

# monumentum

summer 2007

WORLD  
MONUMENTS  
FUND *in Britain*

4

## Exit stage right

is the curtain about to come down on the world's oldest music hall?

2 Climate change starts to affect global heritage 6 A Soane classic reborn 9 WMF in Britain goes off the beaten track in Southern India **plus** the latest on our UK projects and a full events calendar

# Vanishing points

WMF's 2008 WORLD MONUMENTS WATCH LIST OF 100 MOST ENDANGERED SITES was launched in London on 7th June this year.



Recording threats from climate change for the first time, the Watch List is WMF's main advocacy tool and a way of spotlighting many new potential projects. In June it received significant coverage in the UK nationals (notably *The Guardian*, *Evening Standard*, *The Daily Telegraph*, *The Times* and *The Independent*) as well as featuring on both ITV and BBC's London news. The day before, on 6th June, the Watch List was launched in New York with a special website. ([www.worldmonumentswatch.org](http://www.worldmonumentswatch.org)) This site received a staggering 92,450 visitors, averaging 4,402 per day. The average length of time for visitors was over 30 minutes, which is considered unusually long and we hope this interest will persist over the coming two year cycle. Here is just a selection of sites from the 100.

## Scott's Hut, Antarctica

**Construction:** 1889

**Significance:** Monument and artefacts to the heroic age of polar exploration

**Threats:** Effects of climate change

**Nominator:** Martin Williams, UKAHT

It is only in Antarctica that mankind's first buildings on a continent still survive. And not only the buildings, but foodstuffs, clothing, supplies, cooking utensils, sledging equipment, scientific equipment, and personal items.

Captain Robert Falcon Scott had become the most celebrated Antarctic explorer following his first expedition in 1901-1904. Scott's next expedition of 1910-12 had the geographic South Pole as one of its main objectives. Scott and four companions did reach the pole, only to find that a Norwegian expedition led by Roald Amundsen had arrived there a few weeks previously. Scott and all his companions died on the return journey as is well known.

Scott's last expedition base has been described as one of the most evocative sites on earth; the visitor has a feeling of walking back through time on entering the hut. Although the freezing temperatures in Antarctica helped preserve the building for nearly 100 years, major deterioration has started occurring. Some thawing in the summer months has led to damage from water penetration. In addition, exceptionally heavy snowfalls leaving tons of ice and snow now pose a new and even more serious threat.

The Antarctic Heritage Trust has gained invaluable experience from working to preserve Shackleton's expedition base at Cape Royds, only a few miles away. A little over £3 million is now required for Scott's hut.

**Shackleton's Hut was placed on the 2004 Watch List, which helped to raise all the funds needed for its conservation.**





## St Peter's Cardross, Glasgow

**Construction:** 1966

**Significance:** Catholic Seminary, inspired by Le Corbusier's Priory of La Tourette.

**Threats:** Abandonment, vandalism and lack of viable use

**Nominator:** John Deffenbaugh, Director, St Peter's Building Preservation Trust

Named by the architecture magazine *Prospect* as Scotland's 'finest post World War II building', St Peter's College was designed in a brutally modernist style in stark contrast with its natural woodland setting. It was designed by the firm of Gillespie, Kidd & Coia, and the practice was subsequently awarded the prestigious RIBA Gold Medal.

Despite its innovative use of light and space as well as its great sculptural beauty, it was doomed even before construction was complete. In 1965 the Second Vatican Council decreed that priests should be trained in communities and along with dwindling church attendance, this spelt the end for the Catholic seminary. It was closed only 15 years after its inauguration, and despite a brief period as a drug rehabilitation centre has slid into decline ever since.

Deserted, decayed and vandalised, it still exerts a remarkably evocative effect over the visitor. It appears that neither the Archdiocese of Glasgow nor Historic Scotland are prepared to take responsibility for this building. The result could be a sad and undignified end for a site that came from such vision and optimism.



## Tara Hill, Co. Meath, Ireland

**Construction:** From 3rd Millennium BC

**Significance:** Large archaeological area, ceremonial and mythical capital of Ireland

**Threats:** Road planned through area

**Nominator:** Vincent Salafia, TaraWatch

Said to be the location of St. Patrick's conversion of the Irish to Christianity in the early fifth century, as well as the coronation site for Irish kings between 6th and 12th centuries, Tara Hill is an atmospheric site steeped in history.

The Irish economy has grown exponentially over the last decade, requiring a significant increase in

transportation. The M3 motorway that would serve the Dublin community is a part of this development, and would come within 1.5 kilometres of Tara Hill. Since Watch Listing, the Green Party went into coalition with the Government, and John Gormley of Greens was appointed the new Minister for the Environment. However it appears a deal was done beforehand on Tara and the road will go ahead regardless. The outgoing Minister signed the order to record and demolish the new national monument at Lismullen. The European Commission though have noted that Tara Hill was placed on WMF's Watch List. The coming months will be critical in deciding the fate of this site, and WMF in Britain will assist in efforts to prevent its loss.



