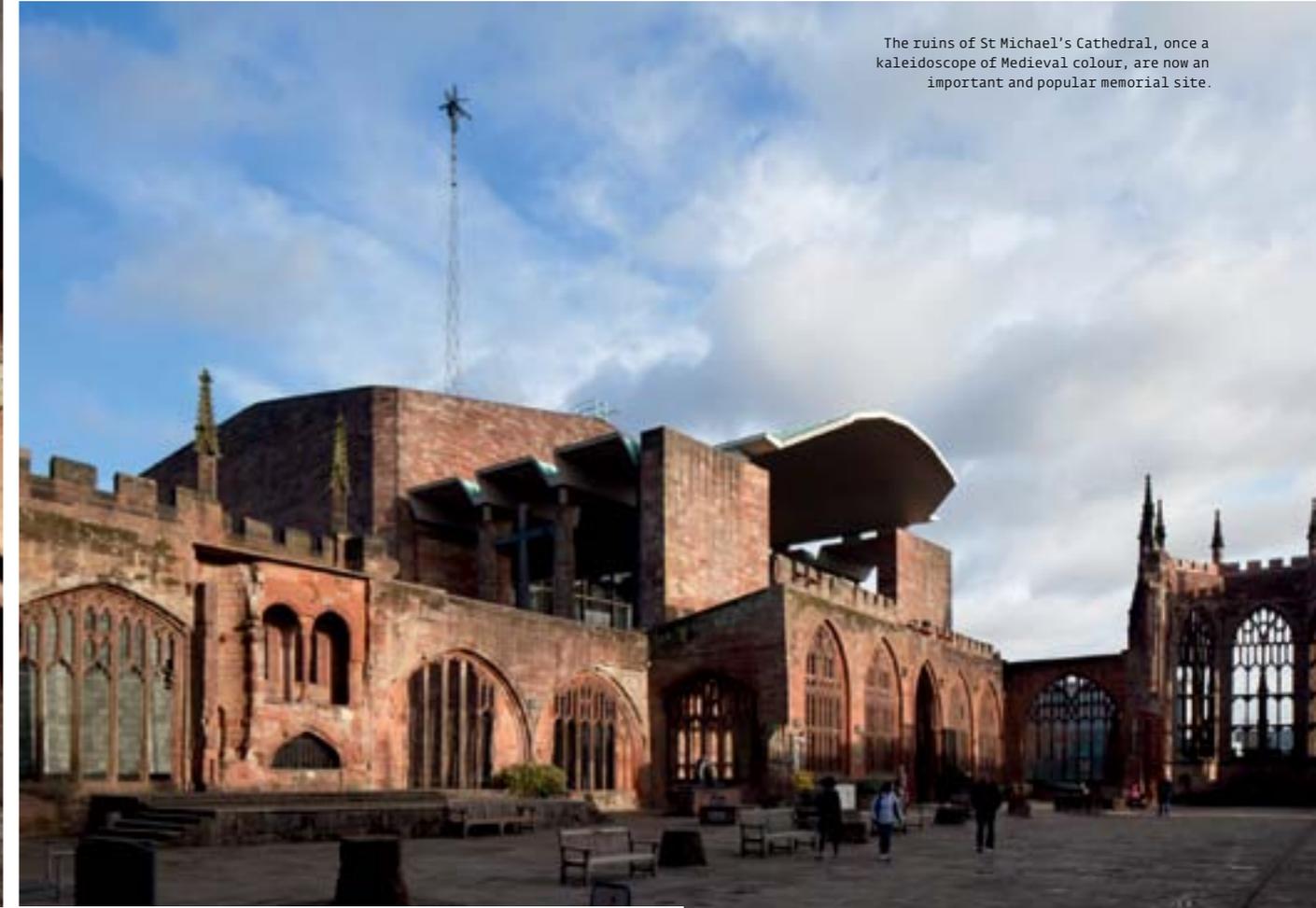
In 1951, the competition to design a new cathedral for Coventry was won by Sir Basil Spence. His vision was not to further raze and replace the ruins, but to preserve and develop St Michael's by linking it- as a physical testimony- to a new cathedral, optimistic and distinctive for a new age. He described his first encounter:

'The bombed cathedral still had its fine, graceful tower and spire intact... As soon as I set foot on the ruined nave I felt the impact of delicate enclosure. It was still a cathedral. Instead of the beautiful wooden roof it had the skies as a vault. This was a Holy Place, and although the [competition] conditions specified that we need keep only the tower, spire and the two crypt chapels, I felt I could not destroy this beautiful place, and whatever I did I would preserve as much of the old cathedral as I could.'

