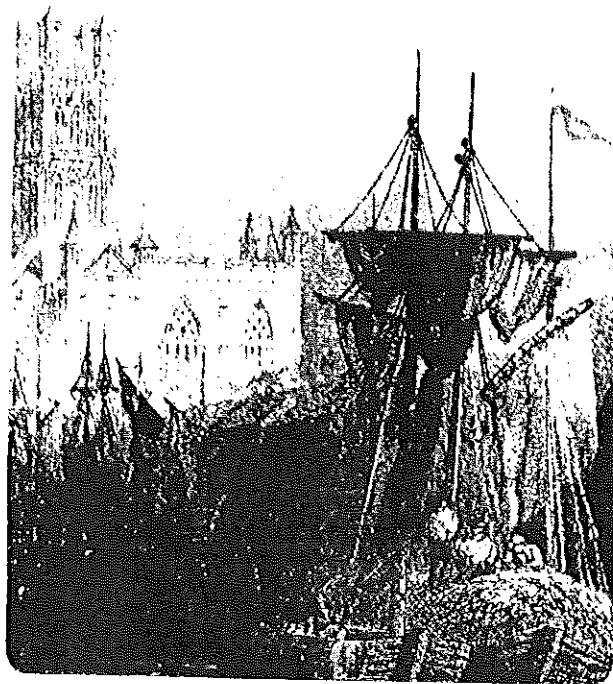


Group for Regional Studies in Museums



**Proceedings of
Annual Conference
Gloucester 1979**

GROUP FOR REGIONAL STUDIES IN MUSEUMS

PROCEEDINGS OF ANNUAL CONFERENCE

GLOUCESTER, 6-8 APRIL, 1979

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INTRODUCTION

This is the first occasion that the Group for Regional Studies in Museums has succeeded in producing formal Proceedings of one of its conferences. Whatever one's opinion of the contents, this will, one hopes, set a precedent and that in the future many more Proceedings of GRSM meetings will appear.

Some explanation of the way in which this volume has been compiled should be given. In some ways it is not strictly a volume of 'Proceedings'. The contributions by Davies ('Gloucester and its Museum Service'), Blake, Jefferies, Holman, Harris, Page and Burgess are the text (or the skeleton of it) of lectures delivered at the conference. Alan Cheese's paper is also included although there was insufficient time for him to deliver it at the conference. Hugh Conway-Jones' article covers the same ground as his guided tour of Gloucester Docks. Michael Hare's short account of St. Nicholas Church is included as a reminder of that part of the conference's visit to Gloucester. The contributions on 'Gloucester Folk Museum', 'Gloucester Buildings Record', 'Redundant Churches' and 'Historic Buildings Legislation' were all distributed to delegates as supplementary reading matter. Sam Mullins has added his independent overall view of the conference.

Many people helped in numerous ways to organise the conference but I would like to thank the following in particular:- Steven Blake, who organised the Cheltenham part of the programme and assisted with the general arrangements throughout; the staff of Cheltenham Museum and Art Gallery for all their support and co-operation; our guest speakers, Jeremy Jefferies, John Holman and Richard Harris; Mr. Swan of Priday-Metfords for guiding us around their flour mill; Hugh Conway-Jones and Michael Stimpson for acting as guides around Gloucester Docks; the Friends of St. Nicholas Church for permission to visit the church; David Viner for entertaining at Corinium Museum on Sunday afternoon, and finally Emily, for being very patient and not making her entrance until April 10th.

Stuart Davies

Birmingham. September 1979.

GROUP FOR REGIONAL STUDIES IN MUSEUMS
ANNUAL CONFERENCE: GLOUCESTER 6th-8th APRIL, 1979

List of delegates:

Anthea Bickley	Bolling Hall Museum, Bradford.
Steven Blake	Cheltenham Art Gallery & Museum.
Roy Brigden	Museum of English Rural Life, Reading.
Paddy Burgess	Museum of Lincolnshire Life.
Alan Cheese	Staffordshire County Museum.
Alan Corney	Portsmouth City Museum.
Stuart Davies	Gloucester City Museum & Art Gallery.
Clare Fleck	Luton Museum.
Gillian Gregg	St. Albans City Museum.
Andrew Helme	Monmouth Museum.
Richard Langhorne	Lancashire County Museum Service.
Chris Morris	Norris Museum, St. Ives, Hunts.
Diana Mullins	Much Wenlock.
Sam Mullins	Much Wenlock Museum.
Pam Murray	Staffordshire County Museum.
Chris Page	Museum of Lincolnshire Life.
Jane Pearson	Chepstow Museum.
Suella Postles	Nottingham Museum.
Stephen Price	Birmingham Museum & Art Gallery.
John Shaw	Glasgow Museum.
Pam Swan	Portsmouth City Museum.
Tony Tibbles	Speke Hall, Liverpool.
Gordon Watson	Thurrock Museum.

* * *

Group for Regional Studies in Museums

Proceedings of 1979 Annual Conference at Gloucester

List of Contributors:

Steven Blake	Assistant Keeper (Social History), Cheltenham Art Gallery and Museum.
Paddy Burgess	Technical Assistant, Museum of Lincolnshire Life.
Alan Cheese	Keeper of Agricultural History, Staffordshire County Museum.
Hugh Conway-Jones	Local Historian, Gloucester.
Stuart Davies	Folk Life Assistant, Gloucester City Museum & Art Gallery.*
Michael Hare	Secretary of the Friends of St. Nicholas.
Richard Harris	Research Director, Weald & Downland Museum, Singleton.
John Holman	Conservation Officer, Gloucester City Council.
Jeremy Jefferies	Conservation Officer, Cheltenham Borough Council.
Chris Page	Assistant Keeper, Museum of Lincolnshire Life.
Sam Mullins	Curator, Much Wenlock Museum.

* From May 1979, Assistant Keeper (Local History),
City Museum and Art Gallery, Birmingham.

GLOUCESTER AND ITS MUSEUM SERVICE

Stuart Davies

When the Group for Regional Studies in Museums made its submission to the Blake Committee it claimed to cover the "broadly overlapping subjects of regional ethnology, folk life and local history". In this opening lecture I want to examine the state of 'regional studies' in museums as thus defined, in the county in general and in Gloucester in particular.

"Regional Studies", in the sense of comparing the social and economic characteristics of one geographical region with another, can only really produce useful results if one's area of study is suitably wide. Gloucestershire, at first glance, appears to fulfil this condition for there are three distinctive areas - Forest, Vale and Cotswolds. In fact, virtually no serious work is going on in regional ethnology or folk life in the county's museums. The main reason for this seems to be an administrative one.

Within the county there are six district councils, all of which are entitled to run museum services. Only three actually do so, (Gloucester, Cheltenham and Cotswold) and although the County Council has powers to operate a museum service, it does not choose to do so.

To make any significant progress in terms of "regional studies" under these circumstances is almost impossible, particularly since the tendency is for the district museum system to encourage parochialism. But is that such a bad thing? Museum resources are usually so poor that there is a real danger that if we spread ourselves too thinly then our impact will be negligible. Under the conditions prevalent in Gloucestershire (and indeed much of the West Country) concentrating resources on limited aims may be the surest way of achieving some success in meeting our objectives (whatever we decide they may be).

In this lecture, and that of Steven Blake's, you will be given some idea of how two of the district museum services function. Both of us see our roles as having strictly limited horizons. Some will see us as pragmatic realists, but others may point out that we are neglecting the wider responsibilities reflected in Gloucester's "county town" status and Cheltenham's self-styled claim to be "the centre for the Cotswolds".

For many years Gloucester was the only museum in the county to collect 'Folk Life' material. Indeed, Gloucester seems to have held the position of principal museum rather comfortably. But times change. The development of Cheltenham and more recently Corinium as well-supported museums and then the decision not to turn museums over to the County Council upon local authority re-organisation in 1974 made a reconsideration of Gloucester's relationship to the county inevitable.

Gloucester district is confined to an urban area of just under 100,000 people. If we were to stick strictly to our legal commitment then our responsibilities end at the City boundaries. Unfortunately our collections are county-wide and our catchment area for identifications and enquiries is approximately that of the economic region of the City itself. There is therefore some confusion over what is Gloucester museum's true and proper sphere of influence in the county.

Confusion on collecting policies is particularly apparent. Gloucester museum does have a written collecting policy. But this broadly boils down to "we collect what we like from where we like provided that it's within the county".

The other museums have also developed collecting policies without making reference to their neighbours. This has occasionally led to friction and has certainly generated considerable debate. A number of attempts have consequently been made to draw up written agreements clarifying the museum services functions in the county. None has met with any conspicuous success.

Unfortunately the needs of individual disciplines within each museum differ. Gloucester's archaeologists (they account for five of the seven professional staff, including the curator) claim county-wide responsibilities and the natural historian is the only one in the county anyway. Cheltenham can convincingly claim to have the only professional art historians in the county. But that does not stop Gloucester continuing to build up art collections, or Cheltenham retaining its important prehistoric archaeology material. So far all attempts at defining spheres of influence in 'Folk Life' have failed. Before 1977 it was Gloucester's claim to have county-wide interests, though each of the other museums also have one member of staff claiming an interest in this field. I have rejected this policy in favour of a tighter regional and subject specialisation. Both were certainly called for on purely practical grounds. You cannot run a county service in social and local history and folk life with a staff of one. Neither can you hope to competently deal with such varied subjects as agriculture, heavy industry and costume on a county-wide basis. My policy has been to concentrate attention on three basic aspects;

- (1) The civic, economic and architectural history of the City of Gloucester.
- (2) The trade and economy of the River Severn and the Vale of Severn.
- (3) The social history of the City of Gloucester and the Vale of Severn.

Nevertheless there is a problem in knowing what to do about our collections which do not fall into these categories, and of the material which does but is held by other museums. The general feeling among the museum curators in this county is that collections should not be transferred, but that information on collections should be widely available, so that everybody is aware of what material is held where. Unfortunately to do this requires a high standard of documentation. It is essential that each museum prepares adequate catalogues of its collections, suitably cross-referenced for subject and provenance. This is presumably standard curatorial practice everywhere..... but is especially important in areas lacking large museums with wide regional responsibilities.

When I arrived in Gloucester two years ago I found collections of 12,000 objects only 40% of which were properly documented. Fortunately I was able to draw on the JCP scheme and later the STEP scheme. The result was that by December 1978 all the collections were catalogued to a minimum standard; each object had a unique number, a description with measurements and any information relevant to it that could be found in the museums accession register and correspondence files. The next stage will be to compile lists of non-Gloucestershire material and send them to the appropriate institutions. At the same time I hope that joint-catalogues can be produced with our neighbours at Cheltenham and Cirencester on specific subjects. When this is done these museums might collectively consider tackling our private brethren.

It will be appreciated that if anything constructive in regional studies is ever to occur, then the museums must learn to co-operate with each other. I particularly believe that we should be helping each other to use our respective financial and technical resources to achieve maximum benefit, and that we should be pooling resources of talent and expertise. Examples of this so far include joint exhibitions, inter-museum loans and joint research projects. I think that such co-operation could be carried further and could enable the urban-based museums to tackle county-wide subjects. Unfortunately it all depends on the relevant officers sharing this view, and I should add, them all staying in

the county long enough to be able to implement it. In general, therefore, I feel that Gloucester should not claim county-wide museological jurisdiction, but should concentrate on the city and its immediate hinterland. The proper way to tackle the rural areas is through detailed co-operation between museums, both within and without the county boundaries where relevant.