## Freetown Historic Monuments, Sierra Leone

**Construction:** 17th Century

**Significance:** Former slaving fort

**Threats:** Impact of armed conflicts, economic and development pressures

**Nominator:** Sir Roland Jackson, former Head of the Science Museum

Reached by converted fishing boat, the muddy beach of Bunce Island at the mouth of the Sierra Leone River, is littered with broken clay pipes and rusted cannons. Overrun by vegetation and populated by monkeys, are found the remains of one of the most active transfer points for slaves, and arguably the most historic site in Africa for the United States.

The island is just 500m by 100m and is an extraordinarily evocative place, with huge cotton trees growing into the remains of the fort. But after years of civil war, and in a desperately impoverished country, this historic place and other important buildings such as the Old Fourah Bay College in Freetown are in dire straits. These key sites of Sierra Leonian, US and UK cultural heritage require conservation to support tourism, education and cultural regeneration. Now is exactly the right time to help. A programme in conjunction with the Ministry of Trade and Industry is taking shape but it needs external support.



## Vernon Mount, Cork, Ireland

**Construction:** 1780s

**Significance:** Rare and fine example of a neoclassical villa with significant paintings

**Threats:** Neglect, inappropriate prior conservation

**Nominator:** Donough Cahill, Deputy Director, Irish Georgian Society

Vernon Mount, one of the finest surviving Georgian classical villas in Ireland, is situated in its own 'pocket demesne' on the outskirts of Cork city. While the architect of Vernon Mount is unknown, it is distinguished for the curvilinear elegance and subtlety of its façade design and for the sophistication of its decorative interiors.

The significance of Vernon Mount is enhanced by the presence of exceptionally fine neoclassical paintings of classical mythological subjects by Nathaniel Grogan, an accomplished late eighteenth century artist and contemporary of the internationally famous Cork artist James Barry. Grogan's paintings are in oil on canvas and are mounted on the ceiling of the ground floor drawing room and as trompe l'oeil paintings on doors and niches in the first floor oval vestibule.

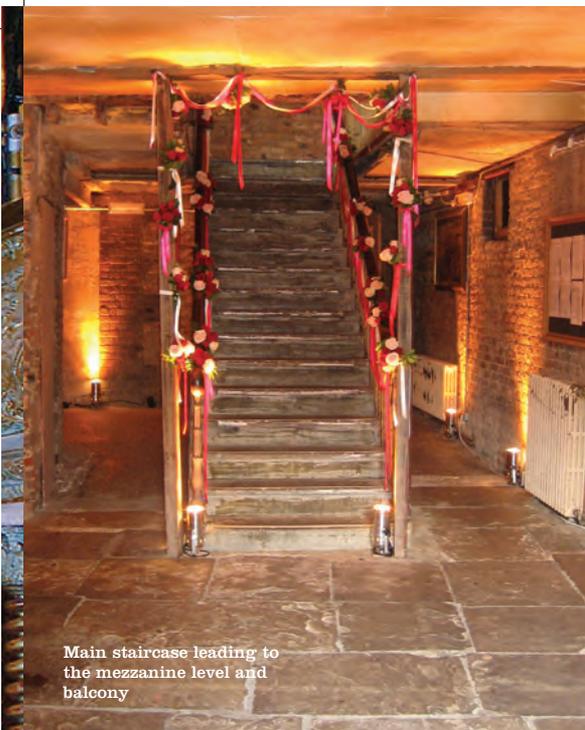
Since a major redevelopment proposal for Vernon Mount was refused planning permission in the late 1990s, the house has fallen into decline. Slipped slates, broken gutters and downpipes have allowed the free access of water into the house, prompting grave concern for its future.



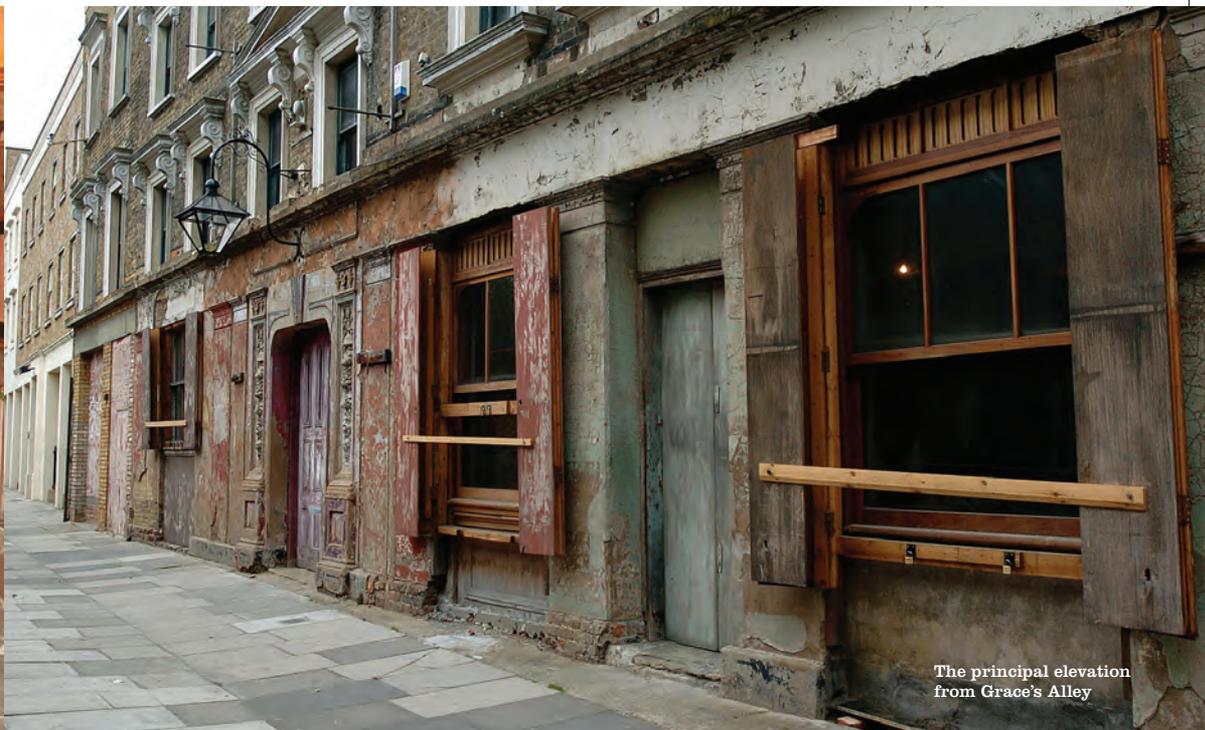
Wilton's Director  
Frances Mayhew  
considers options for  
the future