Half a century on, after its 2012 World Monuments Watch listing, we have combined the site's urgent needs into a major project. First, we are helping to mend those cracks; protecting the crafted red sandstone with capping, and sealing the fine, but leaking, crypts. We have also funded and commissioned a Conservation Management Plan to enhance the available spaces around the city's 'Cathedrals Quarter' and link them so that they become more useful and coherent, reinforcing the character and story of the city. We then need to realise the contemporary value of its ancient assets.

Amongst our native arts, few are as compelling as stained glass. And the material has a special relationship with Coventry.

Six hundred years ago, stained and painted glass was ubiquitous, but the best work was reserved for great churches like St Michael's, Coventry. When it was built, at the turn of the fifteenth century, the city was home to the nation's most



The ruins of St Michael's Cathedral, once a kaleidoscope of Medieval colour, are now an important and popular memorial site.

important glazier, John Thornton. He introduced a lighter, more elegant style of glass art which would inform the practise of glass making in the next century. Thornton went on to create the largest of all our surviving medieval windows- the superb east window of York Minster for which the contract of 1405 survives.

The medieval glass of St Michael's- from Thornton onwards- eventually found its way up to the clerestory, re-leaded in random mosaic panels, as Victorian windows took up the prominent aisle and apse windows. But when war broke out in 1939, it was removed from St Michael's and placed in storage.

Today, this salvage represents Britain's largest collection of loose medieval glass. It is stored beneath the modern cathedral, but needs more stable and secure conditions. Each piece is covered in centuries of dirt. And all the faces, creatures, scripts, angels and flowers- a medieval encyclopedia- deserve to be seen and enjoyed by visitors who could help put Coventry on the cultural map.

From August until October, Crick-Smith Conservation of the University of Lincoln will be conserving the glass in public view in the Herbert Art Gallery, while the leading authority on John Thornton, Dr Heather Gilderdale Scott identifies and catalogues it. With tremendous support by American Express the Dr Mortimer and Theresa Sackler Foundation, and other generous sponsors, we are providing a sensitive and imaginative response to history in an overlooked city, where creativity and craft can engender an enhancement of the past, a reinvestment in the spirit of the place.

PLEASE SEE OUR FILMS  
AT [WWW.WMF.ORG.UK](http://WWW.WMF.ORG.UK)

**DONATE**

Our management plan will shape smart decisions for the site's future - however to provide that opportunity we need to secure a further £229,616 to complete the urgent conservation works to prevent collapse. If you would like to support the project, you can donate at [www.wmf.org.uk](http://www.wmf.org.uk) or contact Jules Osborn on +44 (0)20 72518142 [jules@wmf.org.uk](mailto:jules@wmf.org.uk)

Crick-Smith University of Lincoln conservators will be at the Herbert Art Gallery in Coventry until the end of October, cleaning, repairing and cataloguing the glass with the assistance of Art-Historian Dr Heather Gilderdale Scott. Please pop in: it's free of charge and they would welcome your interest in our work.



Some examples of the stained glass, some with clear signs of degeneration



**Ian Crick-Smith**  
Project Lead Conservator

"The logistical challenge was to source so much for this 'pop-up' lab from scratch, as well as optimising public access. There aren't many collections of objects on this scale. It's a complex process and a really high volume of data capture."

**Gemma Smart**  
Conservator

"I'm excited about it, being from nearby Lichfield. It reminds me of the work I did on the Staffordshire Hoard. The quantity of the glass had been mentioned, but the first day we saw the collection, it took my breath away."

**Jean Lambe**  
Student Conservator

"I'm from Tipperary, and had just finished a placement with the National Museum in Dublin when I saw the job advertised. The images are so strong- they have such charm!"

