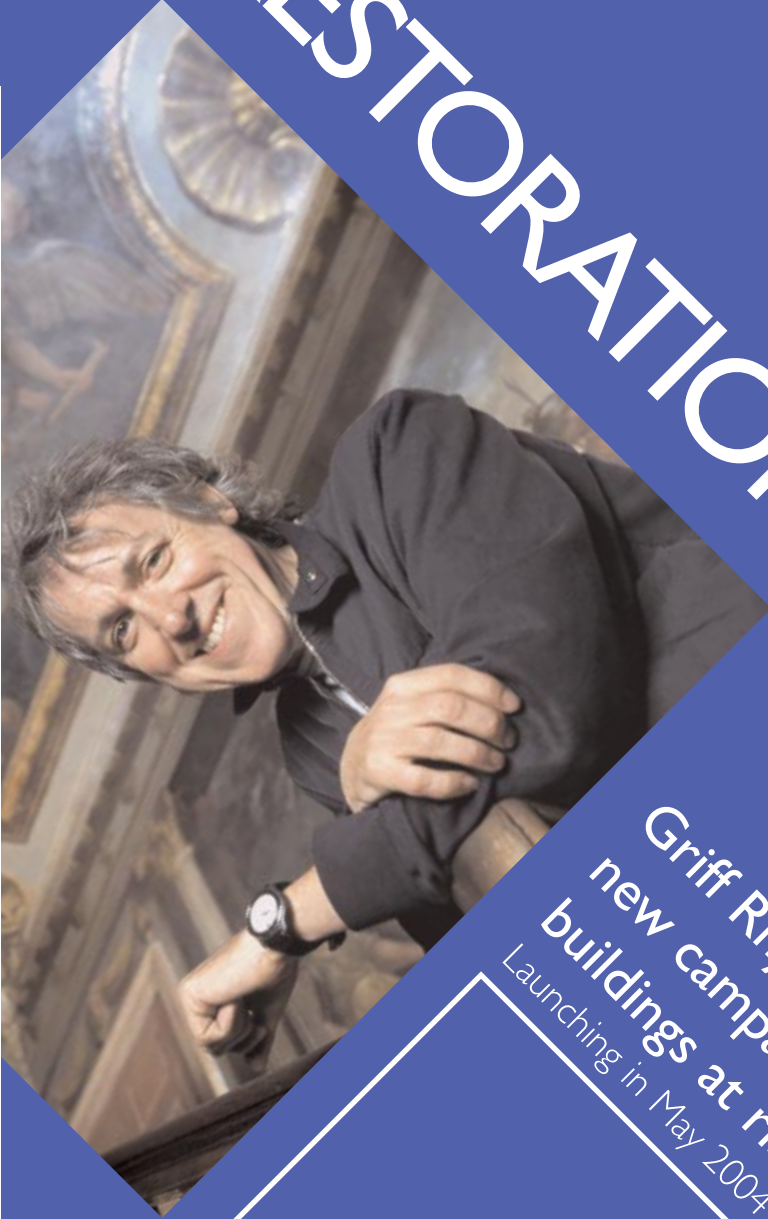


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RESTORATION



Griff Rhys Jones kicks off a major
new campaign for Britain's historic
buildings at risk
Launching in May 2004 across the UK

BBC
TWO



Restoration

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Restoration

A major new campaign for Britain's historic buildings at risk launching in May across the UK

Restoration returns in 2004 to throw a lifeline to one of Britain's endangered historic buildings.

Viewers again hold the fate of a building in their hands as they choose among 21 of the UK's threatened architectural gems.

On Saturday 8 May on BBC Two, Griff Rhys Jones presents a launch programme for the 2004 *Restoration* campaign. This kicks off fund-raising events and local campaigns across the UK, leading up to the transmission of the series in the summer.

This year viewers are being encouraged to get even more involved in the campaign. A free *Restoration* campaign pack called *So You Want To Save An Historic Building* is available by calling 08700 100 150 or through the website at www.bbc.co.uk/restoration

Additional programming will be broadcast on BBC Four, and local BBC television and radio programmes across the UK will keep viewers bang up to date with the latest news on the building supporters' campaign activities.

In a resounding endorsement of the public's passion for historic buildings, *Restoration* last year received around 2.3 million votes and raised £3.5m towards the restoration of the Victoria Baths in Manchester.

"The first series was an enormous success," enthuses presenter Griff Rhys Jones. "People from completely different walks of life watched it, paid attention and voted. Lots of people were saying things like, 'My husband has never, ever voted for anything on television before, but he insisted that we vote on this'."

Jane Root, Controller of BBC Two, says: "Last year *Restoration* really captured the imagination of the public and stood out as a shining example of how great ideas like this can become so much more than just a TV programme. *Restoration* will build on this success, offering viewers another chance to rescue an important part of Britain's heritage and to get involved in saving buildings in their local area."

Nikki Cheetham, Managing Director of Endemol UK Productions, adds: "Last year *Restoration* viewers proved that they cared passionately about Britain's threatened historic buildings. This year they'll have another chance to make a real difference – they can actually help save buildings as diverse as a castle, a workhouse, a concrete house and a jail."

Seven one-hour programmes are devoted to a geographical area of the UK and focus on three properties at risk, revealing the crumbling architectural treasures we could lose for ever.

Restoration's two ruin detectives – conservation architect Ptolemy Dean and historic buildings surveyor Marianne Suhr – are back to explore every corner of these buildings, unearthing their hidden secrets and bringing back to life the romance of their past.

All styles and periods are featured, from country houses and gothic castles to follies and mills, dating from the earliest times to the 20th century.

Restoration also draws on the memories and knowledge of local residents, owners and



Introduction

conservation groups who love and value these buildings and are fighting to preserve them for future generations.

At the end of each programme viewers can vote for one of the three buildings featured. The series climaxes with a magnificent live event in which viewers decide which one of the finalists is most worthy of restoration.

The *Restoration* campaign has been produced in consultation with the Heritage Lottery Fund, English Heritage, Historic Scotland, CADW (Welsh Historic Monuments) and The Department of the Environment and Heritage, Northern Ireland. Many heritage organisations such as Society for the Protection of Ancient Buildings (SPAB), SAVE (Save Britain's Heritage) and The Architectural Heritage Fund (AHF) have provided further advice.

The executive producers of the series are Nikki Cheetham and Annette Clarke for Endemol UK Productions, and Andrea Miller and Richard Downes for BBC Scotland.