# Set for a revival?

**Alice Yates, Conservation and Development Director at Wilton's, lifts the lid on the raucous past of a music hall which has just been placed on the 2008 World Monuments Watch List of 100 Most Endangered Sites.**



Main staircase leading to the mezzanine level and balcony



The principal elevation from Grace's Alley

**H**idden away in a neglected area of Tower Hamlets, yet minutes from the City, lies the world's oldest surviving music hall. Although recognised by English Heritage as a long-term 'building at risk', sixty percent of the site's space is still in use, thanks to management by the Wilton's Music Hall Trust.

Wilton's belongs to the first generation of public house music halls that appeared in London during the 1850s, and which only fifty years later had almost all disappeared. Built across the back yards of five existing terrace houses, Wilton's was in essence an extension of the existing pub, The Prince of Denmark. When opened in 1859, top acts from Covent Garden would run across town to perform on John Wilton's stage to an auditorium crammed with up to fifteen hundred revellers, drinking and enjoying the evening's rowdy entertainment. 'Champagne Charlie' who famously drank from a bottle of Moët & Chandon whilst singing on stage launched his career at Wilton's, although he died young from drink. The can-can is said to have been first performed on and promptly banned from the Wilton's stage. Reportedly Queen Victoria took exception to a group of girls revealing their petticoats and knickers on stage.

Today there are no clues on entering Grace's Alley that the music hall exists. From the outside you see five crumbling terrace houses now flanked by indifferent 1980s developments. The eastern most terrace is in fact a 1980s new build; the original was needlessly taken down and rebuilt. The four other terraces are Georgian in origin and are now the only pre-nineteenth century buildings in the immediate vicinity. For what was not bombed during the Blitz was ruthlessly destroyed during the slum clearances of 1960s, including Wellclose Square, the East End's first planned estate.

Wilton's was not a music hall for long, just twenty-two years. With the death of John Wilton in 1880, performances ceased as his successor was unable to renew the licence due to new fire regulations. It was taken over by a Methodist Mission which continued to occupy the building until the 1950s. The Methodists served 2000 meals a day during the first ever dockers'

strike of 1889 and allowed Wilton's to be used as an HQ for the East Enders protesting against Mosley and Fascism at the 1936 Battle of Cable Street. During the war it was a shelter for those bombed out of their homes, and in the 1950s it became a sorting place for rags. So in one way or another, Wilton's has always been at the centre of its community.

In the 1960s Sir John Betjeman saved Wilton's from the wrecker's ball and it was subsequently cared for by the London Music Hall Society. Deborah Warner resurrected Wilton's as a performance space in 1997 for her acclaimed production of "The Waste Land" starring Fiona Shaw. This was the first public performance at Wilton's since 1880, and its bleak condition as a lost space enhanced the production superbly. Broomhill Opera then took over ownership and made the building safe for public access, running it as a performance venue until 2004.

Today we are left with a slightly haphazard but truly delightful sequence of linked rooms, a central staircase, corridors, and dead spaces (the voids where the rear of the houses do not quite connect to the auditorium wall.) At its heart is the magnificent music hall with its distinctive barley sugar columns and balcony. Despite inevitable alterations that time and various owners have brought, the atmosphere of John Wilton's music hall is defiantly intact, albeit in charming dilapidation.

The second floor spaces of the houses are unsafe for public use and urgently need to be repaired. Improved modern facilities also need to be discreetly inserted into the auditorium; a heating and cooling system, and soundproofing to dispel the rumble of the DLR. The flat roofs leak and water pours into the building due to an ageing and a complicated internal drainage system. A load-bearing wall in the basement is subsiding, so the bar floor is supported on acro props and load restrictions must be enforced. Every day more fabric is lost; mortar and crumbling brickwork fall onto people's heads in the office. Yet Wilton's still affords new discoveries. Recently half of one of the original bar doors was found in the basement.