**Fran Scargill**  
Conservator

"I trained at the University of York, and know John Thornton's glass. You can recognise his hand in some of the pieces- especially the way he painted hair, which is really beautiful. We'll never be able to put it back, so I hope the public sees it. As long as it's accessible, people will appreciate what they've got here."

**Josh Klieve**  
Student Conservator

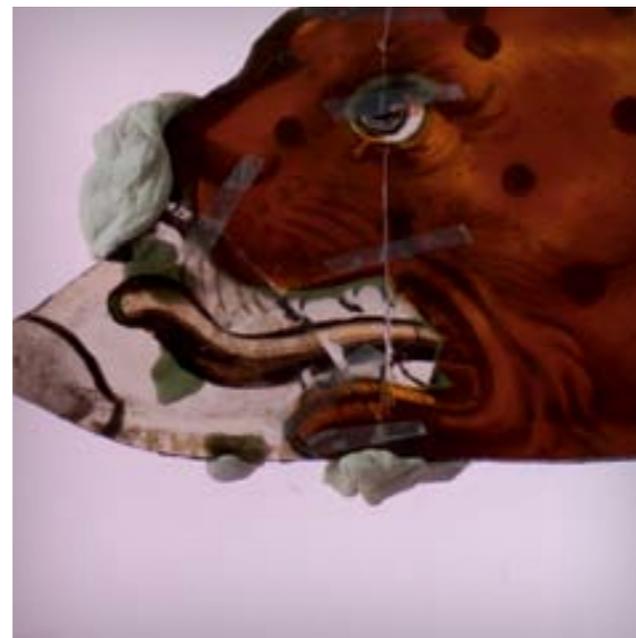
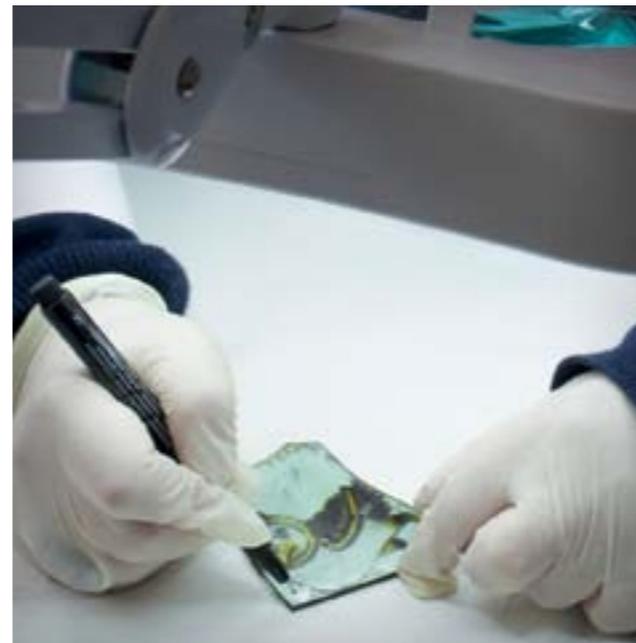
"The dirt was unbelievable. We're removing the evidence of industrial Coventry- for a good reason. It traps water, which harms the glass."

**Kelly Orange**  
Conservator

"I took this on because I'll learn a lot and enjoy the immersion- I usually travel to see this sort of thing at historic sites and only get a day with it. But this is a constant revelation."

**Laura Fox**  
Student Volunteer

"I enjoy the medieval period, and this is one of the largest resources of medieval art we can still handle and be involved with- I'm making a scaled and referenced photograph of each piece. I'd love to see it displayed in a modern context, lit properly and enjoyed."



### Stage 1

After a light brushing a dilute solvent is used to wet clean the fragments where required. Some of the larger particles of dirt may be removed using tools.

### Stage 2

Once the fragments have been cleaned, they are photographed and given a unique reference number. The details are then entered into a database, which also records the condition and location of the fragment.

### Stage 3

Where fragments have broken with clear breaks they are carefully bonded back together.



## The Conservation Process

The team is conserving the glass using a combination of techniques. The initial stage of the project is to clean and stabilise the fragments to prevent future deterioration. Dust on the surface of the glass can harm the delicate painted surfaces.