Having established Gloucester's relationship to the county let us turn to what role the museum plays within the City. (A short series of slides were shown to illustrate the city's historical development). The Folk Museum's policy in Gloucester, as it has been moulded in the last two years, is essentially an outward-looking one. It is my belief that a local history museum can only fulfil its proper function if its staff are prepared to go out into the community which it serves and participate in any relevant activities generated from local societies, groups etc. And if such activities do not exist then the museum should be attempting to stimulate them. Why should we bother? After all, in the Folk Museum's case there are large enough collections to plan dozens of interesting little exhibitions for years to come; we have got a decent little library with a good stock of standard text books; there is a steady trickle of new material being brought in; there are plenty of identifications to keep us happy for hours on end; so why stir outside the office?

The principal reason is that a local history museum should be a place where people can go to find out about local history (even if only at a fairly superficial level) and if one takes an entirely passive attitude to the subject then the museum will not become a repository for local historical knowledge, will eventually no longer be automatically consulted as such and ultimately becomes an irrelevant collection of "bygones".

An attempt has been made to improve the technical standard of displays and introduce a more logical approach to interpreting local history. However, galleries on the building itself and on an overall view of the history of Gloucester are still badly needed, and major temporary exhibitions are still unknown.

In order that we can answer public enquiries, interpret existing collections and evaluate collecting policies in the future, it has been necessary to build up information files, particularly on the crafts and industries of the city. Previous to this, for example, in the sphere of urban trades and industries there had been no research to establish the relative importance of each of Gloucester's industries in the 19th century. Without the information derived from analysis of trade directories and census returns, it is impossible to evaluate the true importance of existing collections and to decide what needs to be collected in the future. With these decisions made it is possible to embark on the organised fieldwork which will yield the required material. A series of information sheets was initiated in July 1978. Although rather crudely produced, I believe that the importance of producing tangible evidence of a museum's academic and educational role in local history can hardly be underestimated. Hopefully the museum will one day produce a series much more attractive to look at.

I strongly believe that, wherever possible, a local history museum should act as a focus for local historical studies. One way of achieving this is through organising local history conferences, (two a year in Gloucester's case), another is through local societies. There is a strong feeling at Gloucester that museum staff have no need to involve themselves with local societies, except of course for their own "Friends of Gloucester Museums". My attitude to this tends to be that if we properly fostered relations with existing amenity societies we would not need to have a "Friends" organisation

at all. My own involvement with the Gloucester Civic Trust has certainly brought considerable benefit to the Folk Museum in the form of voluntary help and specialized advice on certain technical matters. There is no local history society as such, though the Civic Trust has a strong historical bias.

This policy of fostering good relations with local societies and making a positive contribution to local history studies is most obvious in the field of historic buildings and conservation. It can be argued that one of Gloucester Museum's more important functions is that it maintains three historic buildings. This is putting the museum's conservation role at its crudest. There is a more positive side to the museum's participation. A local history museum would seem to have a dual role.

- (1) It should if possible supply the expertise to evaluate the historical and historic architectural value of the building. This should either be done by the museum's own staff or by arranging for others to give their opinions.
- (2) It should be a repository for the plans, drawings and photographs which a serious interest in historic buildings inevitably produces.

Gloucester suffered badly at the hands of redevelopment in the 1960's but there is now a strong conservation lobby in the town and the fate of those historic buildings which remain is very much a live issue. I have worked closely with local enthusiasts in trying to record threatened buildings, and reports on this are published in the local archaeological society's transactions, which of course is another way of advertising the museum's activities. Prior to 1978 there was no proper place to file records relating to historic buildings (other than primary deeds etc., which are of course deposited in the Record Office). The museum therefore established the Gloucester Buildings Record. (see page 33)

The museum's involvement in historic buildings brings together a number of the themes that I have outlined in this lecture. The need to take an active role in local history in this city and its immediate hinterland. The necessity of putting museum collections in a broader context (and I consider the Folk Museum building as the jewel in our collections). The need to provide ways in which information gathered can be easily retrieved by staff and public alike. And above all, the importance of showing that the museum is concerned about and involved in the past, present and future of the City of Gloucester. There is no way in which one could claim that this policy is necessarily the proper one for every museum. It is essentially one suited to the borough museums, where the public being served is concentrated in a small area and where local affinities are strong. However, any museum which does not develop curatorial policies to satisfy local conditions must surely be failing to exercise its full potential, and its proper function.

GLOUCESTER FOLK MUSEUM

Stuart Davies

The Folk Museum is part of the City Museums and Art Gallery Service. It is located in a group of timber-framed buildings at the lower end of Westgate Street. Nos. 99-101 date from the late fifteenth century, whilst No. 103 is of the seventeenth century.

Opened in 1936, this was among the first of the new series of museums drawing their inspiration from Scandinavian folk museums. At the time the hope was expressed that it would be a model for local history museums of the future. Today it lags far behind the modern professional concept of a 'showpiece' museum. The reasons are not difficult to find; inadequate finance and not enough staff are the most obvious. However, it continues to make an important contribution to the Museums Service in Gloucester. The following notes are intended to outline what that contribution is.

Staff

There is one member of the permanent curatorial staff responsible for the Folk Museum and Regimental Collections. The services of one technician are shared with the rest of the Service. Four attendant/cleaners are permanently based in the Folk Museum. The museum has benefitted considerably from the Job Creation Programme and Special Temporary Employment Programme Schemes during the last eighteen months.

The Collections

The museum has traditionally collected from the whole of Gloucestershire. It has not specialised in any particular aspect of social or local history. The collections are catalogued though the documentation of material that has been in the museum's possession for a long time is often inadequate. Sections of the collections are properly researched when other curatorial duties allow time for it. The following major categories are represented:

(a) Domestic and Social

A good general collection, particularly strong in kitchen and laundry equipment, toys, games and lighting.

(b) Agriculture and Fishing

There is a large group of agricultural hand tools, but also an important collection of larger items, including early wooden ploughs and the products (ploughs, seed drills and winnowing machines) of Kell & Co., of Gloucester, agricultural engineers. The dairying industry is well represented. The fishery collections are of major regional significance.

(c) Craft and Industries

Particularly large collections of carpentry, wheelwrighting and blacksmithing tools, with a selection of tools from a number of other industries.

(d) Applied Arts

There is a general collection of 'vernacular' ceramics, glass, treen, metalware and costume, mainly of 19th century date.

(e) Prints and Drawings

A small collection is maintained and occasionally added to. Individual items are of high quality.

(f) Military

Apart from a few pieces of sixteenth and seventeenth armour, the military collections are those of the Gloucestershire Regiment. These are still the property of the Regiment, but the City Museum is at present responsible for its curatorship. A new Regimental Museum is to be opened next year in another part of the town, and the City Museum will cease to have any responsibilities in this area.

Identification and Enquiry Services

In common with other departments, a full identification and enquiry service is provided. Public response to this service is such that it accounts for a significant proportion of staff time.

Educational Services

School Loans are provided on request, but no other educational services are offered. This situation is unlikely to be rectified until another member of staff is appointed.

Displays and Exhibitions

Generally the mounting of displays and exhibitions is inhibited by the nature of the building. It is not only listed, but is also a Scheduled Ancient Monument which prevents any attempt to drastically 'modernise' the displays (which is probably a good thing!) I feel that it is a mistake to dwell too long on the conflict between 'use' and 'conservation' which any museum in an historic building has to face. Rather we should try and exploit its merits, for the museum fabric is possibly the single most important object in the entire collection.

A long-term revision of the 'permanent' displays is in the process of being implemented. This basically involves the introduction of modern display materials and the phasing out of the handwritten labels and old exhibition cases.

Fieldwork and Research

(a) Collection based research

Current research is being concentrated on

- (i) Metal based crafts and industries, especially Smithing, Pin making and Bellfounding
- (ii) Kell & Co., Agricultural Engineers

(b) Oral History

The Museum has recently initiated a programme of oral recording.

Progress is slow because even a single interview requires a great deal of staff time, but it is hoped that a group of volunteer interviewers/recorders can be built up in the next twelve months.

(c) Historic Buildings

The Folk Museum is gradually becoming recognised as a focus for the collecting of records (i.e. measured drawings, photographs, and reports) and initiating of research and fieldwork, relating to vernacular architecture in Gloucestershire.

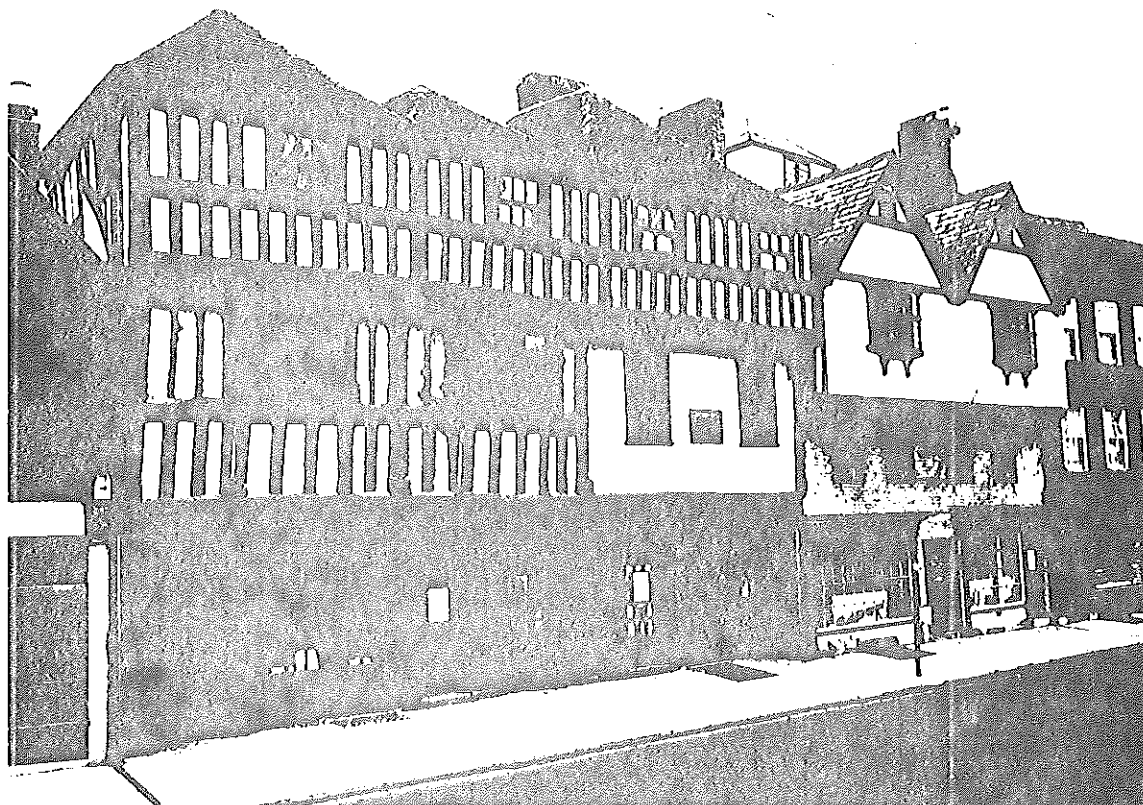
Lectures and Publications

Lecturing to local societies etc. is considered an important part of the museum staff's function. The museum also organises two half-day Local History symposia each year.