All these issues mean that although we cover our running costs by hiring the hall out as an event venue and as a film location (the BBC filmed 'Tipping the Velvet', while Catherine Zeta-Jones filmed parts of a new film about Houdini here) an estimated £4 million is needed to meet the cost of the repair project. Funding is also required to continue our education and community projects, such as the 'Young Audiences' programme. Witnessing the reaction of inquisitive local school children not only to the building but to the sound of classical instruments is enough to reassure us that these programmes are essential. These children could be the first generation since the 1850s to grow up knowing and enjoying Wilton's throughout their entire lives.

Wilton's has an undeniable charm which stems from its tangible connection with the past performers, its crumbling fabric, derelict spaces and local context. We do not want to eradicate this with a programme of wholesale restoration. The intention is to repair, stabilise and improve facilities so that it can be revived as a thriving performance space, a cultural integration point and a base for local education and community projects.

Once they have visited, people tend to come back to this charming and atmospheric venue, which functions so well as a performance and entertainment space. Unlike many buildings, Wilton's does not need a new life, just an extension on its tremendously colourful historic one. ■

**Fundraising target: £4 million**  
**Funds raised to date: £120,000 by the Wilton's Music Hall Trust**

**For details about events look at [www.wiltons.org.uk](http://www.wiltons.org.uk) and how to support Wilton's on [www.wmf.org.uk](http://www.wmf.org.uk). WMP in Britain members and supporters are welcome to visit.**

# All Soane up

WMF in Britain Projects Assistant Katherine Boyle describes the restoration of Moggerhanger House in Bedfordshire.



Everybody has heard of Sir John Soane. As one of the most famous of all eighteenth century British architects, he enjoys a glowing reputation as a highly successful, yet idiosyncratic neoclassicist. This makes it all the more remarkable that his Moggerhanger House in Bedfordshire had fallen into such a poor state of disrepair by the 1990s. Soane began his association with the house in 1790, when Geoffrey Thornton, recently appointed surveyor to the Bank of England, invited him as the Bank's architect to adapt his Georgian house into a comfortable residence. Geoffrey's son Stephen stepped up Soane's contribution by asking him to enlarge it into a major neoclassical building, retaining only some of the original elements. Soane remained good friends with the family and was involved with the site for over 40 years, resulting in a unique insight into his eclectic mind and individual style.

After the First World War, Moggerhanger was converted into a sanatorium for tuberculosis sufferers and many alterations were made before the building was later abandoned. In the nineties all hope seemed lost when it was acquired by developers and plans were made to convert the house into flats. However, the costs soon escalated and its Grade I status made the conversion unrealistic. In

1994, for the princely sum of £1, the building was sold to Harvest Vision - a Christian group in need of a conference centre. They understood the true significance of the site and transferred ownership to the Moggerhanger House Preservation Trust who have since coordinated the restoration project with the architects Inskip + Jenkins.

The restoration demanded in-depth investigations to determine the original architectural and decorative scheme. The architects had to wade through the confusion of later alterations to resurrect Soane's original vision. Paint analysis carried out by Catherine Hassall was vital in establishing the original scheme. All the Soanian hallmarks such as his shallow pendentive dome, sunk mouldings and intricate handling of light can now be seen with his intended colour scheme highlighting them to their best advantage. Architectural integrity has been restored and the Ionic columns originally in the Eating Room, long presumed lost, were found in an outbuilding and reinstated. In early May of this year the complete restoration was marked in an unveiling by the Shadow Secretary of State for Culture, Media and Sport, Hugo Swire and the house is now busy with conferences, visitors and a full-time restaurant. WMF in Britain contributed to the project in several ways. Through a Robert W. Wilson Challenge to

Conserve Our Heritage grant, WMF funded the restoration of Mrs Thornton's Boudoir with its unusual pink decoration and contributed to work in the Eating Parlour. Another important role was the commissioning of a report from former Director General of the National Trust Martin Drury into the best presentation and management of the house and park. The house is now open to the public and income from its use as a conference centre should ensure its viability. Its current possession by a Christian charity would undoubtedly have pleased the Thorntons, themselves a strongly evangelical family, and through their stewardship Soane's masterpiece can now look forward to a long future. ■

WMF funds donated: £121,343  
Total cost of project: £6 million

Awards: Winner of the Georgian Group's Architectural Award for the 'Restoration of a Georgian Country House' in 2005

Left  
Entrance front of the newly limewashed house

Right  
A detail of the restored Eating Parlour, showing one of the reinstated Ionic columns

# 6

Moggerhanger restored

# Ongoing work

## One thing leads to another...

**Last year WMF in Britain ran the first of its on site training workshops in Portugal. A second will run from 15th-26th October.**

**Q**ueluz Palace, near Lisbon, is home to over twenty extremely rare eighteenth century lead sculptures and fountains by the English sculptor John Cheere. WMF in Britain is looking beyond the current restoration of the formal gardens and investing in maintaining the long-term craftsmanship of conserving lead statuary.

These workshops allow the full range of interdisciplinary skills to be experienced. These include transport and care of large objects, survey and recording techniques, material science, practical techniques and workmanship, philosophy of approach, cleaning and surface finishing.