Left  
The Conservation Team

# SUSTAINABLE TOURISM

For many of the world's most popular destinations, tourism is both a blessing and a curse. As the number of travellers to sites of historic importance grows, so too does the importance of responsible travel.

Historic sites are related by many disparate threads: history, personalities, style, geography, materials and politics amongst them. But a major unifying theme today is tourism. Large-scale preservation work brings with it advocacy- news of a transformative project or a well-honed story can attract widespread attention. Consequently, travellers for business or pleasure often want to see sites at first-hand, and bring spending money, which can encourage local enterprise.

WMF Britain often considers sustainability with paying visitors in mind: St Paul's Cathedral, St George's Hall Liverpool, Strawberry Hill, Stowe and Coventry all rely on tourism for their upkeep. But getting the balance right is a tricky act. As the London Olympics found, there are only so many visitors to go around: one site's gain can be another's loss. And too many visitors in one place can cause more harm than good, as this WMF field despatch from Angkor explains, written in March 2012:



left  
Conservation at Phnom Bakheng, one of the oldest temples in Angkor Archaeological Park



“Sustainable tourism is an important element of WMF's work and a critical message around the world as heritage sites balance protecting fragile, historic materials and providing a safe and pleasant experience for tourists. High tourist season at Angkor brought some unexpected problems to ongoing conservation at Phnom Bakheng, one of the oldest temples in Angkor Archaeological Park. Hordes of tourists disregarded barriers, multilingual warning signs, and guards, climbing onto and over delicate brick shrines, a fragile stone wall, and disturbed active work areas to gain a view of the sunset.

Everyone should enjoy the view from Phnom Bakheng, which is indeed breathtaking, but it was a dispiriting moment for the WMF team and colleagues at APSARA. Phnom Bakheng is a sacred place, as well as being a wonderful tourist destination. The barriers, signs, and warnings from guards are a means of reminding everyone to be respectful of the ancient monument. There are many conscientious travellers around the world who are aware of the fragility of ancient structures, but we need to do a better job of educating people about the irreversible damage that can be done to historic places by ignoring signs, barriers, and warnings.

Immediately after these incidents, APSARA (Authority for the Protection and Management of Angkor and the Region of Siem Reap) and WMF made decisions to improve the protective measures at the site. These included posting additional guards to encourage visitors to be mindful of the special care needed for the temple and enjoy the sunset view from the base of the temple and the viewing platforms constructed around the site. While we want everyone who comes to Angkor to have a rewarding experience, we must emphasise that the enjoyment of a place depends on visitors being given the tools to understand the best way to protect and respect the site.

Organisations like WMF and APSARA will continue to educate the public about the importance of sustainable tourism practices, but we can only do so much. Tourists themselves must be mindful and spread the word about how essential it is to respect the fragile nature of many cultural heritage sites. Understanding this will help important places like Phnom Bakheng and the other temples at Angkor survive long into the future.”



above left  
Conservators make improvements to the fragile structure to help give the site a more sustainable future.

above right  
Tourists disregard barriers, warning signs and guards, and climb over delicate remains.

## THE TEN-POINT WMF SUSTAINABLE TOURISM PLEDGE

1. Know the history
2. Reduce your carbon footprint
3. Be eco-friendly
4. Respect the local culture
5. Go off the beaten path
6. Be gentle in your travel
7. Take nothing but photos
8. Buy local
9. Join the cause
10. Educate yourself and others

Find out more at  
[www.wmf.org/content/sign-our-pledge](http://www.wmf.org/content/sign-our-pledge)

# EXHIBITION PREVIEW

Sir John Soane's Museum is the result of both serendipity and careful planning. As a venue to showcase World Monuments Fund Britain's projects, it could not be more apt.



The new Exhibition Gallery at Sir John Soane's Museum



One of the more elaborate of the 275 jewels Soane purchased from the Duke of Buckingham in 1834 for £1,000.

Soane bought 13 Lincoln's Inn Fields in 1792, added the adjacent numbers 12 and 14, and brilliantly sculpted his house and studio around a collection of objects that he opportunistically acquired. This unique resource of architecture and imagination was left to the nation in 1837, and it continues to inspire. The new display rooms have been beautifully refurbished after a major fundraising drive to return the museum's peripheral spaces more closely to the arrangement and finishes Soane intended. Ours will be

only the second exhibition in these new rooms, an opportunity for which we are very grateful.

