
Clitheroe Pinnacle Project



Edited by R Martin Seddon

Foreword by The Lord Clitheroe

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This book is the culmination of a set of events that started many years ago when a block of stone was quarried in North Anston quarry. It is dedicated to all those who were involved in the relocation of the pinnacle to Clitheroe, those involved in its maintenance over the years and especially those involved in this project, in whatever capacity.

We thank you all.

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The Pinnacle today

Foreword

The Lord Clitheroe

I was introduced to Sir William Brass at a Garden Party at Downham Hall in 1936. He was a friend of my Grandmother, Lady Assheton, who was much involved in politics at that time. He was a pleasant and generous man and served Clitheroe very well as it's Member of Parliament for over twenty years. His generosity is well demonstrated by his donation of the Pinnacle which has been the subject of this two-year community based conservation project. He bought this and presented it to the town on the occasion of George VI Coronation in 1937.

The Palace of Westminster had been rebuilt after the great fire of 1834 by the Architects, Barry and Pugin, but air pollution had subsequently greatly damaged the stonework and there was a major repair program needed by 1928.

The Pinnacle that came to Clitheroe was part of the Palace that had been replaced and its presentation to the Borough has provided an historic link to Westminster and a reminder, amongst other things, of the days before the 1832 Reform Act when there were two Members of Parliament representing Clitheroe. Indeed, there were two Members for Clitheroe before Manchester had any representatives in Parliament. At all!

Now that Clitheroe no longer has any seat in Parliament at all, this reminder is more poignant and the Pinnacle which resides in the Castle Gardens has even more historic significance in helping us to recall those days and the town's link to 'the Mother of Parliaments'.

So Clitheroe Civic Society's initiative to ensure this historic memorial is retained in good repair and at the heart of our historic borough, along with their endeavours to ensure that this story is more widely appreciated and understood, has been a very timely and successful venture. I, amongst many others, have therefore to congratulate them - and all of their 'project partners' who are referred to in the following pages of this book - for their great efforts in bringing this about.

Introduction

Pauline Wood

Chairman, Clitheroe Civic Society



Severe cracks on the top of the pinnacle

[RMS]



One of two plaques on the plinth

[RMS]

It all began in October 2013. Walking through the castle grounds, I came to the turret. (That was its name for generations but we now know it as the pinnacle which is its correct architectural name.) This fine, imposing structure looked dilapidated - far from my memories of past years. I was dismayed to find cracks and large gaps between what had once been finely carved pieces of stone.

After reading the pair of brass plaques on the plinth which reflected so much dignity and civic pride, I decided then, as Chairman of Clitheroe Civic Society, to ask members if they would be willing to investigate the possibility of some form of conservation. The answer was a unanimous "Yes".

In February 2014, Steve Burke, conservation architect, carried out a survey of the pinnacle which highlighted many significant defects in the limestone masonry.

A Public Petition of Support was signed by almost 1700 people in a week, giving evidence of the community's approval for the idea.

The decision was taken to apply for a Heritage Lottery Fund grant and months of finding initial funding and Project Part-

ners followed whilst we waited for the Lottery grant decision. With Clitheroe Town Council giving us a generous donation, we were off the mark. A list of further donations is added as an appendix. The traditional and legendary Lancashire generosity was very much in evidence. A project team of Steve Burke (leader), R. Martin Seddon (project manager), Tony Goodbody (treasurer), Len Middleton (conservationist) and myself was formed. Ivan Wilson was appointed as our Consultant Conservation architect to prepare the detailed information to support both HLF and Listed Building Consent applications.

We were awarded an 89% grant by the Heritage Lottery Fund for the project. What excitement and relief in equal measure! The Project Team and all Members who had worked so hard to raise both funds and public awareness for the Society's first project were delighted and ready to move forward. Events speeded up and a weekly bulletin in Clitheroe Advertiser and Times kept the public informed of progress from the award of the grant, the appointment of the contractor right up to the completion of repairs in October 2016.

For me personally, the most enjoyable and rewarding parts were:

- the two fund-raising events we held - the Cheese and Wine Evening at Downham Hall and the concert at The Grand;

- the wholehearted involvement of Pendle Primary School whose artwork was displayed in town throughout the summer of 2015 and which gained the pupils Trinity College London Art Discovery certificates. These were presented at the Pendle Pinnacle Presentation event in February 2016 where a fantastic Pinnacle cake produced by Linda Middleton was quickly demolished!

- and finally, the “topping out” ceremony with HRCL (the building conservation contractor who did such superb work on the delicate masonry. As tradition demands, a toast of champagne was drunk and a small lead cap inscribed simply CCS 2015 was put on the very top to identify this latest event in the history of “our pinnacle”..

Now, as I write in April 2016, there are a few things still to do to finish the whole project. The information boards and the signposts in the park showing the way to the renamed Pinnacle Garden, the production of this book, a museum display and an end of project site visit and workshop to be held with UCLan post-graduate student in October 2016.

This has been an unbelievably satisfying and successful project and a gift from Clitheroe Civic Society to the town and community.



Pendle Primary School pupil's artwork in a town centre shop window.

[RMS]



The topping-out ceremony.

[RMS]

Pre-Planning, Applications and Permissions Process

Steve Burke



Examples of the poor state of the pinnacle

[SB]

In October 2013 I was contacted by Pauline Wood, Chairman of our Civic Society. Pauline reported to me her concerns about the condition of the former Palace of Westminster Pinnacle which is the centre-piece of what been the Rose Garden at Clitheroe Castle, though by now the roses are long gone. At that time I was still a practicing Conservation Architect, with some experience of working on historic building fabric, and I agreed to have a look to see if these concerns were valid. They were. The pinnacle was in an state of dilapidation!

On behalf of Clitheroe Civic Society (CCS), Pauline referred this joint opinion to Ribble Valley Borough Council (RVBC) who, as owners of the whole site including the Pinnacle, are responsible for all repair and maintenance works within the grounds.

In due course the response (paraphrased here) was received from RVBC that

'... due to lack of finance for all but essential repair works within the Castle Grounds, the Authority were unable to undertake any repairs to the Pinnacle. If the condition continued to deteriorate, to the point where the monument became a risk to public safety. Then they would have no option but to dismantle it'.

This presented CCS with two options:

Do nothing: This would have been to accept that one of the town's most significant monuments of recent times - which recorded two major historic occasions in the mid C19th and C20th - be dismantled with little chance of it ever being re-erected, or

Act to save the pinnacle: This would require CCS taking the initiative in some form or other, assuming that RVBC would be agreeable to 'others' acting on their behalf, to attempt to repair and thus save the Pinnacle.

At the Chairman's request I prepared a Preliminary Report on the condition of the pinnacle to identify the extent and nature of the problems. A copy of this is shown below. This enabled all considering the condition of the Pinnacle to view its current condition and recommending what further steps should be considered with a view to arresting this deterioration. In the absence of RVBC's ability to fund any work It was agreed that if we wished to see the Pinnacle saved then CCS would have to see what other sources of funding might be available.

The primary funding agency for any conservation project for buildings or monuments in the public domain with an architectural, social or historical significance, is the Heritage Lottery Fund (HLF). The Chairman and I both firmly believed that the Pinnacle which: came from the 'New' Palace of Westminster; had been designed by Sir Charles Barry and Augustus Northmore Welby Pugin, two of Victorian England's greatest Architects; was transported to Clitheroe by the town's longest serving Member of Parliament – Sir William 'Billy' Brass - in 1937 to commemorate the Coronation of King George VI, met all the criteria for HLF's support. Belief and reality are often two different countries however and it was apparent that this would have been determined before the initiative could progress any further.

Prior to even referring this to the CCS's Committee, not least because the preliminary costs for likely repairs were believed to be in the order of £30-40,000.00, it was agreed between the Chairman and myself that we should 'test the water' with the HLF and submit a 'Project Enquiry' to them. This is a preliminary submission to enable HLF to determine whether or not a project meets the required criteria and is an essential pre-requisite for any subsequent application for Grant Aid.

Initial advice about this process was readily available from the HLF North-West Regional Office based in Manchester and it is no exaggeration to say that they could not have been more helpful with how to present a case to them. A Project Enquiry was duly prepared between May and July 2014 and submitted in July of that year.

Key outline information which was required to support the Preliminary Enquiry included:

- Details and type of the prospective applicant's organisation
- Details of what aspect of 'heritage' that the project intends to focus on
- Details of the proposed project
- Details of how it is intended that the project will be managed
- Details of anticipated costs (these need only be estimates at this stage) and how much will be sought from HLF towards the project.

Within a month of making the initial enquiry we received a very positive response from Rebecca Mason at HLF's North West office in Manchester as follows:

Hi Steve

It was good to speak to you just now.

Following our conversation, I can tell you that, in principle, this is the kind of project that HLF could fund. However, we are unable to fund capital-only projects so we would look for to come up with a programme of engaging activities to allow people to get involved in your project. You should consider how your project would achieve a minimum of two of HLF Outcomes. Further information on these can be found on pages 6 and 17-21 in the Our Heritage guidance document.

Can I also suggest that you look at page 28 of the guidance which shows a template for the Project Plan which is the vehicle that you would use to tell us about all of the activities that your project would deliver (both capital and engagement programme). This will show you the level of information we would require when the full application is submitted.

However, before starting work on the full application, can I ask that you come back to me with some outline information on the engagement activities that you have



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REF:	CCS 2014
	RECORD OF SITE VISIT
DATE:	5 th February 2014
PRESENT:	Steve Burke
CC:	Mrs Pauline Wood file
RE:	Clitheroe Castle Rose Garden Pinnacle

Preliminary Report on Condition

- This brief report was undertaken at the request of Mrs Pauline Wood Clitheroe Civic Society's Chair. This follows concerns about the state of repair of the Pinnacle which is the centre piece of the Rose Garden a position it has occupied since being acquired for the borough by its then MP Sir William Bross in 1937 during extensive fabric repairs to the Palace of Westminster. This is therefore part of Sir Charles Barry's - but also Nicolas Pugin's - 1840-54 rebuild of the palace of Westminster after the previous building was ravaged by fire. The pinnacle is Grade II listed structure. The octagonal stone turret has four supporting lions with shields at its base and is complete with cusped heads, gargoyles and crocketed finial.
- This record does not purport to be a detailed report of condition. However it is hoped that by highlighting some, but by no means had all, of the typical repairs required it will illustrate that this historic monument is in need of a more detailed appraisal thus enabling the preparation of a full Schedule of Repair and Conservation Works to be prepared. This is the necessary pre-cursor to a full actual repair and conservation of the pinnacle and to ensure its future at the centre of the Rose Garden and the First World War Castle Grounds Memorial Park.



A: General view into Rose Garden from North entrance



B: General view of the Pinnacle



C: Open joints in bases stage of plinth allowing water ingress to base. Frost action can lead to the expansion of this joint and destabilisation of foundations if left as is. Open joints require physically closing if possible and pointing up.



D: Decorative stone corner facet detached from corner pier of pinnacle. This requires removing for safe keeping immediately to prevent loss or damage and pending a programme of repairs including: repining, back bedding; and pointing this section back to the pier



E: Open joint at junction of cill and corner pier. Joint requires cleaning out, pack pointing and finish pointing to arrest water ingress and frost damage. Horizontal crack in stone pier. Requires pinning to prevent detachment, if lower or upper blocks are loose carefully remove, back bed, pin and point to arrest water ingress and frost damage



F: Hard cement mortar repair to previous defect. Use of cement mortar will lead to deterioration of sandstone masonry. Remove any and all cementitious mortar and replace with lime mortar mix appropriate to this stone



G: Split stone at facet of pier: reason for fault needs to be determined (i.e. natural fault in stone or expanding ferrous cramps). Once cause of problem known carefully remove stone & cut out masonry to take a small 'indent' cut to match existing profile of pier.

Completion of all the repair works to masonry blocks and plinth it is likely - though this must be confirmed by a works survey - that the whole pinnacle will benefit from, if not actually require, repointing with a new mix to be determined once more is known about the stone.

- There are numerous sections of the pinnacle which are missing. Some may have been missing since it was moved to Clitheroe in the 1930's, others will have been lost since. Unless missing sections can be regarded as being detrimental to preserving the condition of the pinnacle (i.e. a missing section of drip moulding or cill - which assist in shedding water from the facework) then the recommendation would not be to try to 'restore' these.
- Next Step: A detailed survey as to condition of the pinnacle is required and a schedule of all necessary repair and consolidation works drawn up to enable detailed cost estimates to be prepared.
- As supporting information as to the significance of the pinnacle note also the following links and references kindly provided by the Mr Peter Isles of the Lancashire County Council Archaeological Unit :
Parks and Gardens UK Castle Grounds Clitheroe: web link - <http://www.parksandgardens.org/places-and-people/site/710/summary> ; The Castle Studies Group Journal No 19: 2005-6. Copy attached; Lancashire County Archaeology Service Monument Full Report: Clitheroe Castle. Copy attached.

This completes this Report
Steve Burke Dip Arch AABC
For and on behalf of Clitheroe Civic Society

considered? Once I have this, we can have a longer discussion about your project in general, and talk through the things that HLF would look for in a good quality application.