*"We have found the opportunity to train students from Portugal in the techniques of lead sculpture conservation at the Palace of Queluz very worthwhile," commented Rupert Harris, who runs the workshops.*

*"The four students have been enthusiastic and diligent and have picked up the practical skills quickly, along with an understanding of the particularly complex technical and ethical issues associated with the conservation of lead sculpture. I feel confident that the programme will provide a legacy of trained conservators able to take on further sculpture conservation."*

Research is also continuing into the brown lead oxide deposit that has formed on the surface of the leads

over the years. Although this deposit may not be harming the statues it is aesthetically unsightly and therefore a range of options for dealing with it are being considered. The outcome of this research is likely to be significant for lead sculptures in the UK and elsewhere which suffer from similar deposits. This formation has also been observed at a number of different locations in the UK, for example Hampton Court Palace and Powis Castle, although it is likely to have been caused by different environmental conditions at each site.

This deposit is now compromising the sculptor's original aesthetic intention. Before any of the newly restored statues are returned to the garden it is important that the cause and effect of the lead oxide layer is understood.



We have employed Dr Virginia Costa to undertake a detailed investigation of the different leads.

If you are interested in adopting a sculpture or supporting the workshops financially, then please contact Projects Director David Gundry in our office. ■

**Virginia Costa:** Virginia has been working in the field of metals conservation for many years. She has attained an M.Sc. and a Ph.D. in Material Science from universities in Brazil and Berlin. Working extensively in South America and Europe, Virginia provides expert advice concerning the care and treatment of metals in conservation.

**Project partners:** Queluz is a partnership between WMF in Britain, WMF Portugal and the Portuguese Government.



**Left**  
Reattaching a sculpture's head following conservation

**Above**  
The Neptune fountain showing lead staining

## Heading for a major discovery

**Painstaking research by WMF in Britain is revealing a more complex Robert Adam scheme than previously imagined in Ireland.**

**W**MF's work at Headfort, near Kells in Co. Meath is likely to lead to a significant reappraisal of the house's status amongst Ireland's 18th Century heritage. Built over 200 years ago for Thomas Tylour, the Earl of Bective, Headfort remains the only intact suite of Adam interiors in Ireland.

A Watch List site in 2004, WMF in Britain first spent over £100,000 on repairs to the exterior. Now work has moved inside the house with a very detailed investigation of the original decorative scheme hidden beneath later alterations.

*"The microscopic paint analysis of the decorative schemes at Headfort is practically complete," said*

Richard Ireland, the specialist plaster conservator. *"Detailed drawings still to be carried out later this year derived from laser and photogrametric surveys of the Eating Parlour (right) and other principle areas will enable a coloured rendering of the paint analysis. This will enable a comparison with the original Adam drawings now in the Mellon Collection at Yale.*

*The well-known coloured Adam drawings for the Eating Parlour concur in general terms with the paint analysis – showing a scheme based on two verditer based greens and an off-white colour. However, the relatively small size of the drawings could only provide a general guide to the overall distribution of colour. Adam's design proposal could not show the minute detail and variations that only the paint analysis has revealed, which is extraordinary."*

This year Eileen Harris, author of 'The Genius of Robert Adam', visited Headfort and described the schemes as, "unique, extremely interesting and exciting." The research continues. ■

**Elizabeth Mulvin:** Liz has a BA in Art History and Italian and an MA in Art History from University College Dublin. Her thesis was concerned with an assessment of the Irish Georgian Society's continuing efforts to protect and restore Irish domestic architecture. She has worked as Assistant Director of Studies at the Emerald Cultural Institute in Dublin since 2003.

**Funding partners:** The Headfort Trust, The Heritage Council, Robert W. Wilson Challenge to Conserve our Heritage, The Samuel H. Kress Foundation, the estate of Paul Mellon. Also the Department of Environment in Ireland and The Irish Georgian Society.

**WMF funds spent to date: £150,000**  
**Fundraising target: £50,000 for the Eating Parlour**



# Coming on stream

## The sedilia at Westminster Abbey



The front of the sedilia where figures were lost to iconoclastic damage



The sedilia in its setting to the right of the sanctuary

Standing eight feet tall the sedilia (priest's seat) is a rare example of medieval polychromy and dates from 1307. It depicts two kings and two ecclesiastics on the front, while the reverse shows the Annunciation and Edward the Confessor receiving a ring from St. John the Evangelist. It has survived relatively intact and its construction in timber as opposed to stone makes it even more unusual.

The sedilia has had a dramatic life, subject to over-painting, boarding-up, scorching from candles and substantial iconoclastic damage. The painted surface is now unstable and losses are beginning to occur at an increased rate. There is also damage to the oak structure caused by temperature and humidity fluctuations, as well as from insects.

This summer, over a 12-14 week period a team of conservators from the Hamilton Kerr Institute will investigate the causes of deterioration. Subtle surface cleaning will improve its appearance. This is an extraordinary opportunity to work in perhaps the UK's most famous religious site.