The exhibition starts with Coventry Cathedral's stained glass, our major new project as featured in this edition. It will be a chance for many thousands of people to witness Coventry's fine medieval art, newly cleaned after decades of storage. After Coventry we review, the technology used to scan and reveal the condition of the pioneering High Renaissance-era terracotta medallions at Hampton Court which is extended to a surprising new way of conveying their size and beauty.

St George's Bloomsbury brings us to the early eighteenth century and a masterpiece whose eccentricities were lost and regained through a

major WMF project to return the church to the volumes and orientation Hawksmoor knew, heralding a new concert venue for central London in the process. The most audacious part of the project was Tim Crawley's replacement of the lost lions and unicorns upon the stepped spire-sculpture on a heroic platform.

Horace Walpole's Strawberry Hill House takes over to show how the revivalism of our native building styles dressed the Romantic age. A Watch listing for the closed, dilapidated building and a £1.2 million Robert Wilson Challenge contribution assisted the Strawberry Hill Trust to mobilise and complete the essential refurbishment of the house as a sparkling public resource in 2011.

But what truly reminds us of the inventiveness and variety of the Georgian age is the forgotten ducal palace of Stowe. Our £10 million challenge is almost complete, and what has been achieved in the repair and enhancement of the building is paralleled in the discovery of how the house changed to reflect the rise and fall of a family who dominated eighteenth-century politics. Truly, the place of Britain in the modern world finds expression and explanation at Stowe. The fact that the house was completed by Soane makes it a perfect subject for the second exhibition space. But look closely and you'll find the intriguing request to Soane by the Duke of Buckingham and Chandos for funds, as the family's power and wealth slipped from their grasp. In the end, the exhibition shows that buildings- however great- are only ever about people, and if we look after them, and perhaps even exhibit them with the skill our Curator Jo Tinworth has contributed, they will forever present their gift of informing us about ourselves.

SYMM

Supported by the Pacificus Foundation and Symm

# MELISSA MARSHALL

WMFB's Project Manager, Melissa Marshall at work



Melissa Marshall joined WMFB as project manager in January this year. She started her career with a degree specialising in architectural history, followed by building conservation studies at the Architectural Association. With previous roles at the Heritage Lottery Fund and as a Conservation Project Manager at Stockport Council, she brings a wealth of experience to the role.

No two weeks are the same; with a diverse portfolio of projects and activities across the British Isles I spend at least half of my week visiting sites across the country. Since I joined WMFB in January I've visited Durham Cathedral, Carlisle Memorial Methodist Church in Belfast and the Knill Monument in St Ives and many, many more in between. My next visit is to an imposing monastery, Quarr Abbey, on the Isle of Wight, to discuss their recent HLF grant award and how this will affect the future of the site. The site was on the 2012 Watch and as such we continue to take a keen interest in the site.

Currently much of my time is spent in Coventry overseeing WMFB's major project in the city. The Ruins of St Michael were added to the WMF 2012 Watch and have since become a major project for our

office. Right now, we are undertaking an important Conservation Management Plan - this is an important step since the Cathedral Quarter is a complex site and a good understanding must be sought before making decisions about its future. Running alongside this, we have just opened a glass conservation workshop in Herbert Art Gallery and Museum which is located close to the cathedral. We have appointed Crick Smith University of Lincoln to carry out the conservation allowing many students to obtain vital work experience and careful planning has been required to allow this activity to take place in a space which is viewable to the public. Coincidentally the students shared house sits very close to the site of Coventry's first medieval glass studio where the celebrated stained glass artist John Thornton most likely worked.

Stowe House remains an important priority for WMFB and I am at Stowe attending meetings at least once a fortnight. Despite many visits, the mansion still takes my breath away and I'm always excited to hear about the new discoveries unearthed by the careful conservation. Recent work in the Music Room has revealed that painted decoration had once extended across the shutters. The regular Finance Meeting, involving our Finance Director, Ewa Manias, and Stowe House Preservation Trust ensures a close eye is kept on the project costs and the interests of our donors. My work also extends to meeting with Stowe's new Project Development Officer, Jenna Spellane to discuss the new interpretation centre - we are currently thinking creatively about the content of the centre and looking to other comparable sites across the UK to gather ideas.