Budgetary restrictions prevent the publication of catalogues or other substantial academic works. However, in 1978 a series of Information Sheets was initiated. They are designed to provide additional reading matter to support displays and exhibitions in the museum.

*

The City Museums and Art Gallery Service is housed in three buildings. The main museum and art gallery in Brunswick Road contain the archaeology, natural history and art collections. The Curator, Keeper of Natural History, Archaeological Assistant and Administrative Assistant have their offices there. The Archaeological Excavation Unit is housed in a redundant Fire Station in Longsmith Street. The three professional archaeologists employed there have no direct professional responsibilities. The Folk Museum in Westgate Street is the third building.



CHELTENHAM AND ITS MUSEUM SERVICE

Steven Blake

The object of this introductory talk was twofold:

1. To outline the types of services which Cheltenham Art Gallery and Museum provides, and in particular to show the role of social and local history within the service.
2. To provide some account of those aspects of the history of Cheltenham which seem most worthy of detailed study, and to note how they might best be interpreted in the museum context.

The service is a District one, covering a largely urban area comprising the town of Cheltenham and a number of outlying villages which, though retaining their identities, are more or less contiguous to Cheltenham itself. The service currently maintains two museums:

1. The Art Gallery and Museum in the town centre.
2. The Gustav Holst Birthplace Museum at Pittville.

It is also intended to establish a Costume Museum at the Pittville Pump Room within the next couple of years.

Within these buildings the service attempts to do four things:

1. To provide a general museum service to the district, maintaining collections and displays in all the major fields of human and natural history, even where no specialist staff are employed. Because of this, links to specialist staffs elsewhere are vital.
2. To provide a specialist service on a County, or wider, basis in the Fine and Applied Arts, in which the collections are particularly strong.
3. To provide an Educational Service to the district and, on an Agency basis, to the County.
4. To involve itself in 'Urban Social History' with reference to the town of Cheltenham, one of the country's finest surviving examples of early 19th century town development.

Currently, museum study of the 'urban social history' of Cheltenham concentrates upon the physical expansion of the town itself, and the history and architecture of the early 19th century buildings (public and domestic), which are the prime legacy of its heyday as a Spa. These buildings are seen as a major historical attraction to both residents and visitors, particularly as the town has no historic trades or manufactures of any great note which would seem to take precedence over historic buildings as a field of study. Research takes the form of detailed documentary study of individual houses and terraces, from which an overall picture of the building history of the town is being built up, resulting in a number of interesting conclusions, including the fact that many of the terraces took many years to build, and included the activities of several builders. By way of an example, one terrace of seventeen houses, Pittville Parade,

which took twelve years to build (1824-1836) and which was the work of three independent builders, was quoted. A number of other buildings were then discussed, in order to show how they may be dated and interpreted through documentary research.

In order to make this information available to students, the public and others:

1. A series of temporary exhibitions on aspects of the town's history have been held over the past three years, and a small permanent display is maintained. Plans for the Pittville Pump Room include a small display of that part of the town.
2. A series of publications including a 'Cheltenham Historical Walks' series are being produced.
3. A card index of individual streets and houses is being compiled from researched data, giving detailed historical information for the town on a house to house basis.

These, and particularly no. 3 are seen as of long term value both to the public and to the Department of Planning (particularly the Conservation Division), who often draw upon the museum for historical data when assessing the value of listed or non-listed buildings. Detailed historical information is seen as being of considerable value in the defence of a threatened building.

Finally, approval has been given by Manpower Services Commission for the museum to appoint two research assistants to undertake a detailed documentary, photographic and oral history study project on the town's first 'General Improvement Area' - an area of early 19th century artisan streets known as Fairview - a museum input to local authority planning which, it is felt, could do much to increase 'awareness' within the Improvement Area itself (by making information available by publications and exhibitions), and to increase the role of the museum service within the local authority generally, and finally to raise its overall standing.

CONSERVING REGENCY CHELTENHAM

Jeremy Jefferies

The Conservation Officer is directly under the Borough Architect and Planning Officer. He has an establishment of three and a potential and need for a staff of five.

Obligations

1. Administer Historic Buildings Grants (approx. £350,000 p.a.).
2. Advise Development Control Division on planning applications in Conservation Areas and on Listed Buildings.
3. Care of dilapidated buildings (serving repairs notices etc.).
4. Environmental improvements affecting setting of buildings (£10,000 allocated p.a.).

Other activities

1. General advice on care of historic buildings.
2. Architectural salvage store and bank of cornice moulds.
3. Input to pedestrianisation, road alignments etc.
4. Public information, education, talks, leaflets, etc.
5. Input to General Improvement Areas and Special Project Areas.
6. Advise and funding on house renovation, especially Housing Association and Council Housing (£200,000 p.a. allocated for Borough purchase and renovation of Regency houses).

Future Activities

1. Setting up Regency Interpretation Centre. This would be a joint project with the museum service, consisting of one house given over exclusively to period rooms and displays illustrating the most important period in Cheltenham's history. There would also be material available on how best to conserve Regency buildings. The museum do not seem very keen to help at the moment.
2. Publishing guides on the repair/alteration of old buildings.
3. Putting up commemorative plaques.
4. Extending and establishing new conservation areas.

The effectiveness of the Conservation Officer depends on his being able to successfully infiltrate all relevant spheres of activity and to establish good working relations with all local authority departments, D.o.E., County Council, Housing Associations, Architects, Estate Agents, etc. Much of the conservation officer's time is therefore spent on apparently unrelated working bodies.

Within the local authority the conservation officer and his staff are especially active with matters affecting housing (most of the town's historic buildings are in residential use) and engineering

(road proposals are particularly difficult to influence but have an important effect on the townscape). He believes that everything the Council does impinges upon the townscape and is therefore the concern of the Conservation Officer.

He co-operates with the museum service on urban trails, the setting up of the Gustav Holst Birthplace Museum, finding suitable property (and artefacts), finance for restoration of property and (hopefully) setting up Regency Interpretation Centre Museum helps him particularly in researching the history of buildings at risk etc.

A close working relationship with the Housing Associations, D.o.E. and Historic Buildings Council is most important. £3.m. is currently being spent on restoration work.

Particular problems in Cheltenham

1. Historic buildings basically of one period and therefore all the same problems of decayed slates, lead, window sashes etc. coming up simultaneously.
2. Still mainly a residential area where the householders have only limited resources to put towards the high cost of restoration work.
3. Because much of the housing is stylistically similar, there is a problem with any new building, for it tends to look obtrusive and undesirable. In multi-period towns (such as Gloucester) sympathetic infilling is potentially much easier to achieve.
4. Cheltenham's attraction is a cumulative one of good townscape rather than individual buildings of very high intrinsic value (e.g. there is only one Grade One listed building in the town).

The last ten minutes of the lecture was given over to slides illustrating the wide variety of structural problems common to the fabric of Cheltenham's buildings. These include lack of bonding in the brick walls and 4 inch thick skin of ashlar inadequately tied in to brick structure. Many problems were aggravated by simple things, such as a failure to clean out the gutters.

A GUIDE TO THE LEGISLATION ON THE LISTING OF HISTORIC BUILDINGS

Listing

The Secretary of State for the Environment and the Secretary of State for Wales are required to compile lists of buildings of special architectural or historic interest. The administration of both local and national conservation policies is based on these lists, which are constantly under revision.

How the buildings are chosen

The principles of selection for these lists were originally drawn up by an expert committee of architects, antiquaries and historians, and are still followed. All buildings built before 1700 which survive in anything like their original condition are listed.

Most buildings of 1700 to 1840 are listed, though selection is necessary. Between 1840 and 1914 only buildings of definite quality and character are listed, and the selection is designed to include the principal works of the principal architects.

A start is now being made on listing selected buildings of 1914 to 1939.

In choosing buildings, particular attention is paid to:

Special value within certain types, either for architectural or planning reasons or as illustrating social and economic history (for instance, industrial buildings, railway stations, schools, hospitals, theatres, town halls, markets, exchanges almshouses, prisons, lock-ups, mills).

Technological innovation or virtuosity (for instance cast iron, prefabrication, or the early use of concrete).

Association with well-known characters or events.

Group value, especially as examples of town planning (for instance, squares, terraces or model villages).

The buildings are classified in grades to show their relative importance as follows:-

Grade I

These are buildings of outstanding interest (only about 4 per cent of listed buildings so far are in this grade).

Grade II

These are buildings of special interest, which warrant every effort being made to preserve them. (Some particularly important buildings in Grade II are classified as Grade II*).

Grade III

This grading is no longer used but Grade III buildings were those which, whilst not normally qualifying for the statutory list, were considered nevertheless to be of some importance. Many of these buildings are now considered to be of special interest by current standards - particularly where they possess

'group value' - and are being added to the statutory lists as these are revised.

The Statutory List

Hitherto it has been the Department's practice to issue two separate types of list - a provisional list containing details of grades and descriptions of buildings and a statutory list containing only the addresses of the buildings. Local authority areas are now being resurveyed however by the Department's Investigators of Historic Buildings and their reports are being used as a basis for producing revised statutory lists in a new form. Details of gradings and descriptive notes are now being included in one cumulative statutory list for each local authority area. All the buildings included in the statutory list are legally subject to the provisions described in this pamphlet.

Where to see the lists

You can inspect the statutory lists at:

The National Monuments Record, Fortress House, 23 Savile Row, London W1X 2AA.	Welsh Office, Summit House, Windsor Place, Cardiff.
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or at the office of the relevant county council, county borough or county district council (in London, at the office of the Greater London Council or the appropriate London borough council).

PROTECTION

The fact that a building is listed as of special architectural or historic interest does not mean that it will be preserved intact in all circumstances, but it does mean that demolition must not be allowed unless the case for it has been fully examined, and that alterations must preserve the character of the building as far as possible.

Listed building consent

Now anyone who wants to demolish a listed building, or to alter one in any way that affects its character, must obtain 'listed building consent' from the local planning authority (the county or county borough or London borough council), or the Secretary of State. The procedure is similar to that for obtaining planning permission. (Details can be obtained from the Planning Department of any county, county borough, or London borough council).

It is an offence to demolish or alter a listed building without listed building consent and the penalty can be a fine of unlimited amount or up to twelve months' imprisonment, or both.

Listed building consent and planning permission

There are two special points about listed building consent and its relation to planning permission. If you want to redevelop a site on which a listed building stands, you will need both listed building consent for the demolition, and planning permission for the new building. Planning permission alone is not sufficient to authorise the demolition. But if you want to alter a listed building in a way which would affect its character, and your proposed alteration amounts to development for which specific planning permission is required (as

distinct from a general permission given by the General Development Order), you will only need the express authorisation of planning permission, which, in this case only, also counts as listed building consent.