**Fundraising target: £60,000**  
**Funds raised to date: £26,000 from the Samuel H. Kress Foundation to WMF in Britain**



## Laser scanning at Hampton Court

**WMF in Britain is launching a new initiative to support projects that develop technology for the benefit of conservation.**

**A**round 1521 Cardinal Wolsey commissioned the Florentine artist Giovanni Da Maiano to produce at least eight terracotta roundels of Roman emperors to adorn the facades of his new palace at Hampton Court. Widely considered to be the earliest surviving Renaissance figural sculptures on a building in the UK, it is extraordinary that they survive in their original historic context almost 500 years later. These terracotta medallions will now be documented, monitored and conserved using innovative laser scanning techniques and associated technologies developed by The University of Arts in London and paid for by WMF in Britain.

An investment of £8,845 is being used to document the condition of the Augustus and Vitellius roundels along with the Wolsey coat of arms for the first time, as well as the re-scanning of the Trajan and Hadrian roundels.

This is the first conservation project to use this special type of laser scanning on objects mounted at height and enable the conservators to 'virtually' view the

object from angles not previously physically possible. The very detailed 3D images that the scan produces will be a uniquely beneficial tool for conservators to assess and document the current condition of each roundel and plan any intervention deemed necessary.

WMF in Britain is also monitoring ways that this scanned information is used. The huge data files need to be carefully interpreted to be useful for conservators. Therefore we aim to help develop software that assists in the presentation and interpretation of scanned data. For example, conservators often wish to be able to accurately record the variable appearance and surface textures of an object so it is helpful if the scanned image ultimately resembles the original object as much as possible. The use of 3D scans in conservation will be a huge improvement on the nineteenth and twentieth century use of plaster and silicone to replicate original material. ■

**Left**  
Previous scan of "Tiberius"





Descending the steps of magnificent fortress complex of Golkonda, 11kms west of Hyderabad



The tomb of Ahmad Shah

# Days in the Deccan

WMF in Britain with Colin Amery took a group of supporters for a dose of temples and tombs in undiscovered Southern India.

February is a good time to escape England, but it was a positive wish to know more about the mysterious plateau in the centre of the India known as the Deccan, that drew a group of WMF supporters to Hyderabad earlier this year. For the group it was a chance to see the mosques, palaces and tombs of the Muslim kingdoms of the Deccan with two world authorities on the history of the region: William Dalrymple (author of *The White Mughals* and *The Last Mughal*) and Dr Helen Philon, historian of the Deccan and Curator of Islamic Art at the Benaki Museum in Athens. The wonder of the Deccan is that its art and architecture has absorbed influences from as far afield as Turkey and Persia, and been enriched by the contributions of occupying powers. The Deccan has been described as the home of a *distant* Islamic culture – in the heart of India but yearning for the exotic world of the Arabian Nights. This remarkable WMF in Britain tour was carefully planned to include the almost secret cities of Bidar, Gubarga, Bijapur and Golconda while travelling north and south-west of the starting point, Hyderabad.

Flying into Hyderabad in the centre of the Deccan provided the opportunity to see this city of mosques, palaces and pearls undergoing rapid changes and development at the heart of India's economic miracle. But the soul of India does not change. While the IT capital 'Cyberabad' grows on the edge of the old city, temples continue to thrive and on hectic street markets garlands for the gods fill stalls. The hospitality in palaces and private houses, a hallmark of WMF in Britain's tours, continued in this city and there were privileged glimpses of textile and jewellery workshops and palaces of the Nizams, now being beautifully restored. There was a visit to see the Nizam's jewels and a memorable dinner and sitar concert in the Chowmahalla Palace in the heart of the old city of Hyderabad.

Close to the banks of the Musi River in Hyderabad, a decaying 70 acre garden reveals the tattered former British Residency, now the home of the Osmania Women's College. If buildings could speak this house would tell an extraordinary story. First would be the fascination felt for the culture of the Mughal Court by the British Resident, Colonel James Achilles Kirkpatrick (1764-1805) and then of his love affair with the teenage Princess Khair un-Nissa, granddaughter of Nawab Mahmood Ali Khan, his conversion to Islam and their tragically brief marriage. The house was built by Kirkpatrick in 1803 in the English Palladian style but with intriguing and beautiful interiors decorated in Mughal style. Placed on the 2002 and 2004 WMF Watch List, the former Residency has received a grant of £50,000 for the preparation of a conservation management plan. The local architect Sarath Chandra will complete this highly detailed work by the end of this year.

Today the students, elegant in their saris, sit beneath ancient fans in the decaying rooms and see the same garden view through the tall portico that successive British Residents had enjoyed. William Dalrymple told the WMF in Britain group the moving and romantic story of the house and underlined its significance, not just as part of the history of India, but as a rare symbol of understanding between East and West of even greater relevance today. WMF's intervention will enable a practical conservation plan to be drawn up for the building as well as a phased programme of repair.

The group then travelled north to Bidar through the remarkably fertile landscape, littered with the tombs of former rulers and under the exceptional tutelage of Dr Helen Philon began to study the forts of Deccani and Bahmani rulers and the towns, tombs and mosques in Bidar, Gulbarga and Bijapur. We

ended the trip in Solapur from where the ancient train took the group to Mumbai and the Victorian splendours of the Taj hotel. Days were spent musing in Mughal gardens, discovering domes, and examining the intensity of tiled decoration.