Restoration is an Endemol UK Production for BBC Scotland.



Notes to Editors

Voting

Viewers will be able to vote for their favourite *Restoration* 2004 building shortly before the start of the main series in the summer.

Homes & Antiques supplement

A *Restoration* supplement will be issued free with the August issue of *Homes & Antiques* magazine.

So You Want To Save An Historic Building

Restoration campaign packs are available by calling 08700 100 150 or by logging on to the website. The pack contains information about how to launch a campaign to save an historic building, where to get grants and who to contact for advice. The pack also contains information and contact details for the 21 *Restoration* buildings.

Website and Interactive

Online, viewers can access detailed virtual tours of the viewer vote buildings and keep up with all the local campaigning – written by the campaigners themselves throughout the series – at www.bbc.co.uk/restoration

The Restoration Fund

The winning building will be restored from funds raised through The Restoration Fund – a BBC Appeal and registered charity 1098895.

Restoration Book

A book to accompany the second series is being published by English Heritage and will be available at all major bookshops from the beginning of July.

Restoration launches on a firm foundation as Griff Rhys Jones invites viewers to save the nation's heritage



Griff Rhys Jones is building on a firm foundation as he prepares to open the doors for a second time to BBC Two's major campaign and series, *Restoration*. Last year's first series cemented itself into public consciousness by presenting viewers with 30 at-risk buildings across the country and asking them to vote for the one they wanted to save for future generations.

The nation has lost approximately one historic building or monument every day since the end of the Second World War, despite the fact that, on a typical weekend, more people visit these

edifices than go to football matches; and, as these ancient walls crumbled and fell silent for ever, *Restoration* helped people find a voice and speak out for the preservation of the past.

Griff, himself a national comedic treasure through such hit series as *Alas Smith And Jones*, is delighted to be back on the battlements for *Restoration*. A BBC Two programme on 8 May launches the new series and, later in the season, seven programmes showcase 21 at-risk buildings; this is followed by a series highlighting heritage stories the same night on BBC Four.



Details of how viewers can get a free campaign pack entitled *So You Want To Save An Historic Building* is given in the launch programme. Viewers in the Nations and Regions can see regional BBC programmes tailored to their area and the nation will decide the winner in a live final.

“The first series was an enormous success,” Griff states enthusiastically. “People from completely different walks of life watched it, paid attention and voted. Lots of people were saying things like, ‘My husband has never, ever voted for anything on television before, but he insisted that we vote on this.’”

Griff’s dogged determination to campaign for a better environment is well documented and he’s joined today by his chocolate Labrador, Cadbury, in his Grade I listed home – formerly offices – in London’s West End, where he lives with his wife, Jo, and two teenage children.

Once settled in the bookworms’ utopia of his study, where leather armchairs invite you to curl up with a tempting tome, Griff relates an anecdote which illustrates how *Restoration* brought down the drawbridge on class and culture.

“Walking near home I passed two guys who looked particularly tough – their knuckles were tattooed and all that,” he recalls. “They said, ‘Oi, Rhys’. I thought, ‘Oh dear, hello, here we go’. Then they said, ‘We’ve got a swimming pool down our way; what are we supposed to do about it?’

“That proves,” affirms Griff, “that a lot of people watched it across the board, which is good – good for the series and therefore that’s a good reason why there should be another one.”

The 21 buildings selected to be thrown a lifeline in *Restoration* are chosen by a combination of factors. Griff explains: “The buildings have to fulfil certain qualifications:

they have to be historically and architecturally significant. Then it’s very important that we cover the entire country, so we go to various districts. There are hundreds of buildings in most areas but we have to spread it around. And, finally, it’s important that people feel they can help these buildings.”

All the buildings have been chosen in consultation with heritage bodies across the UK and the Heritage Lottery Fund and the range of buildings in the new series embraces an old palace, a beautiful tower and a copper mine.

Says Griff: “There’s a whole range of buildings across the country which are the ugly sisters, if you like, but do have fabulous future uses. I’m a great believer in the use. A building cannot be a whitened sepulchre or it very quickly becomes a white elephant. It’s very important that people look at the continuity of a building and that they are flexible about the use of it, because not everything can become an arts centre.

“I would urge people,” he stresses, “to get involved and think as planners from a heritage point of view. They need to make choices exactly as planners would: they want to save a building because it has a future use, it has a function, it will continue to play a role in the community and it’s also architecturally important.

“The decision shouldn’t be just because it’s beautiful,” he adds. “A lot of these buildings are hugely attractive – it’s one of the reasons why people want to save them. There’s a tendency for academic bodies to become very picky about buildings – to assume, in some way, that what we’re trying to do is utterly to preserve things in aspic. I don’t believe that. I believe that flexibility is very important.”

The new series is accompanied by a campaign pack which will encourage the viewing public to get involved, and help volunteer campaigners as they appeal to the nation to save their favourite building. “I don’t particularly want to



get involved in a telethon,” declares Griff, “but these buildings do need money.

“There are two aspects,” he explains. “It’s a long game – you have to be prepared to take time. You also have to make your case adequately – you can’t just go to people and say, ‘Give us the money’, without actually proving many things, including your own sense of responsibility. But it can be done. So it isn’t just Heritage Lottery money, although that’s a big part of it.”

Griff describes fund-raising for threatened buildings as “a Sisyphean task” and he speaks with authority on becoming involved in preserving the nation’s heritage. Some six years ago he agreed to front the campaign to save Hackney Empire in East London, partly because he mistakenly thought he’d performed there. “Well, I knew I’d been there and seen lots of things there,” he smiles. He’s worked like a Trojan and, although there is still some work to do, the theatre re-opened in January this year, after a £17m labour of love.

It was his tireless work for this Edwardian treasure – its spotlight has shone on Marie Lloyd, Stan Laurel and Charlie Chaplin, followed, in more recent times, by Jo Brand, Ben Elton and Ralph Fiennes as Hamlet – which led to Griff’s involvement in *Restoration*.

He’s also cared passionately for a long time about buildings in general. “I’ve always liked to see imagination and care and thoughtfulness in buildings,” he explains. “I’ve always been worried by what I would call the Fascist tendency, which is a very 20th-century thing. We have to be a multicultural, pluralist society, where people have different views to accommodate.