Appeals

If your application for listed building consent is refused by the local planning authority, or granted subject to conditions, you have a right of appeal to the Secretary of State.

If you appeal, the Secretary of State will normally hold a public local inquiry if either you or the local authority ask him to do so. The procedure for appealing is virtually identical with the procedure for appealing against a refusal of planning permission.

RECORDING OF BUILDINGS TO BE DEMOLISHED

If you are granted listed building consent to demolish a building you must not do so until the Royal Commission on Historical Monuments has been given an opportunity to make a record of it. So if you propose to demolish a listed building you should tell the Royal Commission at Fortress House, 23 Savile Row, London W1X 2AA, or, in Wales, the Royal Commission on Ancient Monuments at Elleston House, Queen's Road, Aberystwyth, either before or immediately after you get listed building consent. You can get a form for this purpose from the local planning authority. You must then wait for at least a month (the period runs from one of two dates - the date on which listed building consent is given or the date on which the Royal Commission is notified, whichever is the later). During that time you must allow the Royal Commission reasonable access to the building. If the Royal Commission completes its record of the building within the month, or states that it does not wish to record it, you can then demolish the building at once.

REPAIRS

If the owner fails to take reasonable steps for preserving a listed building, the local authority may be entitled to buy it compulsorily (with the Secretary of State's consent).

If the owner deliberately neglects the building in order to redevelop the site, the local authority may not only acquire the building, but may do so at a price which excludes the value of the site for redevelopment.

Owners of listed buildings can, in some cases, get grants or loans to help them with repairs and maintenance. The next section explains the position.

GRANTS AND LOANS (The term 'grant' in this section can be taken to include loans).

Grants are available in certain circumstances both from central government funds and from local authorities.

They are always at the discretion of the body giving them: listing does not give any automatic entitlement to a grant.

Exchequer grants

The Secretary of State has power to make grants for the repair or maintenance of buildings that are of outstanding architectural or historic

interest. Comparatively few of the listed buildings in the country qualify as 'outstanding', and so the scope for these grants is limited. The Secretary of State is advised on the making of grants by the Historic Buildings Council for England, and any enquiries should be addressed to the Secretary of the Council at the Department of the Environment, 25 Savile Row, London W1X 2BT. In Wales the Secretary of State is advised by the Historic Buildings Council for Wales, and any enquiries should be addressed to the Secretary of the Council at the Welsh Office, Summit House, Windsor Place, Cardiff.

Local Authority grants

Local Authorities have a wider scope, they may make grants for any building of architectural or historic interest and are not restricted to outstanding buildings or even to listed buildings. Grants may be made by county councils, county borough councils, and county district councils (in London by the Greater London Council and the London Borough Council) and enquiries should be addressed to the appropriate local authority.

You may also be able to get a house improvement grant for improving or converting a listed building which is to be used as a dwelling. For further details you should contact your local council.

CHURCHES

Many churches are of special architectural or historic interest, and are listed as such. But so long as they are used for ecclesiastical purposes they remain generally outside the scope of the provisions described here.

LIST OF STATUTES

The relevant Acts of Parliament are as follows:

- Historic Buildings and Ancient Monuments Act 1953
- Local Authorities (Historic Buildings) Act 1962
- Town and Country Planning Act 1971
- Town and Country Planning (Amendment) Act 1972.
- Town and Country Amenities Act 1974.

LEGISLATION ON ANCIENT MONUMENTS, LISTED BUILDINGS AND
CONSERVATION AREAS.

Some comments:

John Holman

- ANCIENT MONUMENTS: 1. Some Listed Buildings are also scheduled as AM's and are therefore excluded from legislation covering Listed Buildings, since there is another body of legislation covering AM's separately. Thus, s.101 urgent repairs to an unoccupied building, or s.115 Repairs Notice and s.114 Purchase procedure does not apply.
- LISTED BUILDINGS: 2. Lists continually under revision. Means no finality - open to addition of new or undiscovered buildings. Also allows for loss and for revision of values.
3. Principles of selection: allows for social history and historical association, also exemplary buildings. Gloucester examples include a fruity tiled pub and an Edwardian school in the "grand and cakey style".
4. Protection: allows scope for alteration to keep a building in viable use. SENSIBLE but can lead to facadism, which has meaning only in townscape terms, or in Group value. It can also inspire clever additions or extensions.
5. Consent: open to interpretation of "change of character" between owner and officer, and also between officers. Ignorance of law extends from owners to estate agents, architects and builders; resent interference in their Rights. Information handout being prepared.
6. Appeal procedure: allows redress against decision but too long-winded. Perhaps a system of locally appointed inspectors (like magistrates) could speed things up.
7. Recording before demolition: Royal Commission on Historic Monuments given time to record building, but ideal to record building stock anyway - such information could guide decisions on alterations and restoration. Manpower required, also skills, could be local task, authenticated by independent expert.

8. Repairs: unoccupied -- s.101 problems: extent of work permissible; recovery of money. Occupied: Repairs notice s.115 then often compulsory purchase under s.114, which puts LA under obligation to conserve.
Problems also to discover when repair work needed in time to be effective.
9. Grants: LA empowered to give grants at own discretion, therefore local view pertains as to whether conservation work is supported or not. Possible to raise a specific rate, allowing a known monetary input per year. Only "eligible" work is considered, but rationing of small amount further by excluding commercial properties and considering only private owners who can show need i.e.: means test. Maximum amount of grant restricted to half the difference in cost of how it should and how it could be done.
Central Govt. may provide money, but expects local sources to have been explored first. LA sometimes begs grant from central govt.
Town scheme: specific properties in pre-determined area of a Conservation area are grant-aided by 50% of eligible costs; 25% comes from central govt. and 25% from LA (including County) scheme usually runs for an agreed period - say 5 years.
Govt. money once "earmarked" is available as required but LA money has to be spent within the fiscal year of allocation - can be a problem.

House improvement Grants enjoy increased top limit for Listed Buildings.

Loans: At HP Rate now $11\frac{1}{2}\%$ for up to 20 years. first come - first served. Community projects usually.

Mortgages: again first come - first served, since little available (Gloucester - £300,000 for 1979 30 houses) therefore Listed Building status counts for nothing, housing need is primary criterion.

PREVENTIVE ACTION

Need for thorough survey of quality, condition, veracity, historicity, townscape value, etc. Need to build up a record, including details of ownership, tenancies, if possible for contact.

Conservation Area legislation gives control in addition and put a duty on LA to produce schemes of enhancement. LA can give confidence, especially by action and example. Besides Town Schemes, improvement may be initiated through other legislation such as GIA, HAA, IAA.

HISTORICAL BASIS

Survey should be based upon Community Audit Balance sheet, which attempts to take stock of all community assets and perceived problems, and incorporates a historical record from official and folk sources. Museum service becomes interpretive and active. Corporate management - liaison with Planning. Joint activity with local Amenity Society, historians, archaeologists, planners, architects.

CONSERVATION AREAS

Legislation allows identification of areas of special character, and extra control over the environment through the need to obtain consent for the demolition of any building, or the felling or lopping of any tree.

Good, but implication is that we do not have to be quite so careful with the rest of the environment. Perhaps we shall be able one day to survey and analyse the environment and to control change in that environment as needed to satisfy a multiplicity of objectives, including psychological ones.

Definition of the boundaries can cause problems, but the DoE advise generosity. Gloucester has one CA which protects the historic "Cross" form of the city streets and only in one street - Westgate - does the boundary include the buildings totally, rather than the facades.

CA boundaries must (my imperative) enclose spaces and not be drawn up centrelines of streets, even if one side is not architecturally worthy.

CA boundaries may be extended by a simple resolution of the Council, which then has to be notified to the Sec. of State - so it is a very locally determined thing, and subject to amendment.

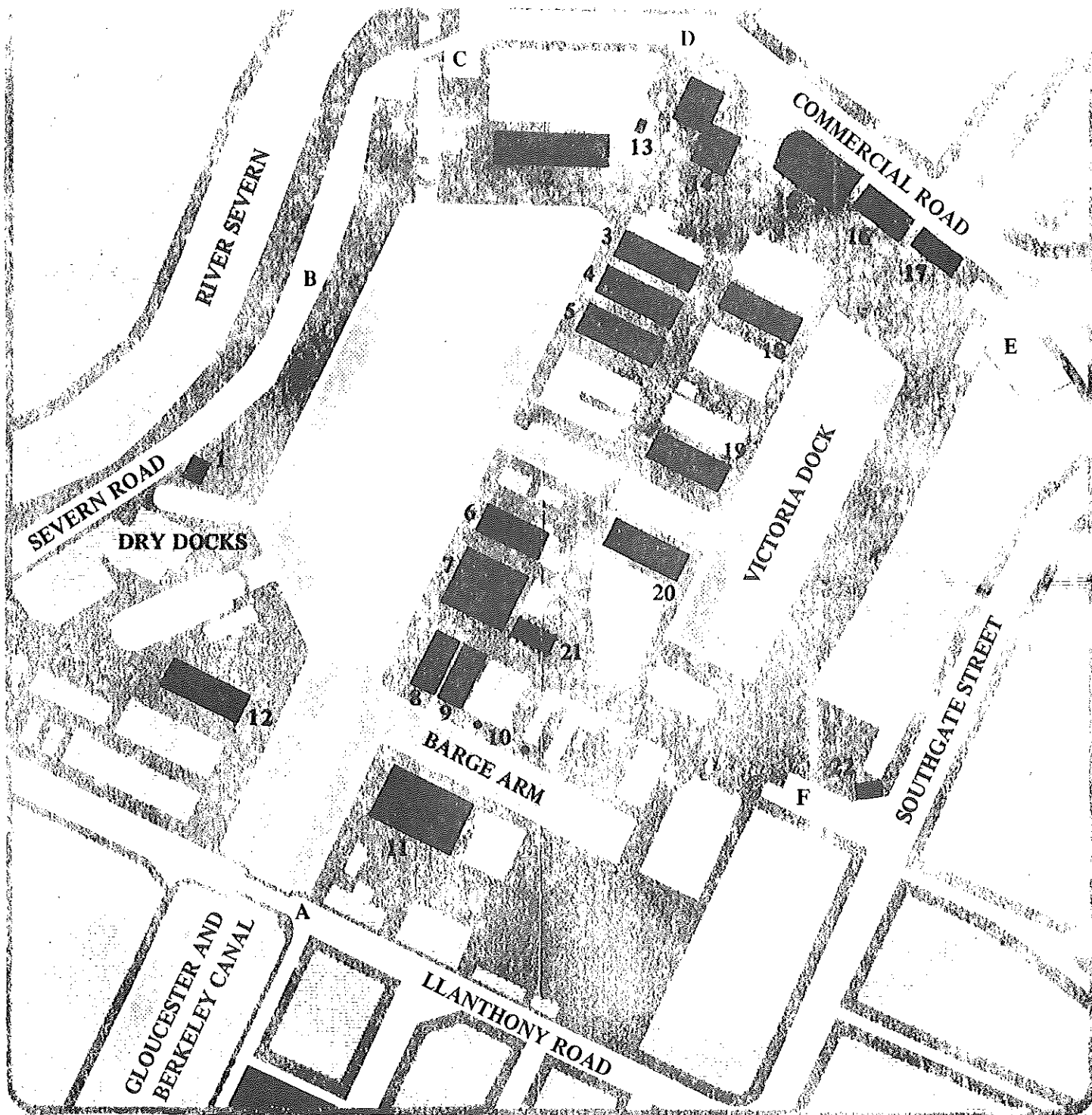
THE DEVELOPMENT OF GLOUCESTER DOCKS

A.H. Conway-Jones

The present main basin was opened in 1812, and probably had quays along the west, north and east sides. The south side had an earth bank like the canal itself. At first, access to the basin was only through the lock from the River Severn, but after 1820 some traffic came along the completed section of the canal from the junction with the Stroudwater Canal. By 1824, a small warehouse had been built to the north of the basin, and there was a timber yard adjacent to it (1). A boat-building yard had been established in the south west corner of the basin, apparently making use of a primitive dock on the line of an old drainage ditch (where the small graving dock was later to be built).