It was the power and dignity of Ahmad Shah's tomb in Bidar, Karnataka that left an indelible impression. Built for a king of the Bahmani dynasty who ruled from 1422-36, its scale surprises and the patterned richness of its painted interior only emerges slowly in the dim light of the mausoleum's interior. This is a site in need of help and support and it exposed the need for a Fund dedicated to the Deccan and its remarkable treasures. The tomb of Ahmad Shah is loved by locals and pilgrims who venerate the memory of a king who loved all religions. It is a building with an unforgettable emotional power that must be protected and preserved at all costs.

Visiting the Deccan has all the thrill of being off the standard itinerary, the hotels are simple but the vegetarian food is excellent. What is very special and nowadays very rare is the opportunity to be almost alone at many of the ancient sites. It is the sheer number of such places in the Deccan that is impressive and clearly the maintenance and restoration burden is too much for the Archaeological Survey of India. We saw considerable evidence of poor conservation methods and standards which underlined the need for more training and more international partnerships. The soul of India speaks to the foreign visitor providing they tread these ancient places with care and respect. WMF's gradual presence there is only a modest beginning. ■

**WMF in Britain would like to thank Mrs Peter Kimmelman for all her introductions in Hyderabad and her help in planning the trip. We look forward to working with her on fundraising for the former Residency project. Travel arrangements by The Ultimate Travel Company.**

# News



Dr Jonathan Foyle on the Admiralty staircase at Somerset House



Lois de Menil in her garden in Paris

## New Leader for WMF in Britain

After a decade in charge of WMF in Britain, Colin Amery has appointed Dr Jonathan Foyle as his successor and new Chief Executive. Colin is remaining at WMF as Special Adviser to the UK office.

Jonathan has worked on some of Britain's finest buildings, including Canterbury Cathedral and Stirling Castle. As Curator of Historic Building at Historic Royal Palaces for almost eight years, he was responsible for archaeology, conservation and research on Hampton Court and Kew Palace.

Jonathan nurtures a special interest in Medieval and Tudor Britain, from the 'low' culture of simple houses right through to British cultural relationships with Italy during the High Renaissance age, the subject of his Ph.D. Buildings of this period are well represented in the area of Jonathan's upbringing.

*"Growing up as a teenager in Lincolnshire I would go on long solo bicycle rides across the flat Fen country and into Northamptonshire. What strikes a visitor about that part of England are the churches rising out of the landscape and the superb quality of the local stone. I realised that when you just walk inside the door of an ancient parish church the whole perspective of the centuries opens up for you."*

This outlook spurred a supplementary career in education through teaching and broadcasting, such as in the forthcoming History Channel Series, 'Lost Worlds.'

*"For me and the general public who don't live in palaces, the archaeology of everyday life is often very eloquent. The strength of an international outfit like WMF is that is not governmental or bureaucratic; it can speak for everyone. I am a fervent believer in making history accessible and I see an important educational role for WMF in Britain."*

Dr Foyle has only just begun at WMF in Britain, but he has already defined a vision for the future of the organisation. *"I'd like to ensure that WMF in Britain leaves every building in its care in better condition, better understood, and better valued so that the legacy of the world's historic environment is enhanced for present and future generations."*

**Donations in response to letter from Colin Amery**  
Colin would like to thank all of the members who generously sent donations when he changed his role at WMF in Britain. They really help us to continue our work and it is hoped that these gifts can be used for a project in the Deccan, India. Every donation is very much appreciated.

**Giles Worsley travel fellowship**  
A special fund is being set up to commemorate the life and work of Giles Worsley which will fund a Travel Fellowship for an architectural student to study at the British School in Rome. Giles was only 44 when he died and many of his friends will want to contribute to this fund which is under the patronage of Professor David Cannadine, Sir Jeremy Dixon, Michael Hall, Sir Simon Jenkins, Neil MacGregor and others who shared Giles's love of architecture.

Details by writing to: [gwtravelfellowship@hovingham.co.uk](mailto:gwtravelfellowship@hovingham.co.uk)

## Board of Trustees exchange

World Monuments Fund in Britain is delighted to welcome Lois de Menil from WMF's US Board of Trustees as a reciprocal member of our UK Board of Trustees. A member of the British Board has for some time played a similar reciprocal role in New York, and that position is currently filled by Peter Stormonth Darling.

Lois de Menil plays a prominent role in several cultural activities and is currently a board member of AXA Art Corporation, the Harvard University Art Museums and the Romanian Heritage Trust. She holds a Ph.D. in government from Harvard University and is author of numerous books and articles on history and art. One of her key roles has been to help in WMF's founding of the Centre for Khmer Studies, an independent research centre in Cambodia, and she is now its President and Chairman. She is an elected member of several prestigious independent think-tanks including the Council on Foreign Relations (US), the International Institute for Strategic Studies (London) and the Institut Français des Relations Internationales (Paris).

Her knowledge, impartiality and sound judgment will be very much welcomed on the Board in London. She has already demonstrated her enthusiasm by flying in for one night from the USA to attend a Trustees meeting in London.

# 10

Organisation update

# Programme of events 2007

## Lectures

Royal Geographical Society  
Kensington Gore, London SW7 2AR  
Lectures commence at 7pm  
Tickets: £15/£10

**Simon Sebag Montefiore**  
**'Young Stalin: the Gangster Years'**  
**Wednesday 17th October**

Based on his vivid new biography *Young Stalin*, the dynamic Simon Sebag Montefiore considers the early life of Stalin, and views him more as a professional trickster than as the man of steel who would come to dominate the 20th century.