As so much of my time is spent on site, when back in the London office it's important that I catch up with my colleagues and deal with emails and correspondence, including enquiries from potential sites for the next Watch List. Budgets also need to be regularly updated to reflect donations and to record up to date project costs. Quarterly papers need to be written for WMFB Board Members, as well as project reports for major funders. We share office space with a number of organisations within the built environment and I frequently meet with our neighbours the Twentieth Century Society to obtain updates on the British Brutalism sites which featured on the 2012 Watch.

With increasing requests for WMFB support, our workload and funding requirements are steadily increasing. It is only through your support that my work is able to continue and expand.

#### Find out more

To find out more about the work of WMFB, make a donation or to become a member please visit [www.wmf.org.uk](http://www.wmf.org.uk) or call +44 (0) 20 7251 8142

## SAVE THE DATE

Tuesday 27 November

Pre-Advent fundraiser by candlelight & private view of World Monuments Fund Britain's Exhibition Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2A 3BP. Tickets will be limited. To express interest and gain priority booking please email [sarah@wmf.org.uk](mailto:sarah@wmf.org.uk).

## PROJECT NEWS

### The Church of St. John the Evangelist, Shobdon, Herefordshire

The grand re-opening of Shobdon Church, Herefordshire was recently held following a successful winter works schedule.

The eighteenth-century church was Watch Listed in 2010 following concerns about the building's structural frailty due to water ingress and decay of the concealed structural beams set in the masonry. This had led to its rare Rococo Gothick interiors, largely remodelled in the 1750's by the Hon Richard Bateman, becoming vulnerable. Bateman was a member of Horace Walpole's "Committee of Taste" and as such there are clear stylistic similarities between the church and Strawberry Hill in Twickenham.

The Watch Listing came at a crucial time as, despite as stalwart effort by the Shobdon Church Preservation Trust, their 10 year, £1m campaign was running out of steam. Swiftly the listing leveraged £50,000 from The Paul Mellon Estate, English Heritage contributed handsomely, and a further fundraising

effort by WMF Britain helped to close the funding gap.

Work began in earnest in February 2011 and exterior repairs to the chancel and transept roof progressed as planned. The castellated parapet walls were taken down to the external cornice level and rebuilt. Roof improvements included the formation of a new bat entrance allowing for a small colony of protected lesser horseshoe bats to continue roosting happily in the building. Rotten beams and timbers were removed and replaced where necessary to improve the building's structure and timber framing in the hanging pendant arches to the Transepts and Chancel was repaired. This enabled extensive plaster repairs to the weakened ceiling to be completed. An extensive paint analysis informed a new interior scheme.

Importantly, improvements to the gutting, drainage and ventilation means the Parish can more efficiently manage

on-going maintenance of the building and prevent damp and leaking in the future.

The Parish are now focusing on fundraising for the redecoration of the matching Gothick furniture and the repair of the church's boundary wall.

In spite of a few ups and downs along the way, including dealing with the contractor going into liquidation in 2011, this special little church was unveiled at the village's annual Food and Flower Festival in June 2012 and henceforth has returned to its rightful place on the 'must see' list of British parish churches.

This project would not have been possible without kind support from many individuals, trusts and foundations. Particular thanks goes to Linda K Bennett, The J Paul Getty Jnr Charitable Trust, The Paul Mellon Estate and an anonymous benefactor.



above  
The Hereford Cathedral Choir performed at the celebrations

left  
The completion of the Church was celebrated at the village's annual Food and Flower Festival



The Knill Monument atop Worvas Hill, St Ives

### The Knill Monument

A new project to repair and conserve the Knill Monument in the Cornish coastal town of St Ives is WMF Britain's first in this picturesque extremity of the British Isles. The 50ft high granite pyramid stands on Worvas Hill in the Steeple Woodland area and was the last work of John Wood the Younger of Bath-easton, designer of the Royal Crescent in Bath.

The monument is a Grade II\* listed granite structure, and was built in 1782 as a mausoleum for John Knill. Knill (1733-1811) was born in Callington, Cornwall, and became customs collector and later the mayor of St Ives in 1767.