If, in the meantime, you have any questions, please do not hesitate to contact me.

Best wishes

Rebecca

This response gave the Chairman the confidence to put the idea of a CCS led project to save the Pinnacle to the full membership of the Society. This coincidentally took place at the Society's Annual General Meeting on 1st September 2014. AGM.

This was a momentous occasion in the Society's history. Though many Civic Societies have and do participate in 'live projects' - which require fund management and project administration - Clitheroe Civic Society had never previously done so. It was to member's great credit that - seeing their active participation and management of such an initiative was going to be the only way the Pinnacle could be 'saved' - they voted unanimously to form a subcommittee with a view to gathering sufficient funds public support and community participation to do just that.

The 'Clitheroe Pinnacle Project Team' (CPPT) was duly formed and comprised: Steve Burke a CCS member and practising Conservation Architect (since retired) as Project Team Leader, Tony Goodbody, CCS's Treasurer, as Project Treasurer, Pauline Wood, CCS Chairman and Len Middleton, CCS member and practising Conservation Contractor. At this preliminary stage Ivan Wilson, another practicing Conservation Architect and Martin Sed-

don, a Professional Photographer and Audio-Visual Consultant, were co-opted to work with the Project Team on a voluntary basis and provided invaluable assistance with the preparation of preliminary project information. Both were subsequently awarded commissions to work on the project.

With support in principle having been confirmed by HLF we now needed to seek the comments from - and ideally support of - English Heritage (now Historic England since 2015). The Pinnacle is Listed Grade II and EH/HE is the organisation who must be referred to for guidance and advice on the principles of any work to listed buildings and monuments. Though not able to grant aid this type of work EH/HE's opinion as to the need for, and suitability of, proposed works is an essential pre-requisite enabling others, including Local Authority Conservation Officers and funding agencies such as HLF, to give their support and approval. Their comments were duly sought in October 2014 and the following, encouraging and complimentary, response was received from them in November.

Dear Steve

RE: 141019 SB-SB re Clitheroe Castle Gardens Pinnacle Repair Project

Thank you for your email of 19th October detailing the proposals for the repair of the pinnacle in Clitheroe Castle Gardens. We commend the design process which is informed by an understanding of the significance of the structure as well as being specified by people with the experience and knowledge of the most appropriate means of repair of a historic structure of this type. This has the potential to be an exemplary scheme if implemented with the same care by an operative experi-



RIBBLE VALLEY BOROUGH COUNCIL

please ask for: Mark Beveridge
 direct line: 01200 414479
 e-mail: mark.beveridge@ribblevalley.gov.uk
 my ref: MB/IVW
 your ref: MB/IVW
 date: 27 October 2014

Council Offices
 Church Walk
 CLITHEROE
 Lancashire BB7 2RA

 Switchboard: 01200 425111
 Fax: 01200 414488
 www.ribblevalley.gov.uk

Dear Pauline

Re: PINNACLE FROM THE PALACE OF WESTMINSTER IN CASTLE PARK

At the recent Community Services Committee, the Councillors considered a report outlining the proposals for repairing the pinnacle.

I am pleased to inform you that the Committee approved that a letter of support was provided to the Clitheroe Civic Society as you seek lottery funding to carry out the work.

On behalf of the Committee, I am pleased to support the bid which you are making to the lottery fund.

Although the Council is unable to provide capital funding to help support the bid, officers will, wherever possible, provide information or advice to help the bid to be successful.

I know from our recent meeting you have set out an ambitious timetable to get the work completed. I hope that the lottery grant is approved, and the Council is pleased to be involved in this very worthwhile project.

Yours sincerely



MARK BEVERIDGE
 HEAD OF CULTURAL & LEISURE SERVICES

Pauline Wood
 13 Derwent Crescent
 CLITHEROE
 BB7 2PW

Chief Executive: Marshall Scott CFFA
 Directors: John Heap B.Eng. C. Eng. MICE, Jane Pearson CFFA

Support letter from Ribble Valley Borough Council

enced in the repair of these types of defects. We are therefore happy to support your scheme from a development management perspective.

Best Wishes,

Alice

Alice Ullathorne, Assistant Inspector of Historic Buildings and Areas

English Heritage

Having established both HLF and EH/HE's positive support and commendation for the approach so far taken by the Project Team, the next round of consultations required was to establish support for and/or approval of the initiative by the Local Authority, Ribble Valley Borough Council (RVBC).

The need to consult them was twofold:

First: RVBC are the owners and guardians of the Pinnacle and the Castle Gardens in which it is located with the responsibility for care and management of all buildings, monuments access ways and landscape features within the grounds.

Second: RVBC are the Planning Authority who - if permission under current Planning Law was deemed to be required - would be the authority who would have to consider an application for repair and conservation works and who would issue such permissions as may be required.

EH/HE were happy to leave the decision as to whether Planning Permission or Listed Building Concern would be required to RVBC. Using the information, we had assembled for HLF and EH support, in principle, was confirmed by RVBC in their letter of 27th October to Pauline Wood (see above) though subject to certain

conditions as set out in the response from the Community Services Committee who are responsible for all aspects of the Castle Gardens and works within them. While not confirming approval such statements of support are invaluable to community organisations such as ours to enable them to proceed to the next step with a degree of confidence.

Having obtained this support, we then further conferred with RVBC's Planning Department and their Design & Conservation Officer. In lengthy discussions, it was eventually confirmed that a Listed Building Consent would be required. In recognition of the fact that, at this point in time CCS had no funds of their own to finance such work, it was agreed that an outline application could be prepared with matters referred for subsequent approval once funding had been secured and works actually commenced on site. This application was required to provide the following information:

A: An annotated photographic survey and schedule of work indicating the extent of deterioration and works to make this good, and

B: A Heritage Statement. This was prepared by Stephen Haigh, Accredited Building Archaeologist. It set out the extent of repairs and how these were to be carried out in accordance with Best Practice requirements of the AABC (Architects Accredited in Building Conservation) and ICOMOS (International Council on Monuments and Sites).

This 'light-touch' approach was invaluable to our initiative at this stage. It enabled CCS's Project Team to keep these 'at risk' costs to a minimum for this was at the stage when we did not know whether or not we would actually obtain all of the necessary

permissions and funds to complete the project. However, without providing this preliminary, but essential information, those charged with considering the granting of permissions and funds would not be able to make informed assessments.

This was a 'Catch 22' situation for the project team and without the 'kick start' contributions of Clitheroe Town Council's Mayor's Fund, Lancashire County Council's 'Local Councillor's Fund' - and a brave loan from one of the Society's members - even this work could not have proceeded and the nascent project to save the Pinnacle would have been stillborn!

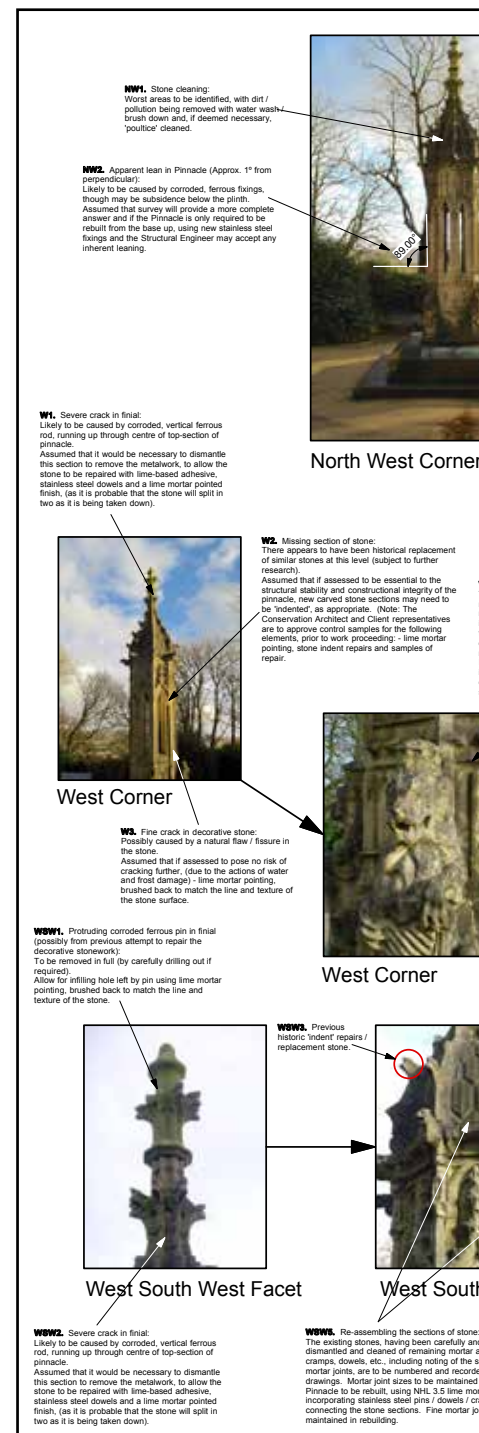
The Listed Building Consent application documentation and the eventual approval can be seen in the section of the Project Record prepared by the Projects Architect, Ivan Wilson.

So by October 2014 our project support efforts had obtained confirmations 'in principle' from: Clitheroe Civic Society; Ribbles Valley Borough Council; Heritage Lottery Fund; English Heritage and, evidenced by the 'kick start' funding we had received from them, Lancashire County Council and Clitheroe Town Council. What we now needed to see was how the estimated project costs of £30-40k could be raised and it was back to HLF with 'cap in hand'.

Our Project Enquiry had resulted in HLF recommending an application be made to their 'Our Heritage' Grant scheme (See www.hlf.org.uk/looking-funding/our-grant-programmes/our-heritage.)

They had also made clear, in both our preliminary contact with them and in the in-

One of the many drawings prepared by IWA Architects for the tender and work stages



credibly useful and well set out Guidance Notes, that applications which included elements of ‘self’ fundraising, funding from other sources and voluntary input would fare better for any application when the time came to consider whether or not to award a Grant and how much of total costs should be offered.

The assistance which was given to the Project Team at the formal Grant Application stage was positive and pro-active on HLF’s part. They demonstrated the desire to see the application succeed and provided clear guidance as to how best achieve this success. Throughout this process also stressed was the need to identify project aims, or HLF’s term, ‘Outcomes’. Various alternative ‘Outcomes’ are set out in the Guidance Notes and applicants are required to identify a minimum of two key Outcomes and it states that *As a minimum, we expect projects to achieve one outcome for heritage and one outcome for people*.

In the event we submitted an application which identified **eleven** different outcomes: three from the Heritage Outcomes options; three from the People Outcomes options; and five from the Communities Outcomes options.

These are highlighted in the attached adjacent extract from the Guidance Notes and indicates those outcomes we identified as being the **core aims** of the project and we were confident that all of these could be achieved if our application for grant aid, and the wider additional fundraising, was successful.

During the preparation of this application HLF’s caseworker made it clear that an overarching requirement for any successful application to HLF would be to demonstrate community support. To test

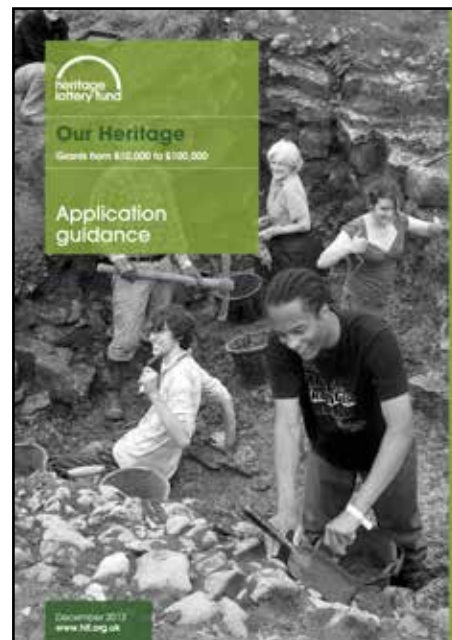
this, we set about identifying potential Project Partners from the local, regional and national community.

A list of partners is shown in ‘acknowledgements’ at the end of this book and some letters of are shown on the following pages. Along with this initiative, and to the same end, we also organised a public meeting, launched a campaign in the local press and radio and supported these with posters and a petition to enlist local public support for the project to ‘Save Our Pinnacle’.

During the pre-application period it quickly became apparent that we would have to prepare some very detailed information to meet the requirements of the HLF application. This would equally be required to convince others, whom we would be looking to for financial support and active participation, that this was a well-managed, credible, worthwhile project and one which would ultimately be to the long term benefit of the community.

To achieve this it was necessary to prepare a detailed Project Programme linked to a Project Plan. A copy of the former and a two pages from the thirteen-page version of the latter are shown below to indicate the level of information required. This information was essential to enable us to co-ordinate the many participants, aspects and targets of the project. The versions shown here were revised many times throughout the project, an activity which is equally necessary to keep abreast of the many changes which inevitably take place with such endeavours.