“But we have certain areas of the arts – and architecture is one of them – where there is still the most extraordinary orthodoxy, an orthodoxy which is out of date and is contrary to most aesthetic thinking. I worry

that people don’t spend enough time thinking about aesthetics in architecture as much as they do about cleaving to certain rigid principles, such as functionality, etc.

“If you walk round London, it doesn’t take long before you start to pass new buildings which have been plonked down on to the street and you feel menaced by the building itself. Around where I used to live in Clerkenwell most of the new building was atrocious in this regard, while most old building was accessible and human in scale.

“That, it seems to me, is one of the reasons why we need to do what we can to preserve our buildings. In simple terms, old-building stock is often better and more economic, and certainly more environmentally friendly, to preserve, than it is to smash everything down and start all over again.”

He adds ruefully: “Our record in smashing everything down and starting all over again is not good. That’s not to say I’m an enemy of modern architecture – I’m certainly not. I absolutely adore certain types of modern architecture; I just don’t have a hankering after failed experiments.”

Griff, who believes strongly that an idea similar to *Restoration* will be running “200 years from now”, didn’t have a favourite building from the first series, which was won by Manchester’s Victoria Baths in a spectacular live final from the Tower of London. “I thought they all had character,” he says tactfully.

He adds: “I’m not so sure that, in the great scheme of things, we should be so concerned with individual buildings. I think we should be concerned with areas. There’s a tendency within the conservation movement for all ancient buildings to be owned by the public, but the public cannot afford it. We can’t afford to own every single worthwhile piece of architecture. Architecture is there for



everybody and if everybody was interested and involved in it, we would probably live in increasingly beautiful areas, which is why public involvement is so vital.”

Griff has two targets in his sights which he blames for despoiling the capital, in particular, and he fires off a round of verbal bullets.

“One of the messes in London is street signs,” he stresses. “Some traffic signs make no sense, they’re just stuck up where people think they might be of some help or no help at all. ‘The North’,” he barks, strongly emphasising each word. “What on earth does that mean in the middle of London? It’s just a piece of rubbish. And why, in the centre of London, in a conservation area, do they still allow developers to put up huge hoardings covered in advertisements which then stay there for 20 years?”

He immediately answers his own rhetorical questions: “Some of the laws about improving our environment are toothless. It’s often site owners who want to redevelop and can’t get planning permission for whatever they want to do, who hang on to a building for ever and ever. As Michael Heseltine said, the first thing that should happen is that people should be forced to sell a building if they don’t have a use for it, or if they are claiming they can’t do anything with it; it should go on the open market, because they won’t harm themselves to sell it.”

He continues: “I wouldn’t be allowed, and nor would you, to put advertising hoardings on the side of your house, but because it’s a sort of quasi building site, they apply, they get permission, they put them up.

“So individuals feel slightly powerless,” he adds. “They don’t quite understand why they should live in a shitty Britain.

“I do hope,” he says earnestly, “that we continue to be a reasonably campaigning programme.”

Viewers can obtain a free copy of the campaign pack, *How To Save An Historic Building*, by calling 08700 100 150 or by logging on to the website www.bbc.co.uk/restoration

Details of the buildings

SCOTLAND

PORTENCROSS CASTLE

Portencross
Ayrshire

Listing: Category A, Scheduled Monument

Date built: c14th century

**Ann McLachlan
Auldhill Cottage
Portencross
West Kilbride
KA23 9QA**

**T: 01294 823 799
E: port_n_x@hotmail.com
www.portencrosscastle.org.uk**



In the 14th century the Clyde estuary was the M6 into the heart of Scotland. To protect this crucial waterway, two castles were constructed – one on the island Little Cumbrae and the other at Portencross. Legend has it that it was through the natural harbour at Portencross that the ancient Kings of Scotland were taken to Iona for burial.

Portencross Castle, which today is on the verge of collapse, became an important site for Robert Stewart on his journey to kingship. On the unexpected death of his uncle, King David II in 1371, Stewart (grandson of Robert the Bruce) is thought to have stopped off at the Castle on his journey between Rothesay and Scone Palace. It was there that he was crowned King Robert II of Scotland – the first Stewart King (the longest-lasting Royal lineage culminating with Queen Anne). Robert II frequented the Castle at Portencross and signed many Royal charters there.

KNOCKANDO WOOL MILL

Knockando
Morayshire
(Speyside)

**Listing: Category A
Date built: c1784**

**Jana Hutt
Chairman of the Trustees
Knockando Woolmill Trust
Woolmills
Knockando
Moray AB38 7SF**

**T: 01340 810 395
F: 01340 810 857
www.knockandowoolmill.org.uk**

In the heart of Spey Valley amid the distilleries of the whisky trail is an 'A' Listed woollen mill that has been working continuously for the past 200 years.

The mill is a small industrial jewel overflowing with Victorian machinery that can transform fleece into a finished blanket or a length of tweed for the local gamekeepers. Knockando



Wool Mill is of international importance, as it is one of a handful of integrated local mills of this type left in the whole of Europe.

It is still working today, thanks to Hugh Jones, who has spent the last 30 years learning the skills and keeping the complex machinery running. But the building that houses all these machines is falling down around his ears – the mill's roof is collapsing and the main beams are giving way.

HALL OF CLESTRAIN

Orphir
Orkney

Listing: Category A
Date built: 1769/70

Hugh Halcro-Johnston
Orphir House
Orphir
Orkney
KW17 2RD

T: 01856 811 200
E: hugh@halcro-johnston.fsworld.co.uk

In a remote and beautiful part of Orkney is a splendid 'A' Listed Georgian mansion overlooking the Hills of Hoy and Scapa Flow.

Rich landowner Patrick Honeyman wanted a house that would reflect his wealth and status and he looked to the Georgian elegance of Edinburgh for the inspiration when building the Hall of Clestrain in 1769.

The Hall was once home to Arctic explorer John Rae, who found the last link of the legendary Northwest passage and discovered the fate of the Franklin expedition.

In the 19th century, three-quarters of the Hudson Bay Company's workforce were Orcadian and John Rae learnt his survival skills as a boy in the hills and waters around his home in Orphir.



Today the building is a tragic shell; but there are tantalising glimpses of its former splendour – a section of banister, a Georgian doorframe and the grand stone staircase.

Hopefully, it may soon have a new lease of life as Orkney's first Boat Museum. The whole visitor complex will cost around £3m, which will restore the mansion to its former Georgian splendour. It will house the museum's exhibits and will also have a room dedicated to the exploits of adventurous local boy John Rae.