From an early date, the Gloucester and Cheltenham tramroad had several sidings running down to the waters edge on the east side of the basin (2). As traffic built up (mainly coal and stone), this area became overcrowded, and so in 1824 the canal company built a small basin to the south now known as the Barge Arm. The surrounding land was divided into sixteen yards, each with its own tramway siding. In 1834, one such yard was surrounded by fencing seven feet high, with a pair of gates that opened on wheels (3). Inside the yard, there were two moveable huts which served as offices, and there was a small warehouse that contained weighing machines, barrows, wood, iron pipes, tar and oil casks etc. There was also a cast iron crane, and it is possible that it is the post of this crane that can still be seen embedded in the quay on the north side of the Barge Arm.

The canal was eventually completed through to Sharpness in 1827, and the next ten years saw a steady growth in traffic and a corresponding expansion in the facilities at Gloucester. Relaxation of the corn laws in 1828 allowed a considerable increase in imports of foreign corn, and the developing port of Gloucester was able to capture a large share of this new trade. The canal company demolished their original warehouse in 1826-27. They leased individual floors to various corn merchants as they required them. The larger merchants (such as Joseph and Charles Sturge) also built their own warehouses on land leased from the canal company along the west side of the basin and later also on the east side (4). Another trade that was to become very important for Gloucester was importing timber from the Baltic and North America. A group of local landowners and businessmen, lead by Samuel Baker of Hardwick Court, arranged to widen the canal and establish a new quay to the south of Llanthony Bridge. The adjoining land known as High Orchard was largely sold off for timber yards, and William Price (whose firm later became Price, Walker & Co.) had a yard at the southern end (5). A third trade which developed during this period was salt from Worcestershire, which was in increasing emand for the manufacture of soda needed for soap and glass making. Around 1835, two single-storey warehouses were built just to the north of Hempsted Bridge, and new quays were formed beside them. The northern one was built for the Droitwich Salt Co., and the southern one was built for the British Alkali Co. and later taken over by the Stoke Prior Salt



The main Dock Basin of 1810 can also be seen from points B (the site of some demolished warehouses) and C (the swing bridge above the lock down to the Severn). The recent Pumping House (1) feeds the canal system with water from the river at the rate of approximately three million gallons an hour by one of two electric 48 in. centrifugal pumps. (These have replaced earlier steam-driven pumps.) Further down the canal the water is taken off as the principal supply for Bristol. The 210 ft lock links the basin with the river - the water level of the canal and docks is about 12 ft 6 in. above the summer level of the Severn - and a channel extending eastwards joins it with the Victoria Basin of 1847-8.

2. The North Warehouse, the oldest in the docks, sometimes called the Telford Warehouse: dates from his time as adviser to the Exchequer Loans Commission (see History) but it is unlikely that he personally had anything to do with its design. Inscription carved in stone at parapet level: "The Gloucester and Berkeley Canal Company's Warehouses erected by W. Rees and Son An^o Dom. 1826".

3. 4. 5. Robinsons and Philpotts Warehouses. Fine mid to late nineteenth century warehouses, built after the addition of the Victoria Dock. Six storeys, the floor-to-floor height decreasing towards the top of the building to restrict their loading capacity.

6. 7. Albert Mills and Reynolds Mills, the latter built in 1840 at a cost of £3,222 for a Mr. Vining, merchant. Still in operation as flour mills.

8. 9. Biddles Warehouses. Early to mid-nineteenth century, facing the Barge Arm.

10. Old bollards, probably the bases of cranes.

11. Llanthony Warehouse, one of the newest, built c. 1870.

12. Alexandra Warehouse. Mid-nineteenth century but different style with parapets rather than overhanging eaves.

15. The City Flour Mills (Friday Metford). Built as a mill c. 1850, with recent extensions, mill in its original use. To be seen from Commercial Road, as part of a group with the finely proportioned classical Custom House (16), and early nineteenth century stone-fronted houses (17).

From both point E (the car park beside Commercial Road) and F, the Victoria Basin of 1847/8 can be seen. It is traditionally called the Salt Basin since it was where salt from Droitwich was loaded on to schooners and ketches for Ireland and the Continent. On the opposite side of Commercial Road from the docks the building which formerly housed the Stoke Prior Salt Works can still be seen. The finest of the associated warehouses are 18, 19 and 20, respectively the Victoria, Britannia and Albert. All are six-storey-and-loft warehouses built at about the same time as the Victoria basin. They are similar in appearance to Robinsons and Philpotts (3-5) but have subtle differences of eaves and other architectural detailing.

From point E it is also possible to see The Mayflower, a century-old steam tug. Such vessels were first used for towing barges on the canal in 1862.

From point F (the point at which the Gloucester and Cheltenham Tramroad arrived in 1811 - see History) can be seen 21, The Mariners' Chapel, built in 1849 in the Early English style and still in regular use (but not often by mariners), and 22, the neo-Greek Weigh-bridge House, which echoes the architecture of the bridge-keepers' houses along the canal.

Co. (6). To help cater for the increasing number of ships using the canal, the canal company built a graving dock in the south west corner of the main basin, and close by they installed a steam powered pump to improve the water supply to the canal (both circa 1834).

By 1840, there were two further extensions to the water space and quays, although no trace of either can be seen now. A small dock was built as a branch to the canal half-way between the Barge Arm and Llanthony Road (5). This may have been too small to have been of much use, as Caustons map of 1843 shows that it had largely been filled in again by then. Also by 1840, the 120 yard long High Orchard Dock was formed as a branch to the canal towards the southern end of Bakers Quay, roughly following the line of the Sudbrook. The idea was that the Birmingham and Gloucester Railway should use it as their point of access to the canal, particularly for Bristol traffic. However, it was not until 1848, after various unsuccessful attempts, that the rail link was provided (2). A line into the main docks was also built at the same time, and this marked the beginning of the end for the Gloucester and Cheltenham tramroad which had linked the railway terminus and the docks in the meantime. Probably by 1870, the High Orchard Dock was filled in and the ground was used by the Midland Railway Co. as a goods yard. (The site is now occupied by West Midlands Farmers Ltd.).

In spite of the increase in facilities, there was still some overcrowding in the basin in 1846. With the prospect of continued growth in traffic due to the movement towards free trade in general and the repeal of the corn laws in particular, the canal company embarked on a major programme of expansion. The main project was the Victoria Dock which was opened to vessels in 1849, and further warehouses were built beside it (4). A new barge dock was also constructed on land known as Berry Close, almost opposite the existing Barge Arm (7). It was about 120 yards long and 20 yards wide, and probably had earth banks with several wooden landing stages. The surrounding land was used for timber and coal yards and for boat building. (Later in the century, the dock was filled in and a malthouse was erected on the site.). While all this was going on, the Gloucester and Dean Forest Railway were proposing to build a huge new dock on Sizes Ground just to the south of Llanthony Road (8). This was to have been about the same size as the main dock basin and would have involved diverting the road to Hempsted, but it was never built. By 1851, the railway company was running out of money, and so it was agreed that they would just construct a quay wall along the canal with a goods yard behind it and a branch into the west side of the main dock area (9). One much needed development that did get carried out soon after this was the construction of a new graving dock to accommodate the larger ships that were now using the canal.

During the second half of the century, there were few changes in the water-space, but the docks became a centre for industrial development. By 1870, three flour mills were operating in the main docks area (4), Foster Brothers oil mill was built at the southern end of Bakers Quay, and engineering works, saw mills and timber yards etc. spread southwards between Bristol Road and the canal (10). Timber yards were also established on the west side of the canal, and Monk Meadow Dock and the nearby timber pond were formed in the 1890s.

In the present century, there has been a gradual decline in traffic, but many of the quays and warehouses remain. It is to be hoped that some new use can soon be found for them, and that the story of the development of Gloucester Docks can be continued.

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ST. NICHOLAS CHURCH, GLOUCESTER

Michael Hare

The church of St. Nicholas Gloucester stands in lower Westgate Street. Formerly one of Gloucester's most prosperous parish churches, it was declared redundant in 1971 as a result of declining congregations. Subsequently the building was vested in 1975 in the Redundant Churches Fund (a body financed by the Church Commissioners and by the Government) for permanent preservation.

The date of the foundation of the church is unknown, but is probably to be assigned to the mid-eleventh century. The earliest parts of the existing structure belong to the first half of the twelfth century. To this period belong first the south doorway with a tympanum of the Agnus Dei and secondly the west end of the north arcade with massive round pillars (a characteristic feature of the West of England). It is not certain how far this Norman church extended either to the east or to the west.

In the thirteenth century the body of the church was rebuilt. The Early English north and south arcades, the chancel and the south aisle all belong to this period. The stiff-leaf capitals of the columns of the arcade are of particular interest.

The finest feature of the church is undoubtedly the west tower. This tower was built about 1450, at about the same time as the Cathedral tower. Originally the tower had a full length spire. However the tower was built on inadequate foundations and developed a considerable lean towards the north-east. As a result the upper part of the spire became dangerous during the eighteenth century and in 1783 it was removed by John Bryan, who substituted the present coronet. It is a measure of Bryan's achievement that, despite the truncated finish, the spire still holds its own against the Cathedral in Gloucester's sky-line. Internally the fine lierne vault is worthy of note. The belfry retains a wooden bell-frame contemporary with the tower.

By the middle of the fifteenth century the church had thus reached its present shape. There have subsequently been many restorations and alterations which cannot all be listed here. For instance the vestry area at the north-east corner was largely rebuilt in the sixteenth and seventeenth centuries, while the north aisle was rebuilt as recently as 1935. A plan of the church showing its different phases may be seen beside the south door of the church.

The history of St. Nicholas has always been closely associated with the river Severn. In the twelfth century the church was responsible for the upkeep of Gloucester bridge, while the parish included the medieval quayside. The dedication to St. Nicholas doubtless reflects this association with the river, for St. Nicholas was the patron saint of sailors. It is interesting to note that the church beside Bristol bridge was also dedicated to St. Nicholas.