Through these efforts we managed to get almost 1700 signatures onto the petition seeking public support for the initiative. This response gave the team an additional



One of many HLF Documents that had to be read, digested and followed

Repair of Castle Gardens Pinnacle: Highlighted CCS HLF Target 'Outcomes'

OUR HERITAGE Grants from £10,000 to £100,000 *Application Guidance Notes & Comments*

The difference HLF want to make

We (HLF) describe the difference we want to make to heritage, people and communities through a set of outcomes. These outcomes reflect the full range of what we want to achieve and are drawn directly from our research into what HLF-funded projects have actually delivered.

You do not have to contribute towards all of the outcomes listed here. Different combinations can make a successful application. For example, a project could either:

- contribute a little towards a number of outcomes; or
- contribute a lot towards a few outcomes.

We will consider the quality of the outcomes that your project will achieve. This means that contributing towards more of the outcomes listed here will not necessarily make your application stronger.

The outcome that we value most is that 'people will have learnt about heritage'. We describe this as a 'weighted' outcome - **W**.

We provide detailed descriptions of these outcomes in **Section three: Your project** in **Part four: Application form help notes**. These tell you what changes we want to bring about with our funding, and include some suggestions of how you can measure them.

Outcomes for heritage: **W**: All Weighted

With our investment, heritage will be:

- **better managed**
- **in better condition**: by definition
- **better interpreted and explained**: see *Outcomes for People and Communities* sections below
- **identified/recorded**: see *Outcomes for People and Communities* sections below

Outcomes for people:

With our investment, people will have:

- **developed skills**

This could be achieved by: ensuring that project contract documentation includes for the provision of the active and supervised involvement of craft apprentice masons' involvement in the repair and consolidation project. Also by inviting local (Preston, Skipton, Lancaster) College and University Architect/Building Conservation Students to

participate in recording the pre-intervention condition of the Pinnacle

- **learnt about heritage** **W** **Weighted**

This could be achieved by: coordinating the involvement of Junior, Secondary and Tertiary students to visit the works during the repair and consolidation stage and afterwards to study the project records including the historic records of this Palace of Westminster artefact. On completion the Clitheroe Museum (operated by Lancashire Museum services) invited to stage presentation and display community collected project information - on line and at the Clitheroe Castle Museum

- **changed their attitudes and/or behaviour**
- **had an enjoyable experience**
- **volunteered time**

This could be achieved by: the involvement of local, regional and national community groups (i.e. Clitheroe Civic Society; the nascent Friends of Clitheroe Castle Park; the Preston (and Lancashire) Historical Society; the Victorian Society and possibly others) in the promotion of this project to raise funds to add to any grant aid; present ongoing information about the project progress and the display and dissemination of the completed project record

Outcomes for communities:

With our investment:

- **negative environmental impacts will be reduced**: by definition
- **more people and a wider range of people will have engaged with heritage**: by definition
- **your local area/community will be a better place to live, work or visit**
- **your local economy will be boosted**
- **your organisation will be more resilient**: having gain the experience of sponsoring and co-ordination this project. Skills learnt and acquired which could be applied to future projects in the Borough.

As a minimum, we expect projects to achieve one outcome for heritage and one outcome for people.

NB: the outcomes highlighted purple above indicate those suggested for consideration by the CCS as a part of the Pinnacle Repair project. These are further described in the italicised text.

boost of confidence and confirmed to us that - what was believed was important to our community - was equally important to them too.

The point clearly was not lost on HLF as on 31st March 2015 we were eventually awarded an 87% grant towards the cost of the project. A copy of that - literally - rewarding confirmation is shown adjacent.

Much text space in the Inception Stage review of the project is given to the Heritage Lottery Fund and no apology is given for this. Without their financial support and their guidance at the Pre Application stage, this project to save a unique monument - which links our small historic market town on the west side of the Pennine Range with the Mother of Parliaments in Westminster - would simply not have been possible.

During the period from 1st September 2015 when the project was given the go ahead by CCS until the submission of the all-important HLF application on 22nd February 2016 the Project Team achieved the following:

- **Raised over £6,500.00 of promised match funding from local and regional agencies and organisations. These are referred to elsewhere in this Record but our thanks to them once again for having faith in our untested team at the early stages of the project.**
- **Committed the Society to raise £1,500.00 match funding our own efforts. In the event we eventually raised over £2,300.00 from direct endeavour.**

The 'Outcomes' page of HLF Guidance modified to indicate those Outcomes to be achieved by CCS if awarded a grant

- **Secured the support of 1700 members of the public for the project to ‘Save Our Pinnacle’**
- **Enlisted Twenty-One Project Partners from the local, regional and national community including:**

Heritage Lottery Fund; the Duchy of Lancaster Benevolent Fund; Ribble Valley Borough Council; Lancashire County Council; Clitheroe Town Council; The Rotary Club of Clitheroe; The Clitheroe Clarion Cycling Club (yes it’s true); Pendle Primary School; Lancashire County Council Museums Service; Lancashire County Council Library Service; The Grand Performing Arts Venue, Clitheroe; Ribble Valley Art Studios; The University of Central Lancashire’s Dept. of Building Conservation & Regeneration; The University of Central Lancashire’s Dept. of Art Design & Performance; the Parliamentary Estates Dept.; The County Archaeologist; The Clitheroe Chamber of Trade; Heritage Trust for the North West; Nigel Evans MP; Clitheroe Advertiser & Times; and BBC Radio Lancashire.

tion Architects, Project Managers, IT and AV Advisors, Specialists Ground Investigation Surveyors - both 2D - & 3D, Building Surveyors and prepare a full set of tender documents to enable a competitive tender process to take place prior to appointing a Conservation Building Contractor to undertake the actual repair and conservation work. All of this had to done to enable works to start on site in July 2016 and for completion by October 2016 as any work undertaken later than this could be detrimental to the lime mortar which was used throughout the repair and rebuilding of the Pinnacle. How this was done, and it was - within time and within budget, is documented elsewhere in this Record.

On receipt of the Award confirmation from HLF, on the 31st March 2016, the Project Team were then committed to a challenging programme to: assemble the team of professionals, including Conserva-

North West
Conver's Warehouse
77 Dale Street
Manchester M1 2HG

Telephone
0161 200 8470
Facsimile
0161 200 8471

Textphone
020 7691 6255
Website
www.hlf.org.uk



31 March 2015

Our Ref: OH-14-03261

Steve Burke
Conservation Architect Advisor to CCS
Clitheroe Civic Society
C/O 6 Claremont Avenue
Clitheroe
Lancashire
BB7 1JN

Dear Steve

Conservation and Repair of the Former Palace of Westminster Pinnacle at Clitheroe Castle Gardens

Congratulations, your application has now been assessed, and I am delighted to inform you that we have decided to award you a grant of up to £55,900.00 (Fifty Five Thousand Nine Hundred Pounds) 89% of the total eligible project cost of £62,500.00 towards a project to repair a magnesian limestone pinnacle in Clitheroe Castle Gardens and associated community and educational activities.

Part 1 of this letter sets out how we will work with you during your project.

Part 2 deals with the legal aspects of the grant that we are offering. It refers to the standard terms of grant that you accepted when you completed the Declaration section of your online application.

Part 3 advises you on the next steps.

Part 1 – How we will work with you

Delivering your project

You will need to deliver your project in line with the proposals set out in your application. We will contact you shortly to discuss our monitoring requirements, when we will agree a timetable for progress reporting and grant payment requests. More information on this can be found within the enclosed *Receiving a grant* guidance.

Keeping in touch

We will be monitoring your progress against the following Approved Purposes which we agreed to support:

Steve

From: Ashworth, Susan (ACS - Museums) <Susan.Ashworth2@lancashire.gov.uk>
Sent: 26 January 2015 13:39
To: 'Steve'; 'Graham'; 'Adkinson, P'; Jackson, Rachel (ACS - Clitheroe Castle Museum); Davis, Heather; Steels, Charlotte; Mark.Beveridge@ribblevalley.gov.uk
Cc: Pauline Wood; Len Middleton
Subject: RE: 150126 58- re Pinnacle Repair Project

Dear Steve

Are you absolutely bound to this date for submission? I ask because we are really interested in the project and but have not had the opportunity to have an internal meeting to discuss the extent of our support (is that you can put down as match). We have this meeting timetabled for Tuesday 3 Feb. Very shortly after that we would be able to talk through with you - probably over the phone for speed - what we would like to see happen from our end and then we could send through a letter with this fully detailed. This would be a more precise statement of support that we could/would be willing to do this week.

Writing in haste ... and hoping, there me a ring.

Yours

Sue Ashworth

Museums Collections Manager
Museum Service
Lancashire County Council
T: 01772 534064
M: 07774335870
W: www.lancashire.gov.uk/museums

Steve

From: With Support from Richard Moss (Drop the Floor)
Sent: COLLINS, Mark <COLLINSMD@parliament.uk>
To: Ticket by Admission only <B.D.M@parliament.uk>
Subject: sbcaltd@googlemail.com
Clitheroe Pinnacle.

Dear Steve,

My apologies for not replying sooner, but the Parliamentary Estates Directorate and the Estate had to be moved to a new location and this has taken longer than expected.

I am delighted to hear that the pinnacle is to be repaired and that there will be community in the process. We are unable to provide funds from the public purse because all expenditure of the Directorate budgets must directly benefit Parliament as I am sure you understand, but if I can information to help then I will do all I can.

The stonework repairs from the last century fell into three main time periods: inter-war, Second World War bomb damage, and 1980s; your pinnacle dates from the first work between the wars. Set by pollution and a lack of weathering in the quarry before dispatch in the 1840s had caused to the Anston limestone, and this led to a report commissioned by the Office of Works in 1921. Chief Architect, John Markham. Much of the Anston had to be replaced and Clipsham was chosen. Stone details were sold to provide help with funding the project, and various items have found their way into private gardens and we hear about them on a regular basis from interested owners.

During the Second World War, stonework was rescued after bomb damage and sold to help fund the war effort. Items such as tobacco jars and book-ends were made from the stone and given metal medal plaques. Churchill, Big Ben etc.

In the 1980s, some items were sent to various gardens - similar to the 1930s disposal procedure.

I hope that we can put the pinnacle project story on our web called 'Living Heritage' if you agree?

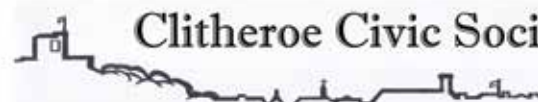
Let me know what other information I can provide for your HLF funding bid.

Kind Regards,

Mark.

Dr. D.M. Collins
Estates Archivist & Historian
Parliamentary Estates Directorate
7, Millbank
London
SW1P 3JA

Tel: 020 - 7219 2644
Mob: 07917 458617
Email: collinsmd@parliament.uk



Castle Gardens Pinnacle Repair

PUBLIC MEETING

To be held at

Ribble Valley Borough Council Chamber

Church Street Clitheroe at 7.30pm

Wednesday 28th January 2015



The Palace of Westminster Pinnacles

The support of the Clitheroe's public is now required to ensure that the Pinnacle is retained for future generations. Please complete the Petition of Support throughout the town - in shops and businesses - or at this Public Meeting -

TO ENSURE THIS IMPORTANT MEMORIAL IS RETAINED -
PUBLIC ARE INVITED TO ATTEND THIS MEETING TO FIND OUT MORE ABOUT
THE PROJECT AND TO LEND YOUR NAME TO THE PETITION FOR
SUPPORT FOR INCLUSION WITHIN CCS's HERITAGE LOTTERY

SUPPORT IT OR LOSE IT

A selection of support letters, emails and posters from the campaign



Project

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Number

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monument

The monument is available widely
January 2015

MEMBERS OF THE
MORE ABOUT
OF PUBLIC
PLICATION

IT!

Clitheroe Civic Society

Castle Gardens Pinnacle Repair Project

PUBLIC SUPPORT PETITION- SIGN UP HERE



THE PALACE OF WESTMINSTER PINNACLES



'OUR' PINNACLE

Without urgent and significant repair works the Castle Gardens pinnacle will become unsafe and will have to be dismantled. If this occurs it is unlikely it will ever be - or be able to be - reassembled and the direct and unique link between our historic Borough and the 'Mother of Parliaments' will be lost for future generations.

At the end of January 2015 an application for major grant aid will be submitted to the CLITHEROE CIVIC SOCIETY to the Heritage Lottery Fund.

- The support of local public and visitors to Clitheroe is now required to ensure that this unique monument is retained for future generations. Please complete the Petition available inside these premises by not later than Thursday 29th January to enable its inclusion into our Heritage Lottery Fund Application.

TO ENSURE THAT THIS IMPORTANT MEMORIAL IS RETAINED WILL YOU PLEASE SIGN UP HERE TODAY TO CONFIRM YOUR SUPPORT FOR THIS PROJECT. WITHOUT YOUR ASSISTANCE THE TOWN WILL LOOSE THIS UNIQUE MEMORIAL!!!

From: Christopher James O-flaherty [mailto:CJO-flaherty@uclan.ac.uk]

Sent: 08 December 2014 15:07

To: 'Steve' Subject: RE: 141207 SB-COF re Clitheroe

Castle Pinnacle Repair Project

Hi Steve,

Thank you for your email and for facilitating our visit to the project. The visit proved extremely enjoyable and useful: giving students access to real life projects is an essential need of our course.