NORTHERN IRELAND

LOCK-KEEPER'S COTTAGE

**Newforge
Belfast**

Listing: Grade B I

Date built: Between 1827 and 1934

**Edward Patterson or Clare Jamison
Castlereagh Borough Council
Civic and Administrative Offices
Bradford Court Upper Galwally
Castlereagh BT 8 6RB
Northern Ireland**

T: 02890 494 500



This derelict cottage is the last remaining one in public ownership on the famous Lagan Navigation canal network. The cottage played a vital role in a water transport system that served Northern Ireland.

The Lagan Navigation opened in 1763 and boosted industrial development and, in particular, the economy of Lisburn. The chief cargos from Belfast were imported coal for the industries of the Lagan Valley, which were mainly linen.

This simple, vernacular two-storey house with four rooms is testimony to a way of life that is

now almost forgotten. The last lock-keeper took up his position in 1922 and he and his wife raised their family of 10 within the cottage's modest walls. All cooking was done on an open fire and washing was done outside; water had to be fetched from a nearby farm.

In 1954 the Lagan Navigation Company was dissolved, unable to compete with modern transport. The lock-keeper bought the cottage and stayed there until his death, willing it to one of his daughters, who, in turn, sold it to the council so that it would stay in public hands.

ARMAGH GAOL

Armagh

Listing: Grade A

Date built: Between 1780 and 1852

**Victor Brownlees
Armagh City District Council
Council Offices
Palace and Demesne
Armagh BT 60 4EL
Northern Ireland**

T: 02837 529 600

E: v.brownlees@Armagh.gov.uk



Armagh Gaol is Northern Ireland's oldest prison. It was built between 1780 and 1852,

and closed in 1986. The prison buildings span the history of incarceration in Ireland from the mid-18th century to the late 20th century.

In 1765 Archbishop Robinson was appointed Primate of the Church of Ireland. This brought him to Armagh, where he set about improving the city with buildings designed by Northern Ireland's finest architects of the time – Francis Cooley and William Murray. Buildings such as the palace, library, courthouse and gaol turned Armagh into a fine Georgian town.

At one time the prison was described as “one of the most advanced houses of detention in the kingdom”. However, in the mid-1800s, overcrowding became a problem, with up to 10 prisoners sharing a cell. In 1920 the gaol was used for women but, by the 1950s, it housed no more than 12 female prisoners at a time, mostly on charges of drunkenness, stealing and prostitution.

Finally, with the onset of political unrest, Armagh Gaol became a place for holding female prisoners. In 1986 the prison had outgrown its usefulness and was emptied of staff and inmates; it has been slowly decaying for 18 years.

THE PLAYHOUSE

Derry

Listing: Grade B1

Date built: Between 1887 and 1911

Niall McCaughan
(Playhouse Community Arts Centre
general manager)
The Playhouse (Trust)
5-7 Artillery Street
Derry
BT 48 6RG

T: 02871 268 027



Set on one of the oldest sites in Derry, nestled against the city walls, the Playhouse is situated in the former St Mary and St Joseph's school buildings, part of a complex originally owned by the Sisters of Mercy.

The building, which stands above just about all other buildings in the city walls, tells the story of the first convent to be set up in Northern Ireland after the Reformation. It also bears witness to the work of the nuns who ran it and the important role they played in Derry's Catholic education over many years.

The Sisters were established with the aim of going out to help the poor and the sick. This was a shift from previous practice, which saw convents keep themselves isolated from the community. In 1840, Bishop Dr McLaughlin purchased the site and, in 1948, invited the Sisters of Mercy to set up a private boarding school for girls, which financed free schools for the poor.

Schooling on the site came to an end in 1981, at which time the building was left derelict. Eleven years later, The Playhouse was established and has grown into one of Northern Ireland's most diverse and busy arts centres, with a strong community foundation and support. The Playhouse is committed to cross-community work and provides a radical and neutral space, fulfilling its remit of making the arts more accessible to all.

As well as housing a 180-seat theatre, dance studio, play resource centre, education and outreach department, and contemporary art gallery, the buildings are also home to a number of art/culture-based tenants, including the Lillyput Theatre Company, one of Northern Ireland's first special needs theatre companies.

The Playhouse is well used and loved but little funding has been available for maintenance, and the listed buildings are now in need of urgent attention.

WALES

CARDIGAN CASTLE

Cardigan
West Wales

Listing: Grade I/Grade II*
Date built: c11th century

Sue Lewis
Deputy Editor (Cardigan Castle Campaign)
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39 St Mary Street
Cardigan
Ceredigion
SA43 1EU

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At the head of the River Teifi in Cardigan, West Wales, once one of the busiest seaports in the UK, lies the ancient ruins of a castle that claims to be one of the most heavily besieged in Wales. It has been abandoned, destroyed and rebuilt at various times during its colourful life. Now in a dilapidated state, Cardigan Castle – the first Welsh-built stone castle – was the site of frequent battles between Welsh princes and ambitious Norman invaders.

Henry VII stayed there during his march to Bosworth in 1485. He then gifted the castle to Catherine of Aragon as a dowry when she married his son. And, in 1645, during the English Civil War, it was attacked by Cromwell's soldiers and fell once more.

It is also the birthplace of Europe's largest cultural festival. The castle was once the stronghold of Wales' most prominent rulers, Rhys ap Gruffydd (Lord Rhys), and he established the National Eisteddfod in 1176, when he held a huge medieval house-warming party.

In 1808 an impressive Georgian mansion was built on the site, incorporating one of the medieval castle towers into its structure. It was sold in the 1940s to its last private owner but is now in public hands; the council purchased the site in April 2003.

LLANFYLLIN WORKHOUSE

Powys
Mid Wales

Listing: Grade II
Date built: 1838

Wynne Morris
Chairman of Y Dolydd Llanfyllin Bulding Preservation Trust
Glanllyn
Llanfyllin



The buildings

**Powys
SY22 5LY**

T: 01691 648 417



Back in the 1830s a grim fate awaited those who fell on hard times.

Llanfyllin Workhouse is an early example of a building that was created as part of a government drive to reduce the tax burden needed to look after society's poor. At that time, society in Wales was changing from rural and agricultural to industrial, the population was increasing and poverty was rife.