What makes this monument especially important is that Knill prescribed an elaborate quinquennial ceremony

on St James the Apostle's Day (25 July), which he personally supervised in 1801, a decade prior to his death. It involved ten young dancing girls from the families of fishermen, to be dressed in white; two widows in black, and a fiddler to play the Furry Dance, each of whom received alms from Knill's endowment. Remarkably, this still happens, making the monument the centrepiece of a unique living tradition.

The monument needs some repairs - weeds are growing from the joints, the sarcophagus is flooded, and previous repairs have been carried out with inappropriate materials. We are working with a local architect who is undertaking a condition survey of the monument and preparing a specification for repairs.

### Stowe Music Room

Conservation and repair work began on the Music Room at Stowe on 23rd April 2012. The project involves the conservation of the Vincenzo Valdre painted panels and ceiling, plaster and joinery repairs, repairs to the timber floorboards and the redecoration of the room.

Decorative plaster ceiling and wall repairs are well underway, and joinery repairs to the doors are ongoing. Conservation contractors, Fairhurst Ward Abbots and Paine & Stewart, have been working from a tower scaffold on the ceiling cleaning the gilding and painted panels, and decorators are painting in the pale dull green scheme for the main bed colour of the room, as prepared by the specialist historic paint consultant, Patrick Baty.

There have also been some interesting discoveries in the Music Room revealing past decorative schemes.

In May, contractors revealed an original decorative paint scheme of a flower motif to the roundels and flat panels,

and gilding to the moulded elements on the shutters either side of the west sash window. More recently careful work on the shutters have revealed an illustration of a deity in the upper central panel.

These discoveries have presented the Stowe House Preservation Team with a great opportunity for the future display and interpretation of the room. It has been decided that the gilding be restored to the mouldings on the shutters, and that an area of the west shutter be revealed, recorded and conserved to indicate the original scheme to members of the public.

The work is currently due to finish at the end of August 2012. The aim is to achieve a balanced restoration which will enhance the existing power of the Music Room to move visitors and reinstate its 'wow' factor.



We are still seeking to raise a further £100,000 for Stowe to complete important conservation work. If you would like to support the project, you can donate at [www.wmf.org.uk](http://www.wmf.org.uk) or contact Jules Osborn on +44 (0)20 72518142 or email [jules@wmf.org.uk](mailto:jules@wmf.org.uk)

A conservator works on the intricate decorative scheme that adorns the Music Room doors.

EVENTS

# AUTUMN 2012 & WINTER 2013

We are delighted to present our events programme for Autumn 2012/Winter 2013. Each event is unique, designed to entertain and intrigue an intelligent audience. We look forward to welcoming you.

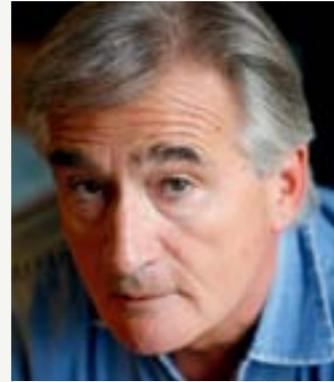
LECTURES

**Suzannah Lipscomb & Hallie Rubenhold**  
*Behind Closed Doors: The Hidden Histories of Great Buildings*

Wednesday 12 September 2012

Conservation work often touches the surface of a deep history. World Monuments Fund Britain has worked on familiar landmarks including Henry VIII's Hampton Court and Hawksmoor's St George's Bloomsbury. This evening, authors Suzannah Lipscomb

and Hallie Rubenhold present an entertaining historical context that compares inspiring, intriguing and occasionally scandalous lives from Tudor to Victorian England. Audience participation welcomed. Watch sites feature.



**Antony Beevor**  
*The Second World War*

Thursday 8 November 2012

Bestselling author Antony Beevor presents his latest work *The Second World War* – 'an absorbing, unsparingly lucid work of military history... exceptionally powerful', (*The Spectator*) offering new perspectives on the conflict with particular focus on the fate of the individual. Beevor, known for *Stalingrad* and *Berlin – The Downfall 1945*, joins WMFB as we embark on a major project at Coventry Cathedral to protect and enhance the bombed Cathedral of St Michael's, now an international icon of reconciliation from war. A book signing will follow the lecture.