The church contains a fine series of monuments - the best are of the seventeenth and of the first half of the eighteenth century. Particularly noteworthy is the altar-tomb in the south-east corner of

the church (undergoing restoration at the time of writing). This commemorates Alderman John Wallton (died 1626) and his wife Alice. On the south wall of the chancel there is a fine upright half-effigy of a young clergyman in academic dress, which depicts Richard Green (died 1711). At the west end of the nave there is a monument to a French advocate, John James Belveze, a Huguenot refugee.

The monuments and floor slabs illustrate the considerable variety of trades carried on by parishioners. The categories mentioned include fishmonger, baker, tanner, grocer, maltsters (several), clothier, carpenters (several), and timber merchant, soap manufacturer, pinmakers and manufacturers (several), carvers and masons (several), pewterer, surgeon and veterinary surgeon. Many of the monuments are to aldermen of the City of Gloucester including a number of former mayors. The Booth Hall, Gloucester's medieval town hall and administrative centre, lay within the parish, a short distance up Westgate Street. Indeed in the late seventeenth century the Mayor and Corporation quarrelled with the Dean and Chapter and frequently worshipped in St. Nicholas rather than in the Cathedral.

In addition to the monuments the church retains a number of other noteworthy features. On either side of the chancel sixteenth-century squints may be seen. These squints enabled people in the north and south chapels to see what was happening at the high altar.

On the east wall of the south aisle there is a fine piece of Jacobean woodwork. This originally formed the front of a gallery which filled the whole of the west end of the church from the south door westwards. The gallery was later placed under the tower and eventually removed in 1924.

Above the south doorway there is a fine Royal Arms belonging to the reign of Charles II.

Finally the floor-levels in the church should be noted, for these illustrate the rise in ground-level in this part of Gloucester. The bases of the columns of the nave arcades are not visible but are about 1ft 6in below the present floor-level, which in turn is about 2-3ft lower than the modern ground-level outside the church.

After it was made redundant in 1971, some of the contents of St. Nicholas were removed elsewhere. An item of outstanding interest is a fourteenth-century bronze closing ring; this was originally on the south door of the church, but it is now to be seen in the City Museum, Brunswick Road. Also in the City Museum is a flagon of 1668, bequeathed by Alderman Richard Massinger and made by William Corsley. The organ from St. Nicholas, a fine eighteenth-century instrument, is now in the neighbouring church of St. Mary de Lode.

Since the church was vested in the Redundant Churches Fund in 1975 extensive restoration has been carried out. Although the building is not now used for worship, other functions such as concerts and exhibitions are organised in the church during the summer months. To encourage local interest in the church, a society called the Friends of St. Nicholas Church has been formed. This society collaborates closely with the Museum Service, Gloucester Folk

Museum being located immediately opposite to the church. It was once proposed that the church be made into an agricultural museum but it is now generally agreed that this usage would have been most unsuitable. The present situation allows reasonable public access to an important historic building whilst still maintaining its functional integrity.

REDUNDANT CHURCHES

Stuart Davies

The Church of England, alone among the Christian denominations in this country took early steps to meet the challenge presented by unwanted, under-used and neglected church buildings, when the Bridges Commission was appointed in 1959, and, following its recommendations, the Pastoral Measure was enacted in 1968.

This Measure provides for pastoral reorganisation within the Church of England, and, as a corollary to this reorganisation, the declaration of redundancy of certain churches. These churches become, under the Measure, the concern of the Church Commissioners operating through their Pastoral Committees. The Diocesan Pastoral Committee is charged with the responsibility of recommending which churches are not to be retained as places of worship within the existing structure of the Diocese and, subject to the concurrence of the Church Commissioners, a declaration of redundancy may follow in respect of such cases.

When a church is declared redundant there is occasionally an alternative use immediately available or it may be a case of a new church replacing an old one of no particular architectural merit and it is demolished. However, it is more usual for a 'waiting period' of not less than one year and not more than three to be instigated.

During this time it is the duty of the Diocesan Uses Committee to try and find some suitable use for the redundant church. The Commissioners receive the evaluation and advice of the Advisory Board for Redundant Churches on the historic and architectural qualities of any church or part of a church that is recommended for redundancy both in its own right and in comparison with other churches in its neighbourhood. The Advisory Board, in its turn, consults the Redundant Churches Fund with regard to the money available for the preservation of the church in question. The Advisory Board is also consulted as to the suitability of any alternative uses suggested, and may indeed recommend after its preliminary examination that a church should be vested in the Redundant Churches Fund, which would thereafter be responsible for its care and maintenance.

Having considered the advice and suggestions of these bodies, the Church Commissioners prepare a draft redundancy scheme. The redundancy scheme may dispose of a church building in one of three ways:

1. If a suitable alternative use can be found, then the church is converted to that use.
2. If the church or part of it is considered to merit preservation, it may, on the advice of the Advisory Board, be vested in the Fund.
3. If neither of the above alternative obtains, the scheme will provide for the demolition of the building.

In addition, any redundancy scheme should provide for the removal of human remains, if relevant, and for the future of church furniture and monuments.

The Commissioners must serve a copy of their draft redundancy scheme on the Diocesan Board of Finance, the local planning authorities, the Advisory Board and, if relevant, the Redundant Churches Fund; and publish it in the local newspapers, with provision for objections to be made within 28 days. If it is then decided to proceed with the scheme, it is submitted for confirmation to the Queen in Council, and, if confirmed, it becomes law on the publication of a notice in the London Gazette.

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MUSEUMS OF HISTORIC BUILDINGS

Richard Harris

1. GENERAL

Outside the museum context moving historic buildings has been characteristically an urban phenomenon since the mid 19th century, due to the pressures of commerce on land and historic buildings. In earlier times documents show that timber buildings were often dismantled, moved and rebuilt for reasons of economy.

Moving - i.e. dismantling and rebuilding - inevitably destroys much of a building. Buildings change their nature when moved. Timbers contain (in joints and lengths) a 'code' for the original building, whereas bricks and stone do not. Moving intact can therefore be helpful with small brick and stone buildings, but can never be the 'normal' method because of practical difficulties.

When a dismantled building is subject to full restoration, the secondary materials (infill panels, etc.) which are usually destroyed during dismantling become vital to the success of the project.

Moving represents a last-ditch stand against destruction, and only 'preserves' the building in a very limited sense. However, some positive benefits can be gained if the opportunity is taken to make a minutely detailed examination of the building. The result is partly that things are found and understood which would otherwise be left or unknown, and partly an increase in the confidence (and accuracy) with which buildings are interpreted.

2. MUSEUM AIMS

To preserve by re-erection buildings which would otherwise be destroyed. The topics dealt with above concern preservation; there is also a range of solutions to the problems of exhibiting and 'interpreting'.

To what stage in their development should buildings be restored? There can be no general rule: each building shows unique historical development and must be judged on its merits, balancing quality of evidence and quality of surviving material. Sometimes only fragments of buildings are preserved: these require special treatment, again depending on the circumstances in each case.

The necessity to exhibit in the open air can lead to severe problems of conservation and maintenance, for example of painted surfaces.

The question of interior fittings and furniture is a source of constant argument. Traditional folk museums furnish lavishly, so much so that the original inhabitants would be embarrassed were they to return, at their failure to live up to the museum director's expectations of them. If valuable objects are exhibited custodians and heating are necessary; if a building cannot be furnished it may not be opened to visitors at all. With English medieval houses and some other types it is virtually impossible to furnish. In such cases we try to make a virtue of necessity.

Siting, grouping and landscaping are extremely hard to do well. Most open air museums cannot disguise what they are. Landscape features must be incorporated, if at all, in both a scholarly and a human fashion. On small sites close-set hedges and screens can limit the impact of surrounding landscape. Urban landscape is generally more successful than rural, if it is on a large enough scale:- Arhus in Denmark is outstanding in this respect.

A major difficulty is that whereas traditional museums could collect by finding the right 'typical' example and acquiring it, modern museums cannot and do not wish to work in this way. Much energy is spent working like a typical conservation agency, such as SPAB, attempting to get buildings preserved on site. Only in the last resort is a building accepted by a museum. It is therefore impossible to 'collect' in the traditional way, although certain classes of building - 18th century farm buildings, for example - are being demolished in such numbers that this difficulty of forming a coherent collection is not yet acute.

Open air museums have tended to be museums of folk life. There is, in my view, a place not yet filled for a museum dealing specifically and in depth with traditional building processes, materials and products.

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GLOUCESTER BUILDINGS RECORD

Stuart Davies

The last decade has seen a number of buildings recorded by measured drawings or with the camera in Gloucester and the surrounding countryside, normally just prior to their demolition. Most of this work has been carried out by a few dedicated individuals at weekends and in the evenings. Some excellent reports of this work have already appeared in *Glevensis*, the annual publication of the Gloucester and District Archaeological Research Group.

However, a lot of notes, draft drawings, photographs and slides remain, either in private hands or deposited with odd institutions. These may never be written up and published but almost all constitute a valuable record. Unfortunately there has been no recognised centre for collecting and storing miscellaneous architectural records in a form that would be useful for historians and archaeologists in the future.

It is hoped that the Gloucester Buildings Record will fill this gap. Housed at the Gloucester Folk Museum, it is intended to be able to receive all types of records relating to old buildings, except those normally collected by the County Records Office. It is essentially a method of sensibly storing records relating to buildings. It is not an index of every building of historic interest. This, at the moment, is considered to be part of the function of the County Archaeological Sites and Monuments Record, housed at the City Museum, Brunswick Road, Gloucester. However, the GBR is designed to be compatible with this when more sophisticated means of cross-referencing are introduced.

The GBR is arranged very simply. All the information relating to one building is placed in an envelope and numbered. The next building processed is given the next number and the envelopes are filed away in numerical order. Cross-referencing is achieved by card indices, each card bearing the name of the building, its number and the whereabouts of any slides or photographic negatives relating to it. At the time of writing there is one basic topographical index, but it is planned to have manual indices to types of buildings, building materials and periods of construction.

The content of individual GBR files varies enormously in quantity and quality. This is inevitable when one considers the variety of sources and circumstances which have contributed to developing it. Nevertheless the overall effect is to make the GBR a useful body of information on vernacular architecture in the county. The primary material will be supplemented by copies of material held in other repositories, such as the City Library.

CURRENT WORK IN LINCOLNSHIRE

C.J. Page and R.A. Burgess

This short talk is to give a review of the various projects at present being carried out by the staff at the Museum of Lincolnshire Life.

Over the last year a major effort has been put into developing the museum's archives and library. A more active collecting policy has been pursued and a more workable cataloguing system introduced. All information is now catalogued in box files under the general museum classification system - based on the Reading system. With agriculture for example, sales literature, catalogues and instruction manuals are placed in the machinery file under the name of the company. Information on the use of such machinery is typed out on A4 sheets and also placed in this file. All information is cross referenced to any other relevant section such as the parish files. The system has saved time in the location of information and is capable of being expanded, the files being broken down into smaller units without disrupting the system.

A series of questionnaires are at present being published by the museum following the running of a pilot scheme. This first project was to collect information on butter and cheese making in the county. It was launched at the 1978 Lincolnshire County Show and to date about fifty copies have been returned, covering various parts of the county. It is hoped to reintroduce this questionnaire later with an improved format. As a single duplicated sheet it does not excite much attention.