A board of guardians was responsible for running the workhouse and a "master" was put in place to look after the "inmates". Each was run with a different degree of severity. Rules were strict, "inmates" were dealt with harshly and there was strict segregation of men, women and children. It was difficult for people to leave the workhouse once they had entered.

Built by well-known local architect Thomas Penson, the Llanfyllin Workhouse is architecturally impressive and one of the few remaining examples of its type. The interior courtyards were built roughly from local stone but an outwardly grand façade was built on to the front. The Workhouse is decaying rapidly and has been a target for vandals.

WORKINGMAN'S INSTITUTE & MEMORIAL HALL

**Newbridge
Gwent
South Wales**

**Listing: Grade II
Date built: 1908**

**Howard Stone (Chairman)
Celyn Collieries Workingman's
Institute and Memorial Hall
High Street
Newbridge
Gwent
Wales NP11 4FH**

T: 01495 243 691



Among the defining sights of industrial Wales, along with the pit head gear of its collieries, are the Workingmen's Institutes and Memorial Halls. Back when South Wales could boast about its huge coal industry, and villages ordered their days by the sound of the shift change hooters, these buildings were at the centre of the communities they served.

Most were built after the introduction of the Miners' Welfare Fund, which was set up in

1920, but this Institute at Newbridge was, unusually, paid for by the miners themselves. The group of miners boldly established their own welfare scheme and, funded by subs levied from their weekly wages, built a hall that provided educational, leisure and cultural amenities for times above ground.

Placing a great deal of importance on education and self-improvement, these halls contained libraries and reading rooms, as well as areas for social interaction such as billiard rooms and social clubs. Interestingly, alcohol was never an option in the early days, with provision only for soft drinks.

In 1924, when the cinema was fast becoming a popular form of entertainment, the Newbridge miners took out a further mortgage and built the Memorial Hall. It contained a beautiful art deco cinema, a theatre and a well-used dancehall with the “finest sprung floor in the Valleys”.

The buildings were then at the heart of the community, with people coming from all over to attend the dances and various events, but they are now a target for vandals and the Memorial Hall, in particular, is becoming structurally unsound.

ENGLAND

REGION: NORTH

LION SALT WORKS

Ollershaw Lane
Marston, Northwich
Cheshire

Listing: Grade II and Scheduled Ancient Monument

Date built: 1894

**Andrew Fielding
Director**

Lion Salt Works Trust

Ollershaw Lane

Marston

Northwich

Cheshire CW9 6ES

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E: afielding@lionsalt.demon.co.uk



The Lion Salt Works is the only remaining open pan salt works in the UK that made salt from natural brine – a technique unchanged since the Romans used this method 2,000 years ago – and one of only three left in the Western world. Its buildings are characterised by attractive timber-framed structures, constructed to counter the effects of salt-mining subsidence in the area.

Located beside the Trent and Mersey Canal, the Works exported salt throughout the British Empire, often leading to claims of exploitation and oppression from the colonies, most famously illustrated by Mahatma Gandhi's salt marches in the 1930s.

The Thompson family ran the business for five generations, from the 19th century to its closure in 1986, leaving this unique relic as a monument to an industry which gave this region its economic lifeblood. It was the predecessor of the chemicals industry that flourishes in the area today.



The buildings

GAYLE MILL

Gayle
North Yorkshire

Listing: Grade II* and Scheduled Ancient Monument

Date built: 1776

Graham Bell
Blackfriars Monk Street
Newcastle-upon-Tyne
NE1 4XN

T: 0191 232 9279

E: nect@lineone.net



Gayle Mill is an 18th-century water-powered cotton mill and is located in the charming village of Gayle in the Yorkshire Dales.

The mill was built at the dawn of the Industrial Revolution by landowner Oswald Routh, who wanted to capitalise on the vast fortunes being made in the cotton industry. Powered by a water wheel from the local river, the mill has a sophisticated system of aqueducts and a millpond that are still in place.

In the early 19th century the mill was converted to a woollen mill, selling thread to village knitters who had a reputation at the time for producing fine-quality socks for soldiers fighting in the Napoleonic Wars.

In 1878 the mill's water wheel was removed and replaced by the revolutionary Thompson Water Turbine. The vanguard of technological innovation in its day, every modern turbine, including nuclear ones, are descendants of the Thompson. Gayle Mill is thought to be the last one remaining in its original location.

In 1890 a Gilkes Turbine was installed to generate electricity for the mill and village, again putting the mill at the forefront of technology – the village was not put on the national grid until 1948.

In latter years it operated as a sawmill, providing cradle-to-grave wooden fittings for the local community and has been left untouched since its closure in 1988.

SHEFFIELD MANOR LODGE

115 Manor Lane
Sheffield

Listing: Grade II*/Grade II and Scheduled Ancient Monument

Date built: 16th century

Clare Dykes
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Green Estate Company
Manor Lodge
115 Manor Lane
Sheffield
S2 1UH

T: 0114 276 2828

www.sheffieldmanorlodge.org.uk

Sheffield Manor Lodge – a 16th-century manor house today located in the middle of an inner-city housing estate – was in its day one of the most important residences in England. It was here that Elizabeth I entrusted her loyal servant, the Earl of Shrewsbury, and his wife, Bess of Hardwick, with the task of



imprisoning Mary Queen of Scots. But there were no dungeons for Mary; she arrived with over 30 servants and the Earl and Bess ended up looking after her for 14 years, ruining their marriage and making a serious dent in their fortune.

Today the Manor Lodge is largely a ruin, but the remains of a long gallery, an exquisite chimney, with accompanying fireplaces, and vast cellars for food and wine are still clearly visible.

Most outstanding, though, is the Turret House, built in 1574 as a gatehouse and hunting tower. Constructed during Mary's "imprisonment", it has a turret built in the French style, possibly from Mary's influence (she spent her childhood in France). There is also a banqueting room with decorative plaster ceiling, possibly designed by Bess and Mary, with emblems containing hidden secrets.

REGION: MIDLANDS

NEWSTEAD ABBEY

Ravenshead
Nottinghamshire

Listing: Grade I
Date built: c1165

Gillian Crawley
General Manager

Newstead Abbey **NG15 8GE**

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Newstead Abbey, best known as the ancestral home of poet Lord Byron, was originally an Augustinian priory founded by Henry II in about 1165. A small religious community existed there until Henry VIII dissolved the monastery in 1539. In the following year, Henry granted Newstead to the poet's ancestor, Sir John Byron, who converted the priory into a house for his family.