I have read through the minutes of the meeting and note the action points addressed to me. Overall I can confirm our desire to become educational partners on the project and also confirm our support for what is a very valuable and educationally important scheme. Indeed, the value of the project to our MSc has already been realised in part by our visit.

In the new year, students will be encouraged to select the works to the Pinnacle as a case study for their assignment and dissertation work, where this proves appropriate. Of particular relevance are our Conservation Technology and Heritage Interpretation modules, which consider conservative repair and the production of interpretative material for heritage sites. Should students choose the Pinnacle for case study work, they will be encouraged to contact you direct.

We also discussed the possibility of 3D laser scanning. I am at present waiting for feedback from the technical staff who manage use of our equipment to see whether the Pinnacle could be scanned as part of a joint project which Once I have feedback I will be in touch.

If there is anything else I might be of help with in the immediate term, please let me know.

Kind regards

Chris

Chris O'Flaherty
MSc, MRICS

Course Leader,
MSc Building Conservation & Regeneration
MSc Construction Project Management
MSc Project Management
Grenfell-Baines School of Architecture, Construction and Environment
University of Central Lancashire
Tel: 01772 893238
Email: cjo-flaherty@uclan.ac.uk



An early Project Team meeting at IWA Architects’ office.

From left to right:
 Ivan Wilson, Conservation Architect, appointed for the project,
 Pauline Wood, Chairman, Clitheroe Civic Society
 Tony Goodbody, Treasurer, Clitheroe Civic Society,
 Richard Schofield, Senior Architectural Technician, IWA Architects [with back to camera]
 Len Middleton, Conservation Contractor,
 Steve Burke, Project Leader & retired Conservation Architect,
 Martin Seddon, Project Manager.

The project outline

heritage lottery fund Clith						
HLF Prog. Ref. No.	2014 JAN	FEB	MAR	APR	MAY	JUN
1.0	PRE APPLICATION					
1.1						
1.2						
1.3						
1.4						
1.5						
1.6						
1.7						
1.8						
1.9						
1.10						
1.11						
2.0	POST APPLICATION					
2.1						
2.2						
2.3						
2.4						
2.5						
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2.6.1						
2.6.2						
2.6.3						
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2.10.2						
2.10.3						
2.10.4						
2.11						
2.12						
2.13						
2.14						
2.15						
2.16						
3.0	POST COMPLETION					
3.1						
3.2						
3.3						
3.4						
FIN						

TO BE READ IN CONNECTION WITH THE PROJECT PROGRAMME

29



Project plan template for Our Heritage, Young Roots and Transition funding applications

Clitheroe Civic Society: Clitheroe Castle Pinnacle Repair Project Programme

Ref.	When?	What?	Where?	Who will carry out the activity?	Who is the activity for?	What will you achieve by doing this?
	Give us the dates you expect the activity to start and end.. Please list your activities in chronological order.	List the individual activities you will do to achieve your project outcomes. Use target numbers where possible.	Tell us where the activity will take place.	Tell us who will be responsible for managing the activity (for example, project officer, young people, or a named partner organisation).	Tell us who the activity is aimed at (for example, a particular group of people, local schoolchildren, visitors to a museum etc.).	Explain in detail what you will achieve by doing this.
1.0	Pre Application					
1.1	Commencing: Oct. 2014. HLF application target completion date and submitted by year end 2014.	Preparation of HLF Grant Application	From the homes of the CCS Pinnacle Project Team and Committee	Principle this will be by the Three Member Project Team which comprises the CCS Chairman, Pauline Wood; the Project Team Leader, Steve Burke and CCS Committee Member Len Middleton	The Grant and Fund raising activities are for the benefit of the whole local community of Clitheroe and the Ribble Valley. Additionally and specifically this project is seeking to engage Primary, secondary and tertiary educational establishments – as listed below – to act as project partners. Lancashire Museum Service and the Local Library are also confirmed project partners. (1)	Sufficient funds for project to be interpreted the Pinnacle to be completed and outcomes achieved
1.2	Other Grant Applications will be prepared and submitted up to March 2015 depending on the final dates applicable. (2)	Enquiries to other potential funding agencies (see separate schedule of all agencies approached) and applications to all who return a positive response. (2)	From the homes of the CCS Pinnacle Project Team and Committee	Principle this will be by the Three Member Project Team which comprises the CCS Chairman, Pauline Wood; the Project Team Leader, Steve Burke and CCS Committee Member Len Middleton	The Grant and Fund raising activities are for the benefit of the whole local community of Clitheroe and the Ribble Valley and both nationwide and international visitors to Clitheroe Castle. Additionally and specifically this project is seeking to engage Primary, Secondary and Tertiary Educational establishments – as listed below – to act as project partners.	Sufficient funds for project to be interpreted the Pinnacle to be completed and outcomes achieved

Clitheroe Civic Society Clitheroe Castle Pinnacle Repair Project Programme

Sample pages from the Project Plan submitted in support of the HLF 'Our Heritage' Grant application

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3. (2)

Project plan template for Our Heritage, Young Roots and Transition funding applications

Clitheroe Civic Society: Clitheroe Castle Pinnacle Repair Project Programme

What?	Where?	Who will carry out the activity?	Who is the activity for?	What will you achieve?
Describe the individual activities you will do to achieve your project outcomes. Use numbers where possible.	Tell us where the activity will take place.	Tell us who will be responsible for managing the activity (for example, project officer, young people, or a named partner organisation).	Tell us who the activity is aimed at (for example, a particular group of people, local schoolchildren, visitors to a museum etc.).	Explain in detail what you will achieve by doing the activity.
Justification of HLF Grant Application	From the homes of the CCS Pinnacle Project Team and Committee	Principle this will be by the Three Member Project Team which comprises the CCS Chairman, Pauline Wood; the Project Team Leader, Steve Burke and CCS Committee Member Len Middleton	The Grant and Fund raising activities are for the benefit of the whole local community of Clitheroe and the Ribble Valley. Additionally and specifically this project is seeking to engage Primary, secondary and tertiary educational establishments – as listed below – to act as project partners. Lancashire Museum Service and the <Local Library are also confirmed project partners. (1)	Sufficient funds to enable the project to repair and interpreted the Castle Gardens Pinnacle to commence, be completed and all of the stated outcomes achieved.
Enquiries to other potential funding sources (see separate schedule of all sources approached) and applications from those who return a positive response.	From the homes of the CCS Pinnacle Project Team and Committee	Principle this will be by the Three Member Project Team which comprises the CCS Chairman, Pauline Wood; the Project Team Leader, Steve Burke and CCS Committee Member Len Middleton	The Grant and Fund raising activities are for the benefit of the whole local community of Clitheroe and the Ribble Valley and both nationwide and international visitors to Clitheroe Castle. Additionally and specifically this project is seeking to engage Primary, Secondary and Tertiary Educational establishments – as listed below – to act as project	Sufficient funds to enable the project to repair and interpreted the Castle Gardens Pinnacle to commence, be completed and all of the stated outcomes achieved.

From Pre-History to Present

Steve Burke



Brachiopod

[By Wilson44691 - Own work, Public Domain,
<https://commons.wikimedia.org/w/index.php?curid=10765941>]

The Geology, Performance and source of Magnesian Limestone for building the New Palace of Westminster

The story of the 'Clitheroe' Pinnacle starts approximately 300-250 million years ago during the late Permian era. It was during this period that Magnesian Limestone was formed. Predominant lifeforms in 'Permian England' were bryozoans and brachiopods.

A detailed study and description of the Magnesian Limestone or 'Cadeby Formation' by Peter del Strother is included in Chapter 3.

*Magnesian Limestone for building purposes was essentially a stone of north eastern England and in particular Yorkshire. There are a few pockets of it in Cumberland (now Cumbria) but nearly all is to be found along a comparatively narrow strip which starts just north of Nottingham and runs along the Nottinghamshire-Derbyshire border between Mansfield, Bolsover and Worksop*¹

A review of the Geological Map of Great

Britain on the following page shows that Magnesian limestone is one of the least prominent stone systems of the islands.

The extent of the late Permian limestones was first shown in the County Maps of William 'Strata' Smith (1815–24). Smith was one of the four Commissioners who was involved in the selection of the Cadeby limestone for the Houses of Parliament. Initially this came from the Bolsover and Mansfield Quarries in Derbyshire. The inability of these quarries to meet the unprecedented demand for the New Palace eventually led to the change to Anston for this supply and it then provided most of the stone for the upper exterior part of the Houses of Parliament. The quarry size and particularly the excellent means of transportation available from Westminster were the principle deciding factors in switching to another source for the magnesian limestone supply.

From 1840 until the mid-1850's some 500,000 cubic feet of limestone were quarried and carted to London². The stone was taken on horse-drawn sleds from North Anston a few miles to the Chesterfield Canal. Local records indicate similar, if not greater, quantities of stone from Anston

¹ Alec Clifton-Taylor 'The Pattern of English Buildings 3rd Edition 1972 Faber & Faber. County references are pre 1974 Local Authority reorganisation

² Paul Newbold www.J31.co.uk

was quarried from the turn of century up to the outbreak of the First World War for continued repair works to the exterior masonry. During the early C20th more stone was required to undertake further and, in some areas, extensive repair works.

Clearly it had not been apparent to the Royal Commission appointed to select the stone for the New Palace that there would be some serious implications arising from the selection of this stone. The importance of selecting the 'correct bed' for the stone blocks when selecting and removing from the quarry and in the mason's yard would have been well known at the time so that, with some specific exceptions, when stones were laid in construction they would lie in the same way that they had been formed during the Permian period. It seems that due to the pressure of the contract this understanding was not sufficiently rigorously applied.

The chemical reactions between the calcium magnesium carbonate and an increasingly sulphate polluted atmosphere and the inherent permeability of the stone would not have been apparent to any great extent at that time. A later section of this Chapter looks at these issues more closely.

Alec Clifton-Taylor wrote *'Though much of the Anston has worn well ... unfortunately the hard beds were interspersed with a few that were not so hard, the stone from which should have been rejected out of hand. Instead, owing to parsimony and the absence of expert supervision at the quarry, all were used, with the result that signs of decay began to appear almost as soon as the building was finished.'*

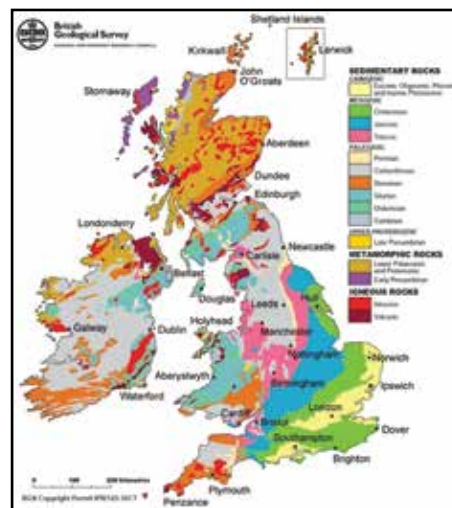
Where the stone was used in its 'native' location of the North East of England it has generally fared better and Clifton-Taylor believes its use in this region has left us with a 'noble inheritance'. He further declares his

fondness for it by quoting Arthur Oswald *'... although there are many other building stones in Yorkshire the white magnesian limestone is the aristocrat of them all'*³.

The 'Great Fire' of 1834

The cause of the fire which was to destroy the complex of buildings which formed the 'Old' Palace was the method chosen to dispose of an Exchequer recording system which used 'Talley Sticks'. 'Tallies' could be either single or split sticks and date back into Pre History. They were devised as memory aids to record, usually, financial or 'worth' transactions. They came to prominence in Plantagenet England when Henry 1st decreed, at the beginning of the C12th, that they be used by the Exchequer to record the collection of taxes by his Sheriffs. The system remained in continuous use until 1826 and along the way gave us the expression of 'keeping a tally'.

Within the Old Place of Westminster, a large quantity of tallies – apparently 'some two cartloads' - were left behind. It was the decision by the Palace's Clerk of Works to get rid of them by burning in the furnaces. It was the overzealous stoking of the furnaces and lack of appropriate monitoring that led to the fateful fire when panelling in the Lords Chamber above caught fire and went unnoticed until it was too late to extinguish. The largely timber structure and superstructure of the collection of buildings which made up the Old Palace resulted in the most of the Palace being destroyed beyond repair. This was a great spectacle for the citizens of Westminster and Central London. In the pre photographic era it attracted many artists



Geological Map of the British Isles



Tally Sticks

[OGL: Parliamentary Archives, HL/PO/RO/1/195]

³ Arthur Oswald from an article in Country Life Annual 1959: 'The White Stone of Yorkshire'

to record the event. Certainly Turner and Constable captured the drama. It is likely that Charles Dickens also witnessed the inferno along with thousands of others, it being the largest fire to have been seen since the Great Fire of 1666.



Pre-1834 Westminster Hall

Fortunately, there were no fatalities and Westminster Hall was saved due to the decisive action of the Prime Minister, Lord Melbourne and James Braidwood of the London Fire Brigade Establishment who are jointly credited with actions which saved one of the earliest and most complex timber framed structure in Britain. Braidwood subsequently became known as 'The Father of the British Fire Service'.