From this initial attempt two major survey projects have been launched this month. The first "The Grain Harvest in Lincolnshire" is to look at the harvesting techniques, tools and machinery in use in the last century as well as the first half of this century. The second "Food and Drink in Lincolnshire" is being carried out for both the museum's use and also to help in the compilation of a European Ethnological Atlas. With this survey the period 1900-1920 is of the greatest interest but more recent memories are asked for.

Both these questionnaires have been produced in an attractive booklet form quite cheaply, 2p each, and 500 have been printed. Promotion will take place through local newspapers, selected magazines and personal contacts.

Other projects have involved mainly personal contact with occasional newspaper articles. This is especially true with regard to a survey of coach builders and wheelwrights, now being conducted within the county. All this work has to fit into the general running of the museum, yet tackled in this manner, over a long period, it is hoped much can be achieved.

In the conservation field there has been much activity. The opening of a new workshop has allowed the museum to tackle projects it was impossible to complete before. One such project

is the complete restoration of one of the earliest spider phaetons built by Morgan of Longacre, London, dated 1885. Although structurally sound, the hood, upholstery, and paintwork had badly deteriorated. Drawings were made and the vehicle broken down into its component parts. The body is now painted and lined out with the upholstery also completed. Work is now progressing on the hood and it is planned to have the vehicle finished by August.

A BRIEF HISTORY OF BLUE ALBION CATTLE

My first encounter with Blue Albion cattle was when my father told me some years ago that when my grandfather moved from Brimfield, Herefordshire to another farm just over the border in Shropshire in 1921 he took with him a Blue Albion cow called "Bluebell", which was a very good cow that lived to a great age.

1921 was the year in which this new breed suddenly appeared at the Royal Show held at Derby.¹ The Blue Albion was basically a dual-purpose Shorthorn distinguished by its unusual "blue" colouring. The visitors to the show liked the cattle and for the next two or three years there was a tremendous demand for Blue Albions. The boom was short-lived and the last classes at the Royal Show were offered in 1939,² by which time the Blue Albion seemed on the way to extinction.

At the height of the breed's popularity in 1923 the membership of the Blue Albion Cattle Society was distributed over the country as follows:³

Derbyshire	80	Lancashire	3
Essex	29	Norfolk	2
Staffordshire	28	Somerset	2
Shropshire	10	Bedfordshire	1
Yorkshire	10	Cambridgeshire	1
Warwickshire	9	Devon	1
Wiltshire	9	Durham	1
Leicestershire	7	Kent	1
Dorset	7	London	1
Cheshire	6	Nottinghamshire	1
Gloucestershire	5	Oxfordshire	1
Hampshire	4	Surrey	1

I was surprised by the number of breeders in Essex, a long way from the home of the breed. It may well be that the interest in the county was the result of the establishment of a herd by Lord Rayleigh, proprietor of huge estates in Essex. His "Terling" prefix is now associated with a famous Friesian herd.

I recently came in contact with the living remnants of the Blue Albion breed, quite by accident, when I went to Alderley Edge to look at a Longhorn bull for possible use at Shugborough. The owner of the bull, Mr. G. Henshall, turned out also to own a herd of one hundred "Blue Albion" cows and four home-bred bulls. Half the herd is milked, half single-suckled. The cattle were impressively uniform in type and, having made a few enquiries, I visited in August 1978 the similar herd owned by Mr. Fawcett at Garstang. This herd was almost equally impressive and, knowing that there had been a number of Blue Albion herds in Staffordshire, I decided to enquire into the history of the breed.

When discussing cattle with people in Staffordshire, I had heard, on more than one occasion, "you've never seen a bad blue 'un". I also knew that Mr. C.H. Goodwin of Boro' Fields, Walton-on-Trent, who died last month and was well-known as a breeder of Shire horses, had once kept a large herd of blue dairy cattle.

I visited Mr. Goodwin, who was by then over 80 and suffering from the effects of two strokes, in October 1978. He was able to tell me something

...

of the history of the breed and to put me in touch with some descendants of Blue Albion breeders.⁴

The Glover brothers of Snarestone near Burton-on-Trent proved extremely helpful and donated to the Museum a part set of Blue Albion Herd Books and a number of photographs of animals owned by their father, the late W.E. Glover.

I sat down with a phone book and started to check through the surnames listed in the last two or three volumes of the herd book. I was fortunate to find that a Statham still lived at Elms Farm, Bramshall, Uttoxeter where J.H. Statham had kept Blue Albions from 1921 to 1927. Robert Statham and his mother were extremely helpful and provided the missing volumes of the herd book as well as a number of other items of interest to the Museum, including a photograph of Robert's great grandfather John Potter, breeder of "Harold" (3703), probably the most famous Shire stallion of all time.

This stroke of luck, coupled with a call to Lance Waud, author of a recently published history of Derbyshire Agricultural and Horticultural Society, enabled me to track down further sources of information.

Further research, which is continuing with the intention of publishing a more complete history, at the offices of the Ashbourne News Telegraph and the Bakewell Farmers' Club has enabled me to put together this brief paper.

Blue cows were being shown in the Shorthorn classes at Bakewell Show as early as 1901.⁵ Unfortunately the run of show catalogues stops at that date but I am currently searching for older catalogues. Probably because of hybrid vigour, blue cows tend to be "good doers" and this may well have been their attraction to the practical farmers of Bakewell.

By 1916 W.J. Clark of Alport had founded "Clark's United Breeders", which enabled the owners of blue cattle to register their pedigrees.⁶ Clark was Secretary of the Bakewell Farmers' Club and had earlier started a "livestock register" which involved him, on a commission basis, in putting buyers and sellers of all kinds of stock in touch with each other.⁷

By 1920 Clark and his United Breeders had organised a show and sale of "Blue Albion" cattle at Rowsley, about 3½ miles south west of Bakewell and home of several of the breeders. The sale was held in the field behind the Station Hotel, now known as the Grouse and Claret, and in later years many of the exhibits arrived by train.

The first records were presumably kept privately by Mr. Clark and it was not until 1921 that he sold the herd book to the newly-formed Blue Albion Cattle Society. In that year the first volume, listing foundation animals born prior to 1921, was published.

Until 1921 Clark's breeders had continued to show their blue cattle in the Shorthorn classes at Bakewell Show. That year, the same year as the Derby Royal, classes for Blue Albions were first offered at Bakewell. Some breeders continued to show their cattle in the Shorthorn classes as well but this practice was stopped in 1923.⁸

An advertisement for Welsh cattle in the 1922 Bakewell Show Catalogue⁹ and a conversation with Lance Waud, whose father owned the "Nottil" herd of Blue Albions,¹⁰ gave a clue to the origin of the breed. A black cow and a white bull when mated produce a blue calf. It is likely that the

...

Blue Albion was developed from crosses between commercial Welsh Black cattle, sold to Derbyshire by dealers, and local white or light-roan Shorthorns. It should be remembered that the Welsh Black and the Shorthorn were then of a much more dual-purpose character than they are today. The Blue Albion was designed to be dual-purpose also, though some very good milk yields were obtained (see sheet 1). The figures quoted would have been well above the breed average. The national average yield in 1923 would have been 500-600 gallons and it is currently only 1,050 gallons.¹¹ The Blue Albion foundation stock therefore had potential for outstanding performance.

One contact has suggested that the breed may have carried some Kerry blood.¹² It is also probable that as the Ayrshire and Friesian became popular in the 1930s there was some addition of blood from those breeds via the grading-up register, which was always kept open.

Of course the problem with blue animals is that they can never breed true for colour. This need not be important. A range of colour from red, through red-roan to white is allowed in the Shorthorn. However, blue cattle are more attractive than black and white ones and the breeders had some difficulty in deciding what to do with the 50 to 75% of calves which were not blue. Having called themselves the "Blue" Albion Cattle Society, they could hardly allow black, white, or black and white cattle to be shown.

It would appear, reading between the lines, that many breeders did not even realise that it was not possible to breed a beast which bred "true blue". The colour problem must have resulted in many ignorant purchasers of Blue Albions being disappointed when they got their first crop of calves. A late photograph of the "Asherblue" herd gives an idea of the colour variation which existed.

Several other factors appear to me to have contributed to the decline of the breed. The demise of the Society unfortunately occurred just as a type was becoming fixed, many of the animals registered in Volume XI having quite long pedigrees (see attached sheet 2).

The factors were:

1. The economic crisis which began in 1921, just after the breed was launched onto the national market.
2. An increasing emphasis on milk production which led to the popularity of the Friesian and Ayrshire.
3. The bulk of the early members of the Society were practical farmers and dealers rather than educated people with knowledge and experience of pedigree work. This led to complicated rules and poor thinking in designing grading-up schemes.
4. As a result of this the foundation register was left open for too long. This was a result also of economic factors, as the Society was trying to attract members to make up for those lost after the initial boom. Unfortunately huge numbers of foundation cows were entered and allowed to be sold as "Blue Albions" without a clear statement of their origins. Many buyers must have acquired mongrels with disappointing results.

5. The breed became too popular too quickly. The blue cattle boom must have been similar to the recent rush to buy Texel sheep. Of 59 cattle entered as foundation stock in Volume III by Eardley and Furnival, Top Farm, Bearstone, Market Drayton, 55 were transferred to other breeders between August and November 1922. As can be seen from the accompanying table, (sheet 3) 3516 cattle were registered in Volume III. Demand was enormous and such a sellers' market inevitably led to rule-bending and profiteering which got the breed a bad name.

6. Just as the Blue Albion was in real difficulty because of these factors, and just as the breeders were achieving success in fixing a type, the Second World War hastened the breed's decline.

The last meeting of the Blue Albion Cattle Society was held on May 24th 1940. On April 14th 1954¹³ the last known definitely pure-bred herd of Blue Albion cows, which by then were running with a Shorthorn bull, were sold for Mr. A. Matkin of Idridgehay. Mr. Matkin, who started breeding after the Society ceased activity, had obtained his stock from Mr. Charles Webster's "Ivonbrook" herd.¹⁴ The Society was finally wound up in the High Court in May 1966, the only subscribing member by then being Mr. Harry Goodwin.¹⁵

However, a few "Blue Albion" bulls continued to be licensed (see attached sheet 4) and the two herds of cattle mentioned at the beginning of this paper still remain. Mr. Fawcett's father began his herd with a bull purchased from Harry Goodwin and Mr. Henshall's father registered cows in the foundation register in the early 1920s and used a registered bull, Derwent Hero (289), bred by Samuel Wall of Rowsley in 1922.¹⁶ Whether the cattle in these two herds now contain a significant proportion of Blue Albion blood remains an open question.

Alan Cheese
Senior Museum Officer
Staffordshire County Museum

April 1979

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1. L. Waud, "The Derbyshire Agricultural and Horticultural Society 1860-1978". Published by the Society, Derby, 1978.
2. Conversation with Miss E. Bassett. January 1979, Staffordshire County Museum Research File.
3. List of members published by the Blue Albion Cattle Society, Irongate, Derby, 1923.
4. Conversation with Mr. C.H. Goodwin, October 1st 1978. Staffordshire County Museum Research File.
5. Catalogue of 53rd Annual Exhibition of Bakewell Farmers' Club, August 14th 1901.
6. The Blue Albion Cattle Herd Book, Volume I 1921. Ed. W.J. Clark, Alport, Bakewell.