Sir John Byron and his successors kept much of the monastic structure and layout so that, to this day, the house retains its medieval character. The most famous surviving section is the West Front of the church, which dates back to the late 13th century, with its statue of St Mary, to whom the priory was dedicated.

Since then, the West Front, with its exquisite carvings of birds, animals and foliage, crowned by a statue of the Virgin, has come to be a powerful visual symbol of Newstead and an internationally significant icon of the Romantic Movement, uniquely important because of its strong associations with Byron's life and work. The poet dedicated a number of works to the ruin and featured it as "Norman Abbey" in his magnum

opus, *Don Juan*. Conservation and repair work is needed to restore this magnificent, largely untouched 13th-century monument. It is crucial that the West Front remains a Nottinghamshire and national landmark for the enjoyment of future generations.

BAWDSEY TRANSMITTER BLOCK

Bawdsey Manor
Bawdsey
Suffolk

Listing: Grade II*

Date built: Between 1937 and 1939

Mary Wain

Bawdsey Radar Group

I, Whitehouse Cottage

Gulpher Road

Felixstowe

Suffolk

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The T-Block is an overgrown and rather mysterious concrete building, found in the windswept grounds of an ostentatious Suffolk coastal mansion. Thirteen Second World War pillboxes encircle the site. At the start of the last war, this was one of the most important buildings in England and pivotal to the nation's victory in the Battle of Britain. It is the world's first radar station.

In 1936, the RAF bought Bawdsey Manor, an isolated Victorian mansion on a particularly desolate part of the Suffolk Coast. In it, they housed a remarkable group of boffins, including the physics genius Professor Robert Watson-Watt. Their task was to develop the nascent radio direction-finding technology into an operational device that could detect approaching enemy aircraft from a great distance. Their invention – radar – could do just that and Bawdsey became the first of a chain of radar stations that surrounded the south-east of England. Its staff located the enemy and directed Britain's Spitfires and Hurricanes to the Luftwaffe formations before they reached the coast.

The work carried out here was so secret that the public found out about it only after the War. Even today, the story of Bawdsey, its radar and the men and women who operated it is little known, despite the fact that it was of equal importance to Bletchley Park.

OLD GRAMMAR SCHOOL & SARACEN'S HEAD, KINGS NORTON

The Green
Kings Norton
Birmingham

Listing: Grade II*

Date built: c15th century

Canon Rob Morris

81 The Green

Kings Norton

Birmingham

B38 8RU

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Kings Norton is a large, multi-cultural district to the south of Birmingham with more than its fair share of tower blocks. But in the heart of the borough is an oasis of village life – “the Green”.



A number of buildings of historic interest surround the Green, in particular the Old Grammar School (above), which is in need of extensive structural work, and the former Saracen's Head public house, built in 1492.

The 15th-century, timber-framed "Old Grammar School" produced one of the Midlands' greatest teachers, a puritanical Mr Chips – the Rev Thomas Hall. He arrived in 1628 at the age of 19 and his time spanned one of the most dramatic periods in British history – the Civil War and, later, the Restoration of the Monarchy.

Hall transformed an early "failing school" into one that was famed throughout the land. His legacy to Birmingham also included one of the largest library collections in England. He was expelled following the Restoration and died a pauper.

The Saracen's Head, next door to the church, is now the Parish Office and meeting room. It is said that, up until the Civil War, Kings Norton was predominantly Royalist and Queen Henrietta Maria, wife of Charles I, came to the area leading a replacement army. The Queen is said to have slept in the Saracen's. Following the visit, a room in the Saracen's Head became the "Queen's Room".

REGION: SOUTH EAST

STRAWBERRY HILL

Twickenham
Middlesex

Listing: Grade I

Date built: 18th century

Judith Lovelace
30 Strawberry Hill Close
Twickenham
TW1 4PX

T: 020 8404 4370

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Strawberry Hill is a world-famous house that changed the course of architectural history and appears on the World Monuments Fund watch list of the 100 most endangered sites.

Located in the leafy London suburb of Twickenham, Strawberry Hill is the Gothic villa designed by Horace Walpole, the youngest son of Sir Robert Walpole, considered to be Britain's first Prime Minister.

Strawberry Hill was originally a modest house but, between 1747 and 1792, Horace Walpole

– a high society and influential trendsetter – transformed it into a breathtaking Gothic fantasy.

It became the tourist attraction of the day with its pinnacles, stained-glass windows, bookcases and fireplaces – all based on designs from ancient tombs and cathedrals that had not been fashionable for hundreds of years. It was a stark contrast to the symmetrical Georgian Palladian mansions of the day.

Walpole's Strawberry Hill led to a Gothic revival in this country, which, in turn, led to great buildings such as the Houses of Parliament.

REGION: SOUTH EAST

SEVERNDROOG CASTLE

**Greenwich
London**

Listing: Grade II*

Date built: 1784

**Dr Barry Gray
25 Eaglesfield Road
Shooters Hill, London
SE18 3BX**

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Standing 63ft tall on top of one of the highest points of south-east London and commanding spectacular views across the capital, this triangular and rare Georgian folly was erected as a token of love. Built in 1784, Severndroog Castle is the dedication of a grieving widow to her dead, swashbuckling husband. It is a lasting reminder of the daring, rags-to-riches tale of courageous seafarer Sir William James.

Sir William started life as the humble son of a Welsh miller. Aged 12, he went to sea as a deckhand and, at 18, he was in command of his own ship. In the employ of the East India



Company, he became commodore and commander-in-chief of the company's fleet, protecting their ships from pirates. His most famous battle was at Severndroog, just off the Bombay coast, where he defeated the pirates.

He returned home to a hero's welcome and settled down to married life. However, tragedy was to strike. At the age of 57, he died suddenly from a stroke in the middle of his only daughter's wedding festivities. Severndroog Castle, now vandalised and derelict, is his lasting memorial.

REGION: SOUTH EAST

ARCHBISHOP'S PALACE

**Charing
Kent**

Listing: Grade I and Scheduled Ancient Monument

Date built: c13th/14th century



The buildings

Alex MacLaren
Traditional Buildings Preservation Trust
27 Orchard Street
Canterbury
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This great medieval complex of buildings, now partially ruined, was built to serve the second most powerful man in the land, the Archbishop of Canterbury. It was constructed in the Gothic style, the “must-have” design for medieval Church buildings of the time.