Much significance was attached at the time to the destruction of the Mediaeval and Georgian conglomeration which comprised the Old Palace, coming as they did during a period of great significance in British History marked by the end of the Georgian era and commencement of the Victorian; the 'dawn of Empire; the Passing of the 'Great' Reform Act of 1832; the arrival of the railways and the rapid industrialisation of Britain. It was perhaps fitting that these changing times were to be served by a great and new House of Parliament - for Commons and Lords - able to provide accommodation appropriate to the nation's needs and in the process create an iconic building which is now synonymous with London and Britain.

The full and fascinating story of the Great Fire is told in *'The Fire of 1834 and the Old Palace of Westminster'*⁴.

4 *The Fire of 1834 and the Old Palace of Westminster*. Published by The Houses of Parliament

Parliament was temporarily convened by making temporary repairs to the Old Palace 'Painted Chamber' for use by the House of Lords until 1847 on completion of the new House for the Lords it was demolished in 1851. The Old Palace 'Lesser Hall' was used as the chamber for the House of Commons until 1852⁵.

Rebuilding the Palace⁶

In 1835, a Royal Commission was appointed to study the rebuilding of the Palace and a heated public debate over the proposed styles ensued. The Neoclassical style, similar to that of the White House in the United States, was popular at that time. However, as the design was associated with 'revolution and republicanism' while the Gothic style was felt to embody 'conservative' values, the commission announced in June 1835 that the style of the buildings should either be 'Gothic' or 'Elizabethan'.

The commissioners also decided not to retain the original layout of the old palace, although the new design should 'incorporate the surviving Westminster Hall, the under-croft Chapel and the Cloisters of St Stephen's'.

A public competition

In 1836, the commissioners organised a public competition to design a new Palace in either of these styles. A competition brief was drawn up by the Commissioners and for a project which was to be the large-

5 *The Day Parliament Burned Down* (OUP, 2012). Author: Caroline Shenton

6 *Rebuilding the Palace*. <http://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/rebuilding-palace/>

est single contract ever commissioned by the Government this brief is surprising in its brevity. They received 97 entries, each identifiable only by a pseudonym or symbol. From these, the commissioners chose four, of which they were unanimous in preferring entry number 64 which bore the emblem of the portcullis. This was the entry submitted by Sir Charles Barry (1795 – 1860), who had proposed a Gothic-styled palace in harmony with the surviving buildings.

Barry was one of the most famous architects of the day and had completed many notable public private and ecclesiastical commissions by the time he entered this competition. His experience was one that was based on the Neoclassical style which is now synonymous with the Georgian period. Two typical and notable examples of this period in Barry's early career are the Royal Manchester Institution (1824) and Manchester Athenaeum (1837).

These two buildings now form the Manchester city Art Gallery and illustrate what a monumental change in style would be required for Barry to meet the fundamental criteria for entering the competition for the design of the new palace as the Commissioners had determined that the new Palace should be in the Gothic or Elizabethan style.

Once Barry had been short-listed he persuaded the lesser known Augustus Welby Northmore Pugin (1812 – 1852) to assist him. Pugin was ‘... a gifted 23-year-old Catholic architect and draughtsman who had devoted himself entirely to the pursuit of Gothic architecture’⁷.

⁷ The architects. <http://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/the-architects/>



The Manchester Institute. 1824

In 1836, Pugin published *Contrasts*, a polemical book which argued for the revival of the medieval Gothic style, and also “a return to the faith and the social structures of the Middle Ages. The adjacent illustration of 1834 for a model Workhouse plan demonstrates his familiarity with - if not yet mastery of - the Gothic style.

Though engaged initially to develop the interior details of the palace in the ‘Gothic Style’ Pugin is understood to have had a significant involvement with exterior details too, and to give - what many regarded at the time - Barry's classical composition of the Palace, in particular along its most prominent and iconic Thames elevation, a more Gothic appearance.

Certainly between the initial competition drawings and the final ones there is a greater emphasis on the vertical to counter



The Manchester Athenaeum, 1837

the strong horizontal emphasis of Barry's master-plan.

That few of the original drawings from either the Barry or Pugin studios remain is both surprising, and frustrating for a study such as this, given the significance of both the commission and the architects involved.



AWN Pugin:
Designs for a Model Workhouse, 1834

[Wikimedia Commons]

The Construction of the New Palace

The construction of the new Palace began in 1840. The estimated construction time was six years at an estimated cost of £724,986. The project actually took more than 30 years and at a cost of over £2 million! The foundation stone for the building was laid by Sir Charles Barry's wife on 27 August 1840. The House of Lords first sat in their new purpose-built chamber in 1847 and the House of Commons in 1852 (by which time Barry received a knighthood and Pugin was dead). Although much of the rest of the building

particularly the of detail, fittings and furnishings and it was Pugin who was responsible for the highly decorative Gothic interiors including various carvings, gilt work, panelling and furniture in the rooms and right down to ironmongery and wallpaper.

At a very early stage in the life of the Building the problem of using magnesium limestone in the increasing polluted atmosphere of Central London became apparent.

As previously referred to areas of the magnesian limestone quickly began to decay as a result of atmospheric pollution from coal burning in London and the poor quality of the material used. Although these defects in the choice of stone were visible as early as 1849, very little was done to prevent its decline during the 19th century. Barry himself experimented with various compositions on the stone and believed that the decay had been halted.

The lack of records of both architect's contributions eventually did nothing to suppress the speculation and controversy as to just who deserved the greater recognition for the now world famous Palace of Westminster. This was in part due to books and pamphlets which were published after the death of both architects by their sons.⁸ This controversy centred around who deserved the greater credit and recognition for the completed work. Though there had been friction between the two during the 17 years they worked together, which would occasionally lead to a complete breakdown in relations,

Pugin carried on to supply Barry with the details he continuously required up until his death in 1852. Given the pressures



One of Barry's 1836 initial competition
drawing submissions

[OGL]

was completed by 1860, construction was not finished until a decade afterwards.

During the construction of the Palace, Barry came to rely more and more on Pugin in the execution of the plans, and par-

⁸ Alfred Barry, Clergyman son of Sir Charles and Edward Welby Pugin, architect son of Augustus

which all were put under to meet unrealistic deadlines for underestimated costs, tensions were hardly surprising.

Pugin is widely recorded as having remarked to an acquaintance about the near complete building while passing along the Thames *'All Grecian Sir, Tudor details on a classic body'* but he is also recorded as recognising the master-plan for the new Palace as being *'entirely Barry's'*.

Pugin's relationship with Barry remains a frequent topic in the Journal of the Pugin Society: *'True Principles'* and the following is an extract from an article by Victor Simion:⁹

'It has been noted that the New Houses of Parliament are an example of how Pugin responded to the way in which Victorians 'were increasingly moving towards God and, consequently were building a Christian environment for a Christian people'. Indeed, Pugin thought that 'a Catholic's belief should be legible in his secular buildings as well as his churches'.¹⁰

'The building carries a strong sense of verticality, one that had to be restrained by Barry. In 1841, the later added more horizontal emphasis in the design and yet the vertical pinnacles still strongly define the buildings silhouette. While typical of Victorian syntax, we know that, for Pugin, they were emblems of the Resurrection. While the authorship of these elements remains somewhat uncertain, they appeared in the winning design of 1836 and at the same time as the inclusion of the Clock Tower, the precedent for which has been attributed to Pugin's own Scarrisbrick Hall.

Neither architect would see their creation completed as they both worked long hours and endlessly worried about every detail



Barry's 'short-listed' competition drawing submission

[OGL]

of the design and building of the Palace. It was not until 10 years after Barry's death in 1860 that the new Palace was completed, with his son Edward taking over the completion stages of the work. Pugin's fragile health also suffered greatly from his exertions on this as well as his many other projects. His evangelistic zeal for both Gothic Architecture and the Catholic faith, which he converted to in 1834, added to these pressures.

In February 1852 Pugin was confined to a private asylum, Kensington House, and then in June he was transferred to the Royal Bethlem Hospital, popularly known as 'Bedlam'. In September he was taken home to his house in Ramsgate, where he died on 14 September 1852. Barry was also someone who had recurring bouts of illness during his professional career. Following a visit to the Crystal Palace on 12 May 1860 he suffered a major heart attack and died later that evening at his home, The Elms, on Clapham Common. His funeral and interment took place at one o'clock on 22 May in Westminster Abbey

Putting aside the issues of the suitability of the stone and issues of quality control in both quarry and on site, what cannot be denied is that out of the ashes of the evening of 16 October 1834 - and despite all of the unrealistic deadlines, estimates, political pressures and the personal



Mid-Victorian London

⁹ 'True Principles' vol iv no ii Winter 2010-11

¹⁰ Second Oscott Lecture, from M. Belcher AWN Pugin: an annotated critical biography 1987, p 82

tensions these caused - Barry and Pugin succeeded in creating a building which is arguably more synonymous with Britain, than any other building or structure for any other period in the nation's history. The Illustrated London News described it as *'without doubt, the finest specimen of Gothic Civil Architecture in Europe; Its proportions, arrangement and decoration, being perfect'*.¹¹



Scarrisbrick Hall
[Creative Commons CC-BY]

The Palace's condition remains a major cause for concern and studies are currently being prepared to determine how best to undertake the next programme of repair works. That will be a story for others to tell at some time in the future.

20th Century Restorations¹²

During the 1920s, it was clear that something had to be done, especially when a large fragment fell off the Victoria Tower and members on the Terrace were advised to sit near the river rather than underneath the main wall of the building. By 1928 the Anston Quarries were worked out and it was deemed necessary to use Clipsham stone, a honey-coloured limestone from the Medwells Quarry in Rutland, to replace the decayed Anston. Restoration began in the 1930s, but it was brought to a halt during the Second World War and was completed only in 1960.

The effects of these repair works and the addition of new stone nevertheless began to make the Palace appear like a patchwork quilt. By the 1960s, questions about it were being asked in the House of Commons. Various repairs work programmes continued through the C20th.

¹¹ Illustrated London News, 17.04.1847 p 245
¹² <http://www.parliament.uk/about/living-heritage/building/palace/architecture/palacestructure/the-stonework/>

21st Century Restorations

The dawn of the C21st saw no let-up in the problems of the building's fabric and added to the issues of the condition of the masonry were failings with Victorian building services and the unrecorded presence of asbestos. These resulted in the commissioning of two major studies the *'Pre-Feasibility Study and Preliminary Strategic Business Case'* and the *'Independent Options Appraisal'*. These were published in 2012 and 2015 respectively.¹³ A summary of these reports recommended consideration of the following alternatives:

Option A: Rolling programme - Undertaking the minimum work with Parliament remaining in occupation would take around 32 years. During that time both Chambers would have to close for between two to four years, at different times, but sittings could be relocated to a temporary structure elsewhere in or around the Palace. Users of the Palace would have to tolerate high levels of noise and disruption over a long period and there would be a level or risk to the continuous running of the business of Parliament. This option is the least predictable in terms of duration and cost. Cost estimate for a 'do minimum' approach within this option: approximately £5.7 billion.

Option B: Partial move out - The work would be carried out more quickly if first the Commons, then the Lords, were to move to temporary accommodation outside the Palace. Security and nuisance issues would have to be managed at the boundary between the two zones. This approach would take around 11

¹³ <http://www.restorationandrenovation.parliament.uk/> The Joint Select Committee of Both Houses

years. Cost estimate for a ‘do minimum’ approach within this option: approximately £3.9 billion. Cost estimate for some improvements: approximately £4.4 billion.

Option C: Full move out – The activities of both Houses fully vacated from the Palace. This would take the least time and would avoid disruption to Parliament from construction works. Risks to the continuous running of the business of Parliament would be greatly reduced, ‘assuming that sufficient temporary accommodation can be found for occupants of the Palace’. This approach would take around six years. Cost estimate for some improvements: approximately £3.5 billion. Cost estimate for significant improvements: approximately £3.9 billion.

The debate on these options continues - and will likely do for many years to come. It remains to be seen if, at some time in the future, another philanthropically minded MP takes the opportunity to acquire another piece of the Palace to keep ‘Sir William’s Pinnacle’ company. If so that will be for others to record!

The Pinnacle Comes to Clitheroe

Pre – WWII

Steve Ragnall has admirably covered the life and times of Sir William Brass elsewhere in this Project Record and he records in an extract from the Clitheroe Advertiser and Times for Friday June 11th, 1937 that ...

‘The Turret or Pinnacle had already been erected in the Castle grounds but Sir William also undertook to finance the building of “a rose garden and surrounding walls”. It will be, he said, “be a permanent memento of the crowning of



King George VI and Queen Elizabeth” and, at the same time, give concrete expression to Sir William’s affection for the old borough he represents at Westminster’.