Wednesday 28th November, speaker to be announced.

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## Travel

**St Petersburg and Finland (optional extension)**  
**'The Empress and her Architects'**  
**13-17th September**

Explore St Petersburg and experience Catherine the Great's version of the civilized world created by leading European architects, such as Charles Cameron and Antonio Rinaldi. Colin Amery, Special Adviser to WMF in Britain and Alexei Leporc, Curator in the Department of Western European Art at the Hermitage will accompany you on visits to the Agate Room and the Cameron Gallery at Tsarskoye Selo. We also see WMF in Britain's work at the beautiful rococo Chinese Palace, built as a private retreat for Catherine. Lesser known sites will be visited and we hope the tour will also appeal to those who are familiar with the city.

**Optional Extension to Vyborg, Russia and Helsinki, Finland**  
**18th-19th September**

Visit Vyborg on the Gulf of Finland to see the Central Library by Finnish architect, Alvar Aalto (on WMF's 2000 and 2002 Watch Lists) and onto Helsinki to see other Aalto buildings accompanied by the architectural historian and expert on Aalto, Maija Kairamo. For St Petersburg and Optional Extension information

please contact Antonia Nightingale at The Ultimate Travel Company, 020 7386 4659 or antonia@theultimatecompany.co.uk alternatively view the itinerary online at [http://www.ultimatecompany.co.uk/news\\_details.aspx?NID=24](http://www.ultimatecompany.co.uk/news_details.aspx?NID=24)

### Future trips in 2008

In Summer 2008, WMF in Britain will lead a trip to Scotland to include St. Vincent Street in Glasgow; Mavisbank near Edinburgh and the Castle Sinclair Girnigoe Caithness on the remote North-East Coast.

From 20th-25th September 2008, in partnership with Martin Randall Travel, we will spend a long weekend in Dresden and visit the historic gardens at Wörlitz.



## Events

**Exhibition at RIBA**  
**'Asmara - Africa's Secret Modernist City'**  
**3rd July - 18th August**

For the first time, the rich, modernist architectural heritage of the Eritrean capital Asmara is introduced in an exhibition, which explores through four thematic units: the city as it is today, its historical social context, its architecture and special culture, and the problems and challenges resulting from the city's function as a capital and the ever increasing pressure to expand.

**Gallery One, RIBA,**  
**66 Portland Place, London W1B 1AD**  
**Opening Times: Monday to Friday 10am-6pm**  
**& Saturday 10am-5pm**  
**Admission free**  
**Sponsored by WMF in Britain and FCO**

**Morning at the Royal Academy**  
**Tuesday 30th October, 8:00 - 10:00am**

Private view and breakfast of 'Paul Mellon's Legacy: A Passion for British Art' exhibition.

**Royal Academy of Arts,**  
**Burlington House, Piccadilly,**  
**London W1J 0BD**  
**Tickets: £40/£30 WMF members**

**Headfort Revealed in London**  
**Thursday 21st November**

WMF in Britain will hold a late afternoon lecture showcasing the results of our investigations into the Robert Adam interiors at Headfort House, Ireland. Open to invited professionals, IC Members and Capital Members, the event will present the results of our exhaustive study into the original scheme, and some of the extraordinary findings. The specialist conservator, Richard Ireland, and Adam expert Eileen Harris will discuss the findings and put Headfort within the context of Adam's other work.

**The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA**  
**Admission free and by invitation only**

## Just enjoyed

**An evening with Antony Gormley at the Hayward Gallery took place on Thursday 12th July**

Antony Gormley spoke passionately about the ideas that resulted in 'Blind Light/Event Horizon', his first major solo exhibition in London. Monies raised went to support WMF's sculptural projects in Angkor, Cambodia and at Queluz Palace in Portugal.

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**The first WMF in Britain conference**  
**'Modernism in Peril' took place on Tuesday 3rd July at RIBA**

Modern architecture has recently been re-evaluated. We now have the perspective to view the full range of the twentieth century, and can appreciate its variety and exuberance. Henry Ng, Executive Vice President at WMF presented the case of Edward Durell Stone's A. Conger-Goodyear House (New York State) of 1938, built as the home of the then curator of MoMa. Then Stefan Behling, a senior partner at Foster + Partners, presented the refurbishment of Berlin's Free University, a masterpiece of the 1960s. Finally the Asmara Group presented three papers explaining the character and cultural value of the fascinating capital of Eritrea. We hope that it will be the first of many annual conferences on prescient themes.

Sponsored by

**Knoll**

**For further information and booking**

**please contact:**  
**WMF in Britain**  
**2 Grosvenor Gardens**  
**London SW1W 0DH**

**Telephone: 020 7730 5344**  
**(credit cards accepted)**  
**Fax: 020 7730 5355**

monumentum  
Lector, si monumentum requiris, circumspice  
Sir Christopher Wren's tomb  
in St Paul's Cathedral, London

For further information & bookings please contact:  
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VISIT OUR NEW WEBSITE! [www.wmf.org.uk](http://www.wmf.org.uk)

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