Henry VIII took possession when he dissolved the monasteries but, in 1629, it left Royal ownership to become a simple farm.

This complex served as administrative offices as well as the place where the rich archbishop would throw lavish banquets to entertain VIPs. The scale of entertainment was immense: for one visit lasting just two days, staff laid on hay for 80 horses, 428 loaves of bread, 15 gallons of wine and 160 gallons of beer ... and this was just one of the 17 palaces the Archbishop owned in Kent alone.

REGION: SOUTH WEST

CASTLE HOUSE
Bridgwater
Somerset

Listing: Grade II*
Date built: 1851

Adam Wilkinson
Secretary
“Save Britain’s Heritage”
70 Cowcross Street
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In the last century, some of the world’s most challenging and controversial buildings were made from concrete. It changed the way architects work and made almost anything possible.

Although concrete has been around since Ancient Egypt, it wasn’t until 1824 that the concrete revolution really began in Britain when Portland Cement was patented and one man, John Board, a successful brick maker in Bridgwater, Somerset, saw the opportunities it could provide.

In 1851, the inhabitants of his home town were in for a surprise. He was one of the first people to use concrete in a domestic setting when he built the now-dilapidated Castle House. A rare surviving example, this visionary dwelling was a showcase for his pioneering pre-cast and reinforced concrete products. Concrete was used in virtually every aspect of construction, including moulded skirting boards, staircases, balustrades, mock beams, window mullions and gargoyles.

REGION: SOUTH WEST

SOUTH CARADON MINE

**Near Liskeard
Cornwall**

**Listing: Scheduled Ancient Monument
Date built: Mid-19th century**

**Martin Eddy
Rural Regeneration Manager
Economic & Community Services
Caradon District Council
Luxstowe House
Liskeard
Cornwall
PL14 3DZ**

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Cornwall has been shaped by its industrial history, and its last mine closed only six years ago. All that now remains are the monolithic mine buildings, which are a testament to the county's past.

One of the largest and longest-running copper mines in Cornwall was at South Caradon and it has remained virtually untouched since its closure in 1890. It stretched over nearly two square miles, underground tunnels extended for 38 miles and four miles of tramways crossed the hillsides, bringing coal to the six engine houses and taking away thousands of tonnes of extracted ore.

The discovery of rich copper deposits in the South Caradon area in the early decades of the 19th century triggered an extraordinary burst of industrial activity that utterly transformed the appearance and economy of this area, with up to 800 men, women and children working at South Caradon alone.

However, for the miner working underground, there was a high price to pay – they would be very lucky to reach the age of 40.

REGION: SOUTH WEST

SHERBORNE HOUSE

**Sherborne
Dorset**

**Listing: Grade I
Date built: 1720**

**Giles Harvey
Chairman
Sherborne House Trust
Sherborne House
Newland
Sherborne
Dorset DT9 3JG**

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This impressive early Palladian country house was built to impress the 23-year-old wife of octogenarian landowner Henry Seymour Portman. It also acted as a “half-way house” between his estates in Taunton and Byranston. Its chief glory is the Baroque stairwell mural painted by Sir James Thornhill, whose other works include the dome of St Paul’s Cathedral in London.

By the mid-19th century, the house was the country retreat of Charles William Macready, a renowned Shakespearian actor. He hosted many literary events and one of his celebrated guests included Charles Dickens, who gave his second public reading of *A Christmas Carol* here. The house was to become the centre of Sherborne’s cultural life.

Most recently, the building has been home to Lord Digby’s School for Girls which closed in 1992. Although structurally sound, the House is suffering from water damage and the roof is in urgent need of repair, as it is threatening to destroy the precious interiors.

Biographies

Griff Rhys Jones



Griff Rhys Jones is best known for his work with the BBC, most notably for *Book Worm* and the comedy sketch shows *Not The Nine O'Clock News* and *Alas Smith And Jones*. He is a prolific actor and writer and has recently been concentrating on radio work, with one of his shows, BBC Radio 4's *Do Go On*, picking up a Sony award.

Griff's other film work includes roles in *Puckoon* and *Wilt*, for which he won Top Comedy Actor at the British Comedy Awards in 1990. Griff has also scooped an Emmy Award for *Alas Smith And Jones*, and has been awarded two Olivier awards for his roles in *An Absolute Turkey* and *Charlie's Aunt*.

He was heavily involved in restoring the legendary Hackney Empire, which re-opened in January this year after a massive overhaul of the theatre by Tim Ronald's Architects. Griff led the Hackney Empire Appeal Campaign, which raised £17m and led to a major

programme of redevelopment and extensive restoration of the facilities, while preserving the original features that made it one of the most popular venues in London.

Griff has written a book called *To The Baltic With Bob*, about a sailing journey to Russia in a small boat, which was published by Penguin last year. The paperback edition will be released in November 2004.

He has recently finished filming *Mine All Mine*, a comedy-drama for ITV which will transmit in October 2004.

Ptolemy Dean

BSC (Hons) DipArch (Edin) RIBA, AABC



Ptolemy Dean is an architect who specialises in the repair of historic buildings and the design of new buildings in sensitive sites. Having worked since qualification in 1992 for a number of specialist firms, Ptolemy plans to set up his own practice, Ptolemy Dean Architects, in 2004.

After leaving Edinburgh University, Ptolemy Dean won an ICOMOS (International Council on Monuments and Sites) scholarship to document mud adobe structures in New Mexico and Arizona. He then worked for Peter Inskip and Peter Jenkins Architects on a variety of Grade I listed buildings, including Stowe, Chastleton and Waddesdon Manor.

In 1993 he was one of the SPAB (Society for the Protection of Ancient Buildings) Lethaby Scholars, studying active repair methods on some of the country's most prestigious sites. The final three-month section of this was spent researching the country houses of Sir John Soane. A fellowship to research the "minor" country works of Sir John Soane followed, carried out concurrently with work for Whitfield Partners on the new Mappa Mundi entitled Soane Revisited and the publication of a book on Soane's country practice.

In 1997 he attended the Attingham Summer School for the study of the English Country House. He joined Richard Griffiths Architects in 1994 and was made an Associate in 1997. He has been responsible for the £5m Millennium project at Southwark Cathedral, involving the building's cleaning and floodlighting. This project has won eight awards, including those from the RIBA and Civic Trust.