1930’s Restoration Work

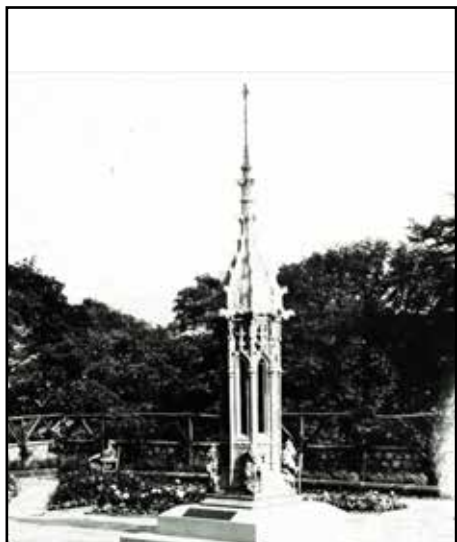
[National Archives: 345446WORK_11_294]

Photos taken after the completion of the Rose Garden show what a well-executed piece of civic landscaping this was. It reflects the formal design approach representative of the inter war period but looking at the number of people in the first of these two images, who can be seen relaxing on the perimeter seating, they are clearly informally enjoying that warm, sunny, rose scented day before the darker days that were soon to follow. Looking more closely at this first image, taken to the elevated, north side, of the Pinnacle, we also get a historic view beyond of the recently built Ribblesdale Senior School (1932) and the surrounding undeveloped land along Littlemoor Road, Queens Road and Turner Street.



The Rose Garden circa 1938

[From old postcard]



The Rose Garden circa 1938

[From old postcard]

'Before the Pinnacle came to Clitheroe the area, which eventually became the Rose Garden, was the Ladies Bowling Green' recalls John Latter. John worked in the ' Parks and Gardens' for Clitheroe Borough Council and their successors Ribble Valley Borough Council from 1965 until his retirement in 2015. It was recorded at the time, in the Clitheroe Advertiser and Times, 'how selfless the ladies were to give up this facility to create the site for the Pinnacle'

An earlier article in the 17 June 1925 edition of the Lancashire Evening Telegraph, unearthed by Shirley Penman during her tireless searches of the local Press archives, recorded the creation of the earlier bowling green from - at that time - was an 'unused tennis lawn'

Post - WWII

Further photographic records show that, sometime during the 1950's, the 1938 layout was completely redesigned and the diagonal pattern, reminiscent of the Union Flag was completely removed and replaced with a more rectangular geometric plan. John Latter, whose reminiscences follow below, provided a plan of the area, shown here. This corresponds closely with the photo images of the time and enables comparison between the two layouts. The main attraction of this layout was the pond, complete with fountains and fish!

From Clitheroe Borough to Ribble Valley Borough

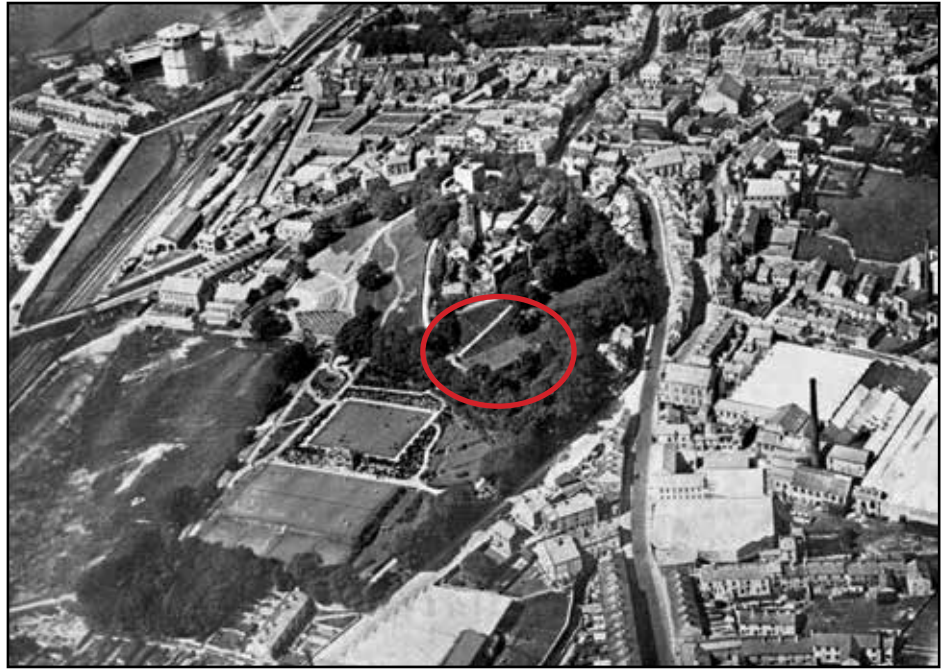
As a result of the Local Govt. Act of 1972, the responsibility for the Castle Garden's passed from Clitheroe Municipal Borough Council to Ribble Valley Borough Council in 1974. My own recollection of the Rose Garden was when I, and my then young family, came to live in Clitheroe in the same year and a visit to the Rose Garden and pond was part of our regular circuit of the Castle Gardens. In the early 1970's these included the Bandstand, the upper and lower Bowling Greens, the Café, the Tennis Courts, the Pitch and Putting Course and a Play Area with swings, slide, roundabout and paddling pool.

Roger Hurst who had been appointed as Park's Manager for the newly established Ribble Valley Borough Council, who took over responsibility for the Castle Gardens in 1974, recalls that:

"... the Rose Garden pond was in a dilapidated state when I joined Ribble Valley BC just before reorganisation in 1974. It had become unusable and wouldn't hold water, despite frequent attempts

to keep watertight, but it did provide a barrier to prevent people climbing onto the monument. I took the remains of the pond away and created a rose bed on the same footprint as the pond in order to dissuade people damaging the fragile stone work. Around 1987 we re-laid the crazy paving Albert Waites, one of my valued staff, did most of the work in the 'slacker parts' of the season shortly before he died. He made a good job of it but, with the passage of time, the Rose Garden became ready for another revamp. About 15 years after I retired, Ribblesdale School became involved and redesigned the whole area using modern materials and I would guess this was about 2005".

John Latter (see photograph opposite) worked on the Parks and Gardens - for both the Clitheroe and Ribbles Valley Councils - for the whole of his working life - from 1965 until 2015. John recalls when starting 'on the Parks' the strict regime that Parks' Superintendent John Hall managed the sixteen gardeners who were employed there then. Though many jobs were becoming mechanised for Municipal Gardeners by this date Superintendent Hall required everything, that possibly could be, be done by hand - with all instructions being handed down by him via the foreman and never directly to 'the men'. The only mechanisation which John Latter recalls in the early days of his employment there was "an old grey Massey Ferguson and trailer on the back of which the men would ride out up to Brungerley Park when we had to work over there". The main location and work was focused on the Castle Gardens though and the three Gardeners, Assistant Gardeners and labourers were based in the 'Steward's Gallery' to the north of the Steward's House, or 'Castle House', as John referred to it.



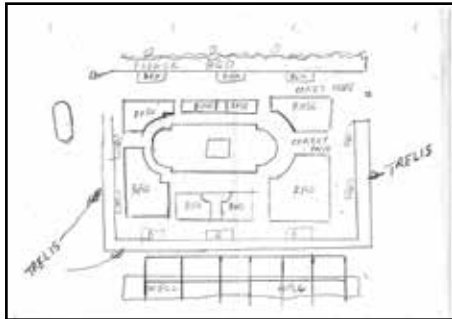
1925 Aerial Images with
Ladies Bowling Green circled

[Courtesy Clitheroe Advertiser and Times]

These former outhouses and stables now form Visitor Facilities and Activity Rooms as part of the Educational Unit which the Steward's House has now become. Here in the Greenhouses, Conservatories and beds which surrounded the Steward's House 'little or nothing was bought in to plant', John Latter recalls, 'all were grown on from cuttings and seeds and brought on' to supply the many decorative planting beds which were laid out in those days at the Castle Gardens and Brungerley Park which is alongside the River Ribble to the north side of Clitheroe. John also remembers the constant demand during the season for cut flowers particularly chrysanthemums and carnations - for all of the major civic occasions in the Borough - and also some weddings too - though John was never party to "the ins and outs" of this particular enterprise!



Rose Garden Circa 1956



Hand drawn plan of the rose Garden
Circa 1965

[Courtesy John Latter



John Latter

[© Clitheroe Advertiser and Times]

In the open area of land between the former Steward's House and the, mainly single story, Stewards Gallery, there was a 'Pets Corner' which survived in one form or another up until 1974. Here John recalls there being rabbits, guinea pigs, golden pheasants, peacocks and even – for a short time – a fox though this was eventually 'liberated' by 'person's unknown'. A lasting memory after 50 years is being greeted every morning by the piercing cries of the Peacocks, who's descendants, it is understood, are still be found wandering freely around the Reclamation Centre at the bottom of Henthorn Road.

In 1954 a museum of local and natural history was opened in the Steward's Gallery. This later moved into Castle House in the late 1970 under the direction of Ribblesdale Borough Council. Between 2008 and 2009 the Castle House and the Stewards' Gallery underwent a £3.5-million refurbishment and redevelopment and facilities which can be seen today, including the Atrium Café, which now links both buildings, was officially opened on 23 June 2009 by Prince Richard, Duke of Gloucester.

The 2005 Garden Redesign

In 2005 radical alteration works were carried out to the Rose Garden and the last remains of the formally planned Rose Garden were removed. Ribblesdale School were closely involved with the redesigning and John Latter recalls that the initial proposal was to have a water course running alongside one of the paths from the Museum down into the centre of the former Rose Garden. This clearly did not get off the drawing board though the symbolism of the River Ribble has been retained in

the pattern of the resin bonded paths and surfaces which now surround the Pinnacle.

Katherine Rodgers, Ribble Valley Borough Council's Arts Development Officer was closely involved with this project and recalls that:

'Selected pupils from Ribblesdale High School have worked with a wide range of partners to design and create this beautiful new community space.'

Through the Lancashire County Council's Community Design scheme, a local garden designer, David Fisher was commissioned to work with pupils from Ribblesdale Technical College to create a new design layout for the area. The proposal for the area rejuvenated the rose garden creating a fun and vibrant feature for the Clitheroe Castle experience including: a new refreshed planting scheme; site specific floor design; bespoke benches / street furniture and site specific art works depicting the beauty, nature, and geography of our Borough.

The overall design of the Garden was influenced by key Ribble Valley features such as the River Ribble, the hen harrier (the bird that represents the Forest of Bowland Area), Limestone (quarrying history and the special geological sites within the area).

The materials for the project were selected by the steering group to represent the Ribble Valley and the individual designs were developed by the artists in consultation with Ribblesdale pupils.

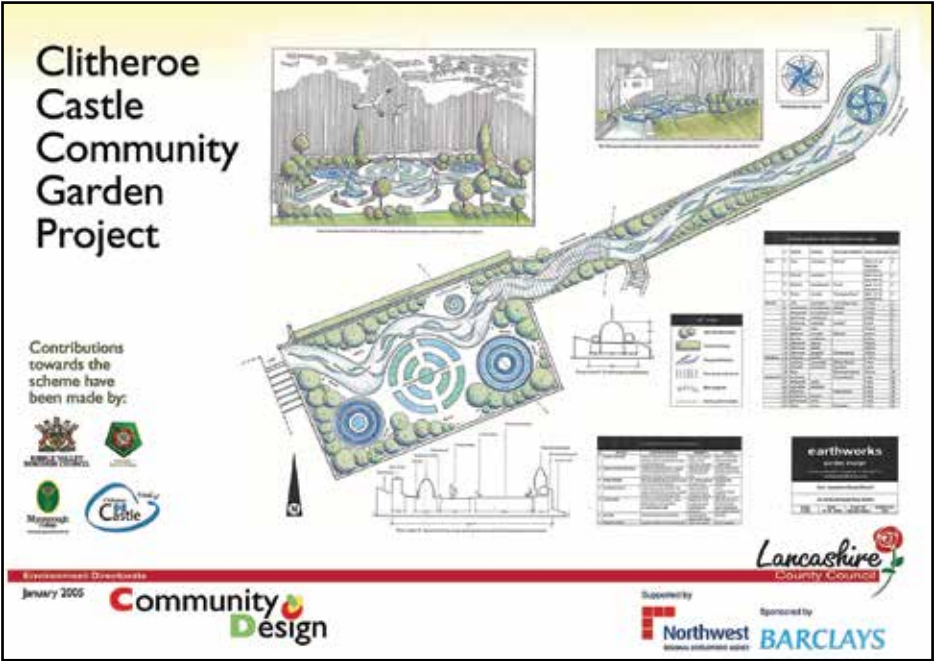
Major features of the new 'Community Rose Garden' included:

A pathway inspired by the River Ribble; A new creative planting scheme; Pebble mosaics created by artist Janette Ireland & Ribblesdale pupils; a custom built pergola; Hen Harrier metal sculpture by Ribble Valley's Trapp Forge; Limestone Carving by Ribble Valley's Martyn Bednarczyk and custom designed and manufactured seating.

The project was supported by: Clitheroe the Future; Lancashire County Council; Ribble Valley Borough Council; Aggregates Levy; Myerscough College; Friends of Clitheroe Castle; Ribblesdale Technical College; North West Development Agency and Barclays’.