7. Advertisement on back cover of catalogue of the 62nd Annual Exhibition of Bakewell Farmers' Club, August 17th 1910.
8. Note at the end of the list of Blue Albion entries on page 37 of the catalogue for the 70th Bakewell Show, 1923, reads "Entries in the above three classes are not eligible for the Shorthorn Classes".
9. Advertisement by Bob Parry, F.A.I., Stock Salesman, Caernarvon, on Page 34 of catalogue for the 69th Bakewell Show, 1922.
10. Conversation with L. Waud, December 6th 1978, Staffordshire County Museum Research File.
11. Estimates of 1923 national average milk yield and current official national average yield kindly supplied by John Farndale, ADAS, Wolverhampton.
12. Conversation with A. Matkin, December 7th 1978.
13. Advertisement, Page 1, Ashbourne Telegraph, April 2nd 1954.
14. See 12.
15. Guardian, May 28th 1966, page 12.
16. Blue Albion Cattle Herd Book. Volume VI, 1925. Blue Albion Cattle Society, Irongate, Derby.

OFFICIALLY RECORDED YIELDS OF A COMPLETE BLUE ALBION HERD IN THE PEAK MILK RECORDING SOCIETY

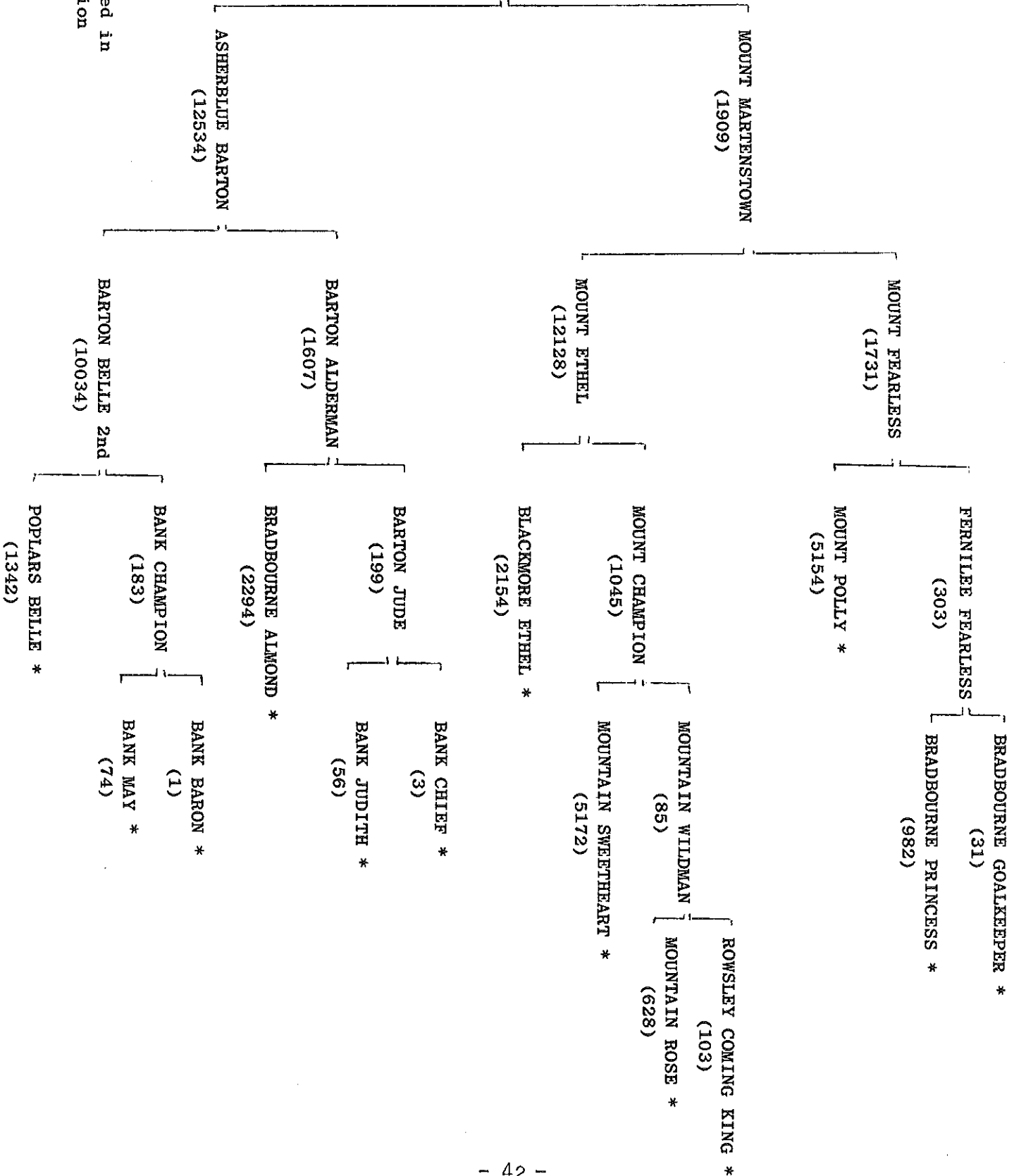
Year ended October 1st, 1923

Cow's Number	Number of Calvings	Number of days Recorded	Milk Yielded (lbs)	Maximum Yield in one Day (lbs)
C2117	3	329	9959	49½
C2118	3	365	9777	45
C2119	3	358	9063	44½
C2192	2	309	7747	42
C2193	4	288	9359	53
C2194	3	232	6501	40
C2276	2	313	8750	41
C2277	3	295	10409	46
C2279	2	224	6688	64
C2280	3	320	10455	48
BH1737	3	328	9530	54
BH1731	2	365	6400	30
C1973	3	289	6785	42
C1978	4	258	6514	53
C2592	2	322	9380	45
C2593	2	308	9801	45
C2817	3	267	10850	51
C2278	1	266	3332	18
C2510	1	329	6576	34
C2590	1	365	7894	44
C2605	1	299	7863	39
C2822	1	280	6632	30
C2823	1	294	7875	40
C2816	1	274	7280	34
C3001	1	225	7441	45
C3002	1	219	4844	26

Figures from "Blue Albions, the Dual-Purpose Breed" published by the Blue Albion Cattle Society, Irongate, Derby, 1924. Excluding the last three heifers, whose lactations were incomplete, the average yield for the herd was 8,180 lbs. The average for the 17 cows was 8,700 lbs and for the 6 first-calf heifers 6,695 lbs.

ASHERBLUE DAIRYMAN
(2069)

Born April 28th 1934
Bred by J. Bassett, Ashover,
Chesterfield
1st and Champion R.A.S.E.
1937 and 1938



* Foundation animals entered in
the herd book by inspection

BLUE ALBION REGISTRATIONS

	Herd book volume	Bulls	Cows	* Special Register Females	Foundation bulls	Foundation cows
Pre 1921	I	13	18	-	52	433
1921	II	24	31	-	-	253
1922	III	117	162	-	-	3,237
1923	IV	213	406	-	-	1
1924	V	167	467	161	-	-
1925	VI	134	386	156	-	-
1926	VII	83	327	229	-	-
1927/8	VIII	108	460	58	-	-
1929/30	IX	82	225	31	-	-
1931-1933	X	41	161	37	-	-
1934-1937	XI	50	122	65	-	-

* These were females either fully registered but wrongly coloured or blue females in the grading-up register

BLUE ALBION BULLS LICENCED

1938-1973

1938	46
1940	32
1952	5
1953	7
1954	7
1955	4
1956	2
1957	2
1959	4
1962	3
1963	1
1964	1
1965	3
1966	3
1967	Nil
1968	Nil
1969	1
1970	Nil
1971	Nil
1972	3
1973	Nil

Bull licencing was suspended for a few months during the 1939-45 War and was ended in October 1974.

Each bull was inspected at 11 months old. If a licence was refused there was recourse to appeal. The late Mr. C.H. Goodwin acted as referee in the licencing of two of Mr. G. Henshall's bulls in the 1950's.

CONFERENCE REVIEW

Sam Mullins

This year's Conference visited Gloucestershire and took as its ostensible scheme the contrast between the county's major towns, 'Regency' Cheltenham and 'fish-and-chip' Gloucester. Few closely neighbouring towns can show such a marked contrast; Cheltenham the Regency and early Victorian society boom town and Gloucester with a far longer importance, Roman in origin, derived from its position as a market centre and river port. These differences also affect attitudes to their respective histories and the conference examined in particular the museums provision and the conservation and use of historic buildings in the two towns.

We opened on Friday evening with introductions to the historical background and museums services by Stuart Davies and Steven Blake. Gloucestershire museums are run by district councils and it was interesting to note a degree of competition between the districts. It was however not surprising to see how little co-operation or co-ordination of field-work and recording this situation produces and particularly disappointing to note the neglect of the distinctive economic and social life of the Forest of Dean. Steven's fascinating contribution on the building of Cheltenham did not tally with our accepted view of this gracious town. His image of the leisured classes strolling down grassy rides at the height of the town's influence, surrounded by half-finished spec-built terraces and choked by the fumes of smoking brick clamps, was particularly ironic.

Our morning in Cheltenham was led by Jeremy Jefferies the borough conservation officer. His lively lecture and subsequent guided tour highlighted the problems faced in the conservation of terraces built for the most part over the same few decades and now also decaying to a critical state at the same time. The terraces and villas were also built for a very different style of life to that demanded by modern users, both domestic and commercial. Cheltenham seems to appreciate the profits of conserving its distinctive townscape and his tour included examples of skilled restoration and sympathetic planning. This contrasted strongly with Gloucester where John Holman, conservation officer, seemed to have a far more limited and difficult brief. His lecture consisted of examples of piece-meal rescue in the face of large-scale commercial redevelopment of the town centre. Gloucester has long been a busy sort of town and has only a limited regard for its buildings heritage. On the other hand, Cheltenham's heritage, almost exclusively concerned with its 'Regency' period, is far more easily defined and conserved and has been adapted readily by a broad section of office users.

Finding a modern use for conserved buildings is of course crucial. This problem was highlighted in Gloucester, where we visited St. Nicholas church, with occasional use for concerts, and the docks complex. This fine period grouping of warehouses around the canal basin played an important role in the later history of Gloucester as a river port. But most of the buildings are now redundant and one in a parlous state, and their low ceilings and restricted access makes them difficult to adapt

We should extend our thanks to Stuart and Steven for their organisation of an enjoyable conference. Although it has been said that two curators from the borderlands mafia in an empty field with a barrel of beer would constitute a successful conference, the stimulating surroundings and programme at Gloucester and Cheltenham contributed much to a useful meeting. I am also pleased to report that Stuart's harrowing weekend was rewarded with the arrival of Emily, his first-born. I am reliably informed that he has her name down for Bedales, the Museums Diploma and the 1997 Good Beer Guide.

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