At present, Ptolemy enjoys a mix of projects including repairs and alterations at Malmesbury Abbey, St James's Piccadilly and the Parish Churches of Devizes and Farnham. On the secular side, he is working on a number of country houses in Kent, Sussex, Oxfordshire and Gloucestershire. He is the design consultant for the First Citizens Bank in North Carolina.

He currently serves on the Salisbury Cathedral Fabric Advisory Committee, The London Advisory Committee of English Heritage and is a Trustee of the Borough Market in Southwark.

Marianne Suhr



Marianne's interest in historic buildings started early in life and in 1993 she attained a First Class Honours Degree in Building Surveying. Her first job was as a Clerk of Works for the National Trust, overseeing a large repair project to an historic house in South Wales.

In 1995, Marianne spent a year following a scholarship with the Society for the Protection of Ancient Buildings (SPAB), gaining practical experience for the repair of historic structures. She used this knowledge to tour universities, lecturing to undergraduate building surveyors. Following the scholarship, she spent a year working on site to consolidate her knowledge and gain further practical experience. This included stone conservation work to Salisbury Cathedral and a six-month stint as a "mud mason", repairing earth buildings in the East Midlands.

Marianne finally took a desk job as a Chartered Building Surveyor, first with Ferguson Mann Architects, then with Architecton (both Bristol-based), surveying historic buildings and designing repair schemes.



Biographies

Over recent years she has worked on many churches and several English Heritage sites. Marianne has also written conservation plans for sites such as Avebury and Cardiff Castle.

In 2002, Marianne returned to hands-on work and is currently repairing a derelict farmhouse in Leicestershire. She continues to work part-time for the SPAB, running workshops around the country. She teaches builders, homeowners and architects how to repair old buildings properly, and campaigns against the use of cement on historic structures. Marianne is also involved in various campaigns to attract young people into the building trades and improve standards within the industry.

Marianne's love of mud and lime in repair and in new buildings continues unabated.



BBC Scotland – Factual programmes

Since the groundbreaking series *Castaway* on BBC One in 2000, factual programming from BBC Scotland has continued to expand rapidly, with new formats and outstanding individual documentaries for BBC One and BBC Two, plus the establishment of a strong presence on BBC Four.

Last year, *Restoration* proved to be a landmark series and campaign for BBC Two from BBC Scotland. The 11-part series and surrounding activities across the UK generated major interest from both audiences and press, attracting an average audience of 2.5m and peaking at 3.4m. In excess of 2.3m votes were cast by viewers for the building they most wanted to preserve and nearly £3.5m was raised for the final restoration. The series concluded with a live final from Tower Bridge in London. *Restoration Secrets* on BBC Four ran in parallel with *Restoration* and a Christmas special preceded the announcement of its recommission.

Over the past year, a range of innovative formats drew strong responses from audiences including a one-off special, *Michael Palin And The Ladies Who Loved Matisse*; *Darien – Disaster In Paradise*, a one-off drama-documentary starring Bill Paterson; and *Time Flyers* returned to the network for a second series, gaining an average audience of 2.3m on BBC Two.

Get A New Life was a major, eight-part series for the leisure slot on BBC Two and attracted thousands of enquiries about relocating abroad. *The Way We Travelled*, a three-part history of holiday programmes, maintained the success of the brand, following on the success of last year's *The Way We Cooked*.

Hollywood Greats this year profiled legends including John Wayne, Sir Anthony Hopkins,

Richard Harris and Dustin Hoffman on BBC One, while the Oscars® coverage and *Film 2004*, both with Jonathan Ross, continue to give an entertaining insight into the world of cinema.

Tabloid Tales returned for another run on BBC One. Subjects ranging from Simon Cowell to Jordan combined with presenter Piers Morgan to provide a glimpse of the inner workings of Britain's tabloid press.

On BBC One Scotland, *Social Workers* looked at those who live on the edge in modern Scotland. Offering a side of Edinburgh far removed from its image as Scotland's premier tourist city, BBC cameras followed teams from one of Britain's busiest social work departments as they battled to deal with lives fractured by addiction and deprivation.

The Sword And The Cross offered a four-part history of key events in the development of Christianity at a peak-time slot on BBC Two Scotland on Friday evenings and garnered rich praise from audiences and critics.

Using dramatic reconstruction, *Days That Shook The World* continues to explore the complex sequence of events that led to seminal moments in history on BBC Two and BBC Four.

Later this year, *Lab Rats* on BBC Three pits scientist Dr Mike Leahy and comedian Zeron Gibson against each other in a series of experiments; *Male Writers – The Two Loves Of Anthony Trollope* premières on BBC One; and *Britain's Best Buildings* returns on BBC Four and BBC Two.



Endemol UK Productions

Endemol UK Productions – one of the UK’s leading producers of entertainment formats for the world-wide market – produces *Restoration* for BBC Scotland.

The company is the creative force behind the Bafta Award-winning UK versions of *Big Brother* for Channel 4 and E4 and is dedicated to ideas that work across a variety of media.

Other credits include a raft of prestigious documentaries exploring the living history of Britain’s built heritage. These include *Hampton Court Palace* (Channel 4), a fascinating, behind-the-scenes series about one of Britain’s most beautiful and historic properties. *Great Estates*, also for Channel 4, unveiled the history of magnificent buildings such as Warwick Castle, Chatsworth, Blenheim Palace, Leeds Castle and Castle Howard. *Royal Treasures* (BBC One) followed the building of The Queen’s new gallery at Buckingham Palace, and *Animal Park* – a revealing insight into the fascinating world of the Longleat Estate – is now in production for its fifth series on BBC One.

Endemol UK Productions has pioneered TV genres including the phenomenally popular “leisure entertainment” shows such as *Changing Rooms*, *Ground Force* and *Ready Steady Cook*. These continue to be some of the most popular programmes on British TV and have become international hits in more than 16 countries.

Other hit shows from Endemol UK Productions include *The Games*, *The Salon*, *Shattered* and *The Fit Farm* for Channel 4 and E4, and *Fear Factor* for Sky One. Coming soon on ITV1 is *Trouble In Paradise* – a new series that sees seven couples competing to win their dream life by transforming a run-down farmhouse in rural Spain into a profitable business.

Endemol UK Productions is part of the Endemol UK group, Britain’s largest independent producer, which makes over 8,000 hours of programming for UK television each year.

The UK group is wholly owned by Europe’s leading TV content multi-national, Endemol, which spans 21 countries.