Sadly, Katherine also records ‘There was a sign created at the time acknowledging the project and its partners which has since disappeared’. Hopefully the recognition of this work in this Record will go some way to address this loss and record a previous community initiative in the Castle Gardens.

The next stage in the history of the former Rose Garden now moves on to 2013 and Clitheroe Civic Society’s own activities to ensure that the Palace of Westminster Pinnacle is retained, conservatively repaired and better interpretation provided about its history and locations. This part of the ‘Pinnacle Story’ is told elsewhere in this Record.



Community Garden Proposal 2005

[© Earthworks Garden Designs]

Geological Matters

Peter del Strother



A repaired lion

[RMS]

Building stones: an introduction

If you were designing a building with pinnacles you would need to select very carefully what stone to use. You would certainly be considering colour, appearance, texture, strength, ease of carving, durability and cost. Limestone changes colour with weathering so that would have to be taken into account too. You would also want to be certain that stone of the requisite quality was available in sufficient quantity. When building commenced in 1840 transport cost was a not insignificant issue. The railway line to Birmingham (The London and Birmingham Railway) was opened in 1838, the Midland Line in about 1840 and the Great Northern Railway from King's Cross not until 1850.

Sandstone is generally less attractive than limestone and is not necessarily durable. These notes will mainly deal with limestone. Four different limestones will be described, three of which were probably considered by the Houses of Parliament architects. The fourth, Clitheroe's local limestone, is described for contrast.

Limestone, calcium carbonate, consists of the hard parts of once living organisms cemented together, i.e. glued together. The cement which glues the hard parts together is also calcium carbonate, dissolved and precipitated from solution. If you visit an area where limestone is forming today you will see a wide variety of depositional environments including reefs with mud flats behind them, often several kilometres wide. Reefs are damaged by storms, so erosional debris from the reef is also incorporated into limestone. In high energy areas, such as those regularly swept by tides, shoals of ooids may form. Ooids, from the Greek for egg, are spheres of limestone 0.5 to 2mm diameter, formed by some combination of direct precipitation from sea water and algal activity. Oolitic limestone is a favoured building stone, an example of which is illustrated in the notes about Ketton freestone below.

Consequent to a wide variety of depositional environments and a propensity for diagenesis¹ there are many types of limestone, from hard Carboniferous

¹ The alteration of sediment and rock by pressure and temperature but not to the extent that it is transformed into a different rock type - that would be metamorphism.

limestone of Derbyshire to soft Cretaceous chalk. Even limestone from a single quarry may not be of the same type throughout.

Durability is not easy to assess but some building stones have been used for centuries and their performance, good or bad, is known.

Four building stones:

Limestone from Ketton Quarry (Rutland) and similar quarries nearby, such as Clipsham.

The pale brown Jurassic limestone found at Ketton and nearby quarries was formed about 170 million years ago when England was located about half way between the equator and its present position. The Gulf coast of Florida and the Florida Keys would be a reasonable modern analogue for the depositional environment of the Jurassic at Ketton. Ketton freestone, which is an oolitic limestone, has been widely used for building stone for hundreds of years. Many buildings in the centre of Stamford and several Cambridge colleges are built from it. The close up picture of this freestone shown here reveals that it consists of unimaginable numbers of ooids without much cement holding them together. If you look carefully you can see small scars on the surface of each ooid marking the points where this piece of stone was fractured. Despite this lack of cement the stone is strong enough for most building applications. Ketton's limestone, and other similar oolitic limestones, is called freestone because it has no preferred planes of weakness along which to fracture. This makes it easy to carve. In contrast consider roofing slate, which preferentially splits into parallel sheets,



would be almost impossible to carve with hammer and chisel.

In Ketton quarry the limestone is 20 metres thick, barely two metres of which is freestone. Freestone was mined in the past, but the quantity available may have been too restricted for extensive use in the Houses of Parliament. Clipsham stone is oolitic, just like Ketton stone. Both have such high porosity that water entering the pore space can readily drain out. This improves frost resistance.

Clipsham stone has been used as a replacement in parts of the Houses of Parliament, York Minster and a number of college buildings in Oxford. Both Clipsham and Ketton stone are suitable for copings, cornices and for monumental work.

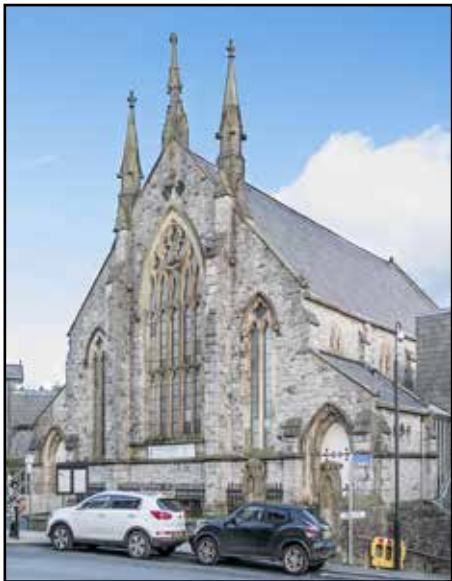
Oolitic and other porous limestones have self-healing properties. When they become wet a tiny fraction of limestone dissolves. The solution, brought to the surface by capillary action as the rock dries out, leaves a skin of limestone behind as the water evaporates. The process of stalactite and flowstone formation is similar.

Left: Clipsham
Centre: New Anston
Right: Pinnacle Anston

[RMS]



Ketton freestone - close up showing ooids, each about 0.5mm diameter



United Reformed Church
Moor Lane, Clitheroe

[RMS]

You can see the results of self-healing on the Clitheroe pinnacle. The skin largely hides the true texture of the limestone, which is not oolitic. You have to search very diligently to locate an example of the original texture and you will need a magnifying glass to see any of the small number of shell fragments.

Salthill limestone, Clitheroe

The Carboniferous limestone at Salthill is 350 million years old. It was formed when England was located just south of the equator. One has to be wary about modern analogues of the Carboniferous because a large number of genera living at that time, including all the corals, became extinct at the end Permian mass extinction event. The end Permian mass extinction, 250 million years ago, was much more severe than the better known end Cretaceous event 65 million years ago which saw the demise of the dinosaurs.

Despite these reservations, the Trucial coast of the Arabian Gulf is considered to have a similar depositional environment to the limestone of the Chatburn quarries.

Limestone found at Salthill is of two principal types, one coloured a uniform grey and devoid of fossils large enough to see without a microscope and the other replete with fossil crinoids.

The strong grey uniform rock type could be carved with difficulty but the crinoidal variety could not because crinoids fracture along cleavage planes and therefore unevenly. The crinoidal limestone is attractive when used in blocks because the crinoids stand proud on a weathered surface. The calcite in crinoids has a well-ordered molecular structure, making it

more resistant to dissolution by rain / acid-rain than the limestone matrix.

The front of Clitheroe's United Reformed Church, located near the top of Moor Lane (see image shown here), has been built with limestone from Salthill. You can see spectacular examples of crinoid stems in the limestone blocks of the façade (see images overleaf). If there is any carved crinoidal limestone in Clitheroe it is very scarce. Despite their popular name of 'sea lilies', crinoids are animals related to sea urchins. Colour doesn't immediately come to mind when you look at fossil crinoids, but modern crinoids are very colourful and some even walk. Crinoids feed by catching small organisms as they float past their arms on the current.

Portland Stone

The 145 million year old Jurassic limestone from Portland Bill was also deposited in an environment similar to that of Florida. It weathers almost white. Portland Stone has been used throughout the country in a huge number of high status monuments and buildings. The cenotaphs in London and Manchester are made from it. The Central Library (St Peter's Square, shown here), Ship Canal House (98 King Street) and several other central Manchester buildings are either built or faced with it. Most Portland Stone is oolitic and like Ketton freestone is readily carved. In Portland stone fossils also tend to weather out, so what starts as rather a dull texture becomes more attractive with age. The fossil illustrated is a bivalve. In Portland stone you can usually see individual ooids. You can certainly see them at the Library, but you have to look closely.



Portland Stone on the walls of Manchester
Central Library, St Peter's Square



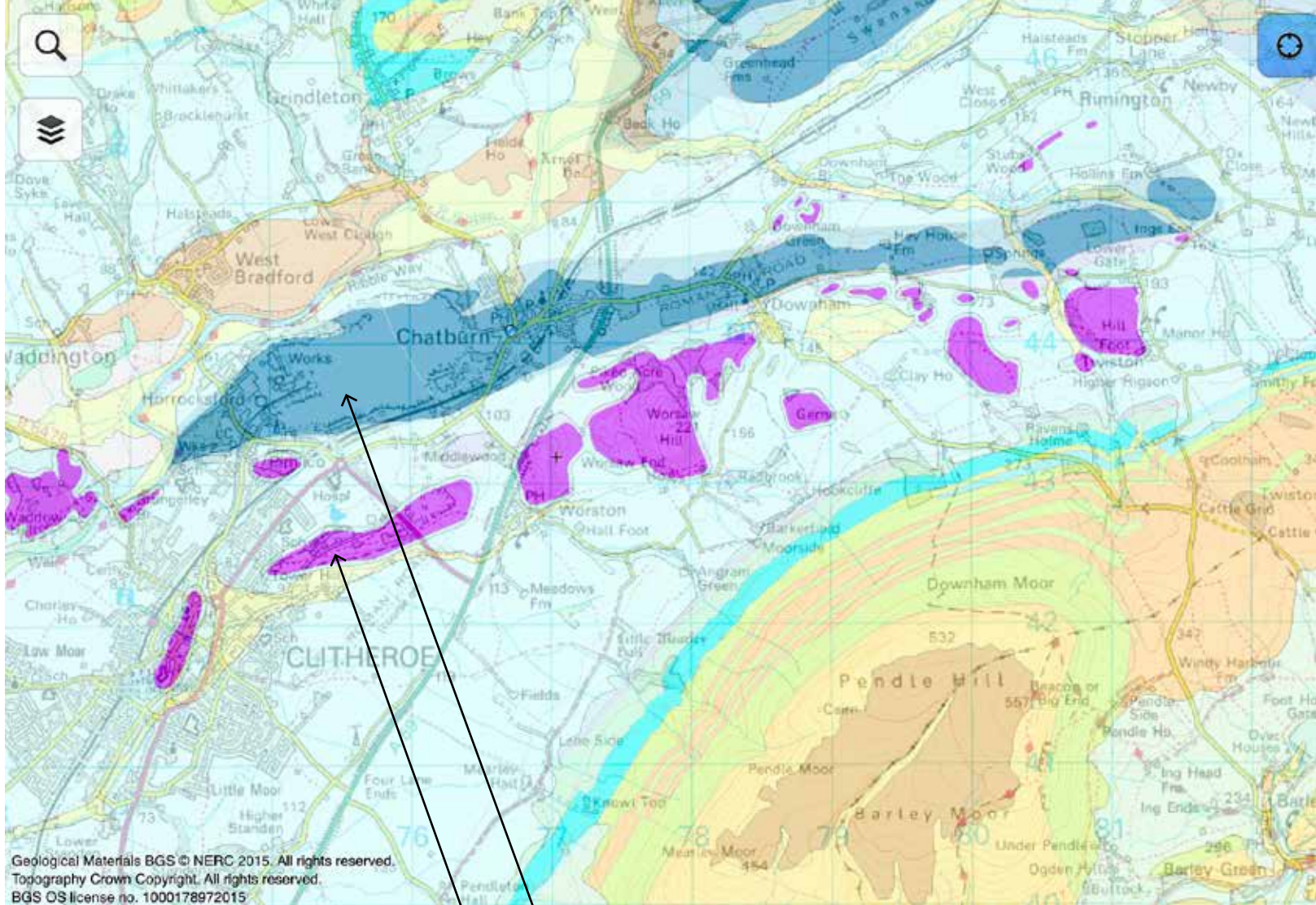
Top and left:
Crinoids and other fossils in the wall of the United
Reformed Church, Moor Lane, Clitheroe.



Left:
Crinoidal
limestone in
Salthill Quarry,
Clitheroe.



Right:
Non-crinoidal
limestone in
Salthill Quarry,
Clitheroe.



Geology of the Clitheroe Area.

The blue represents limestone that is quarried for cement production.

The purple areas are generally where the fossils occur.
This is where Salthill Quarry was located.

This is now an industrial estate with an excellent geology trail.

Magnesian limestone

The late Permian Magnesian Limestone, about 255 million years old, was deposited on the margins of what is known as the Zechstein Sea. At that time England was located within the super-continent of Pangaea in an environment similar to that of the Sahara Desert. This limestone is pale, not brown like the Ketton freestone. The Zechstein Sea, isolated from the ocean on at least five occasions, was repeatedly evaporated, perhaps even to dryness. Salt and gypsum /anhydrite accumulated up to 100m thick. Such evaporative events are not unique in earth history. About 6 million years ago the Mediterranean Sea was cut off from the ocean on several occasions. As a result of evaporation, more than a million cubic kilometres of salt, 600 to 1000 metres thick, accumulated (Ryan, 2009). Much of it remains under the present day sea floor.