**Bettany Hughes**  
*The World that Birthed Socrates and its Enduring Impact*

Thursday 28 February 2013

Bettany Hughes is one of our best-known broadcasters, and a specialist in ancient Mediterranean history. This talk is based on her book 'The Hemlock Cup', a New York Times Bestseller. Its Athenian subject, Socrates, contributed to a city that nurtured key ingredients of contemporary civilisation – democracy, liberty, science, drama, rational thought – yet, as he wrote nothing in his lifetime, he himself is an enigmatic figure. Bettany followed in the footsteps of Socrates across Greece and Asia Minor to shed new light on his world.

**VENUE**

Royal Geographical Society, 1 Kensington Gore, London SW7 2AR (doors open and a bar is available from 6.30pm).

**TICKETS**

WMFB Members/Supporters £10  
Full price £15

**HOW TO BOOK**

Call +44 (0)20 7251 8142 or book online at [www.wmf.org.uk/activities](http://www.wmf.org.uk/activities)

**STUDY DAY**

**St Paul's Cathedral and Thames Cruise**

Thursday 27 September 2012  
10am – 4.45pm

St Paul's Cathedral presides over The Thames to tell myriad stories of London's past. The Oculus at St Paul's was sponsored by World Monuments Fund/American Express to help tell those stories. Immediately by its entrance sits an extraordinary monument: the tomb of Admiral Nelson, which reused the sculpted sarcophagus made for Cardinal Wolsey, adopted in turn by Henry VIII. This unique day, held

in partnership with The 1805 Club, includes talks on Wolsey, Henry VIII, and Nelson, followed by a private cruise along The Thames where we enjoy lunch whilst learning about the Diamond Jubilee flotilla and the capital's riverside architecture.

WMFB/1805 Club Members £35  
Non-members £45

**HOW TO BOOK**

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**SAVE THE DATE**

Sir John Soane's Museum  
Tuesday 27 November 2012

Pre-Advent fundraiser by candlelight & private view of World Monuments Fund Britain's Exhibition Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2A 3BP. Tickets will be limited. To express interest and gain priority booking please email [sarah@wmf.org.uk](mailto:sarah@wmf.org.uk).



'The Soane Hours' manuscript c.1500 showing 'The Construction of the Tower of Babel'

# BECOME A SUPPORTER

## ABOUT WORLD MONUMENTS FUND BRITAIN

*World Monuments Fund Britain* is a leading charity which conserves vulnerable buildings in the UK and abroad. We build partnerships with people committed to protecting sites in their care and create long-term public value for the community, whilst preserving built heritage for future generations to enjoy.

We have worked in the UK since 1995 and raised in excess of £18m to safeguard threatened architecture. But our impact goes far beyond this thanks to the biennial World Monuments Watch. The Watch draws attention to important historic buildings across the world which are facing a variety of challenges and have an uncertain future.

Today, as industrialised development, more extreme weather and a poor economy continue to threaten fragile historic sites, the work of *World Monuments Fund Britain* is more vital than ever.

You can help us build on our past successes by joining us as a Supporter.

## WHY SHOULD YOU BECOME A SUPPORTER?

Like us, you love old buildings but you're concerned that some still don't receive the help they need. *World Monuments Fund Britain* stands up for these important, and sometimes forgotten, buildings and gives them a better future. If we didn't have support from people like you we'd be less able to help.

## WE DO MORE THAN JUST RESTORE OLD BUILDINGS

We believe that our distinctive architecture is a national asset, so it's important that communities are able to benefit from their restoration. When we get involved with new projects we make sure **visitor centres, charitable partnerships and on-site training programmes** are built into the plans right from the start. Every penny you give helps to secure the future of historic buildings for *everyone's* enjoyment.

## HOW WE THANK YOU FOR SUPPORTING US

- Behind-the-scenes access
- Unique opportunities for learning
- Meet like-minded people

**TO FIND OUT MORE GO TO [WWW.WMF.ORG.UK/INVOLVED](http://WWW.WMF.ORG.UK/INVOLVED) OR CALL US ON +44 (0)20 7251 8142**