Magnesian limestone formed in reefs and in large shallow lagoons behind the reefs of the Zechstein Sea shore.

'Normal' limestone is composed of calcium carbonate. If half the atoms of calcium are replaced by magnesium atoms the rock is known as dolomite, named after the mountains in northern Italy close to the Austrian and Swiss borders. In magnesian limestone rather less than half the calcium atoms have been replaced by magnesium ones. The chemical reactions which convert limestone to dolomite or magnesian limestone to dolomite are not completely understood. Geologists refer to it as the 'dolomite problem'.

Much of the calcium carbonate in the Magnesian Limestone was originally aragonite, a form which is less stable than calcite, and tends to dissolve and



Jackdaw Quarry, Tadcaster

[RMS]

re-precipitate as calcite. Some calcium carbonate has been dolomitised. Some dolomite has then been de-dolomitised. The story of magnesian limestone is a complicated one and the processes of diagenesis tend to destroy evidence of the original depositional environment. They also change the physical properties of the rock, especially its permeability. The example shown (right) was once an oolitic limestone, but the (aragonite) ooids have dissolved and left voids. This makes it a potential reservoir for oil or gas. York Minster was built from magnesian limestone, (Selby Abbey too) most likely from Jackdaw Crag Quarries, near Tadcaster. At the time of its construction stone transport would have been by horse and cart, so local stone would have been preferred.



Example of magnesian limestone from Sunderland showing voids

This piece is 50mm wide

The weathering of building stone

Quartz grains are virtually indestructible, but sandstone rarely consists of silica-cemented quartz alone. Arkoses are immature sandstones with a substantial proportion of feldspar, which is less

chemically resistant. Sandstones may also contain micaceous fine partings which lead to lamination and spaling.

Salts can damage building stones through a number of physical mechanisms, such as differential thermal expansion, osmotic swelling of clays, hydration pressure and enhanced wet / dry cycling caused by deliquescent salts, (Doehne 2000). Salts arising from Portland cement mortar are an important source of decay to historic building materials, (Moropoulou, 2002).

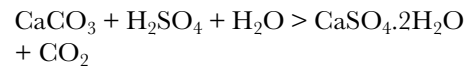
It is the matrix, cement and proportion of feldspars which most influence sandstone's durability. Calcite cemented sandstones are especially vulnerable. Some clay minerals are expansive, i.e. expand and contract through wet and dry cycles. The forces generated may exceed the strength of the inter-granular cement.

Thermal expansion and contraction was thought to be a contributor to weathering in desert environments, but that is no longer considered a viable process. More likely it is the impact of wet / dry processes arising from dew. The sandstone used in St. Ann's Church, Manchester, must have been of particularly poor quality. Its walls are a patchwork of repairs, the latest phase of stone replacement still in progress.

The impact of air pollution has changed over time, (Grossi & Brimblecombe, 2007). In the C19th the dramatic increase in burning of coal in urban areas and consequent liberation of SO₂ (sulphur dioxide) made a significant impact on calcareous building stones. Monitoring of atmospheric quality was very limited so it is not possible to relate concentrations to modern values. However it is clear that SO₂ concentrations have been falling for many decades. The deposition of soot, from diesel engine exhausts, has increased

markedly. Soot is responsible for most stone blackening.

SO₂ oxidises to sulphuric acid. The reaction with calcite is then:



calcite + sulphuric acid > gypsum

A molecule of gypsum occupies more volume than a molecule of calcite so when this reaction takes place in pores the expansion pressure can physically destroy the surrounding carbonate rock.

When not heavily rain-washed, a hard gypsum skin forms, often blackened by soot particles. In areas where stone is frequently washed by rainwater the gypsum dissolves and there may be direct dissolution of carbonate.

The reaction of sulphuric acid with dolomite (and magnesian limestone) leads to the formation of MgSO₄ (magnesium sulphate) as well as gypsum. MgSO₄ is more soluble than gypsum and finds its way deeper into the rock, where damage can take place due to crystallisation, (Grossi & Brimblecombe, 2007).

Sandstones with calcite cement weather severely by the above mechanisms. Another process is bio-deterioration, (Siegesmund 2002). Colonisation of carbonate rocks by endolithic micro-organisms such as cyanobacteria, chlorophycaceae, fungi and lichens is ubiquitous. In carbonate rocks Siegesmund found that under a residual protective layer on surfaces, photobiontic micro-organisms occupied more than 60% of the dissolved rock volume. Bio-activity is more likely to be significant in areas of 'permanent' wetness, on the lee side of buildings in the North West of England for instance. The presence of soot increases the potential for bio-activity.

Pinnacles of the Houses of Parliament

A Royal Commission was set up to oversee the construction of the new Houses of Parliament and a public competition held to invite designs, though it was stipulated that the new palace should be in Gothic or Elizabethan style, those being considered the only ones appropriate. Its report begins:

The RESULT of an INQUIRY, undertaken under the Authority of the Lords Commissioners of Her Majesty's Treasury, by Charles Barry, Esquire, H.T. De la Beche, Esquire, FRS & FGS, William Smith, Esquire, DCL & FGS, and Mr Charles H. Smith, with reference to the SELECTION of STONE for BUILDING the NEW HOUSES of PARLIAMENT.

My Lord and Gentlemen London, 16th March 1839

In conformity with your instructions, we have the honour to report that, in the months of August, September and October last, we have made a tour of inspection to various stone quarries in the kingdom, and visited numerous public buildings, with a view to the selection of a proper stone to be employed in the erection of the new Houses of Parliament.

William Smith, considered to be the father of modern geology, was the man who created the first geological map, 'The map that changed the world' (Simon Winchester, 2001). Its 200th anniversary was celebrated in 2015. In 1808, seven years before the publication of his map, Smith invited a small delegation from the Geological Society of London to see his fossil collection and a preliminary edition

of his map. The delegation was less than friendly. Smith was not of the right social class. That he was a working geologist and dependent for his living on the practical application of geology was not gentlemanly and he was clearly not fit to be part of the social and dining club which characterised the Geological Society at that time. Worse for Smith, Sir James Hall and George Bellas Greenhough embarked on a plan to produce their own version of the map, heavily plagiarised from Smith's. The first edition of Smith's map was published in 1815 and Greenhough's map came out in 1819. Smith was already close to bankruptcy and spent time in a debtor's prison. By 1831, though, the Geological Society had changed. Smith, then aged 62, was showered with honours including the first award of the Wollaston Medal, presented to him by the new president Sir Roderick Impey Murchison. In 1865, long after Smith's death the Society went some way further to restoring Smith's precedence. All further editions of the map were to appear with the words, 'A Geological Map of England and Wales, by G.B. Grennhough Esq., FRS (on the basis of the original map by Wm. Smith, 1815).'

The report of the Royal Commission was comprehensive and included physically testing cubes of rock. Granite and similar rocks were ruled out because of the enormous expense of working them. It was also recognised that suitable sedimentary stone found in a quarry might be covered by a large amount of lower quality rock which would have to be removed, providing a temptation to use poorer quality stone.

The report's authors found that the durability of sandstone used in historic buildings was variable, even in a single

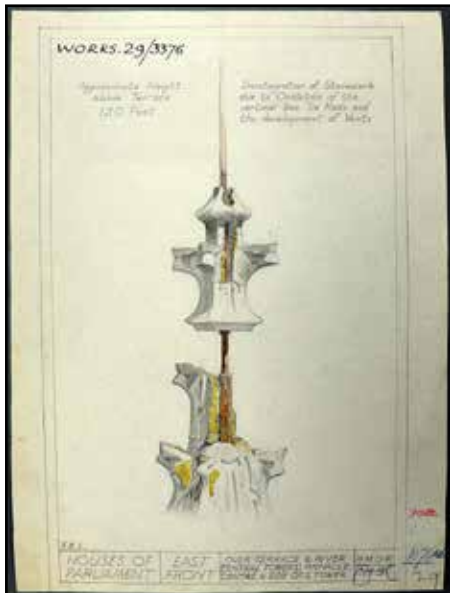


William Smith's first geology map.



Southwell Minster.

[RMS]



A water-coloured drawing used to illustrate the damage in the 1920s.

[National Archives: SR]

building. The sandstone used in Haddon Hall was in particularly good condition while that used in Durham Cathedral was poor. Magnesian limestone was found in perfect condition, with carvings still crisp in the Norman portions of Southwell Church. However that used in York Minster was so decomposed that the carvings were effaced.

Buildings constructed of oolitic limestone, both Ancaster and Portland, fared well.

The report concludes:

If, however, we were called upon to select a class of stone for the more immediate object of our inquiry, we should give the preference to limestones, on account of their more general uniformity of tint, their comparatively homogeneous structure, and the facility and economy of their conversion to building purposes; and of this class we prefer those which are most crystalline.

In conclusion, having weighed to the best of our judgement the evidence in favour of the various building stones which have been brought under our consideration, and freely admitting that many sandstones as well as limestones possess very great advantages as building materials, we feel bound to state that for durability, as instanced in Southwell Church, etc., and the results of experiments, as detailed in the accompanying Tables; for crystalline character, combined with a close approach to the equivalent proportions of carbonate of lime and carbonate of magnesia; for uniformity in structure; facility and economy in conversion; and for advantage of colour; the magnesian limestone or dolomite, of Bolsover Moor and its neighbourhood is in our opinion the most fit and proper material to be employed in the proposed new Houses of Parliament.

We have the honour to be,

My Lord and Gentleman

Your very humble and obedient servants

(signed)

Charles Barry

H.T. De la Beche

William Smith

Charles H. Smith

[Reproduced from Houses of Parliament Papers Online, 2006]

Crystalline magnesian limestone was favoured because of its resistance to chemical attack. As a result the 1830s pinnacles were constructed using magnesian limestone from Anston in the West Riding of Yorkshire.

In the 1920s it was evident that some pinnacles were in such a poor state of repair that they would need to be replaced. In 1928 the Department of Scientific and Industrial Research produced a comprehensive report, marked 'Strictly Confidential'.

The Selection of Building Stone in relation to its Weathering Qualities, with Particular Reference to the Proposed Repairs to the Houses of Parliament

by

R.J. Schaffer, BA, BSc, (Oxon)

The report detailed the results of extensive work on weathering, both chemical and physical, and other factors influencing the choice of replacement stone. Some of the results were based on laboratory testing.

It concluded that use of sandstone to patch the damaged parts of the pinnacles would

be disastrous as the universal experience was that contiguous limestone had a very negative impact on sandstone durability.

It identified the major problem at the Houses of Parliament had been the impact of sulphur dioxide gas from coal burning, the principal cause of the London smogs. The report also identified the negative impact on durability of rusting iron dowels. The report considered use of Ketton and Clipsham stone:

The suggested use of Ketton Stone and Clipsham Stone.

Both Ketton Stone and Clipsham Stone, which are now under consideration, have been observed to exhibit good weathering qualities and there is much to be said in favour of the recommendation to use either or both these materials.

Cement mortar was considered to present a risk of efflorescence, so it seems very likely that lime mortar was used. Although Portland Cement mortars appear to differ considerably in their tendency to form efflorescences, and, indeed, certain brands have been successfully used for jointing Clipsham Stone in Oxford, the danger exists and it is suggested that the use of Portland Cement mortar should be more fully investigated.

In the 1930s, following the recommendations of this report, some pinnacles were replaced using Clipsham stone from Rutland. Clipsham was chosen because its weathered colour was more similar to Anston than Ketton freestone.

Some considerable time was spent researching the most suitable stone to use to repair the 'Clitheroe' Pinnacle. Most of the recent repairs to the masonry of the Palace had been undertaken using

Clipsham and this was the stone which was referred to in the tender documentation. However, in an article in the *Natural Stone Specialist* by Dr David Jefferson, Jefferson Consulting, it was indicated that there could be a detrimental effect if Clipsham stone was laid adjacent to the Anston Magnesian limestone. This persuaded the project team and their professional advisors that the better stone to use would be Magnesian Limestone sourced from the Jackdaw Crag Quarry near Tadcaster in North Yorkshire.

Though the 'new' stone is strikingly different in appearance the original weathered stone the project team, architects and contractors, Heritage Conservation Restoration Ltd, are all confident that, with time, the new stone will weather in. This belief is reinforced by the similarity of the new stone to cross sections of the original which were exposed during dismantling of the pinnacle and interventions during the indenting of new stones into old ones.



A water-coloured drawing used to illustrate the damage in the 1920s.

[National Archives: SR]



Differential weathering between the pinnacle and an earlier repair using an unknown stone.

[RMS]



The new repairs using magnesian limestone from Jackdaw Quarry.

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[RMS]

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Chapter FOUR

Sounding Brass

The Life of Captain Sir William Brass, Bart (1886-1945)¹

Steve Ragnall



William Brass, Baron Chattisham
by Bassano Ltd
Whole-plate glass negative, 16 April 1929
Given by Bassano & Vandyk Studios, 1974
Photographs Collection
NPG x124522

© National Portrait Gallery, London

Election

The Clitheroe Advertiser and Times of Friday June 11th, 1937, contained its usual mishmash of news articles and adverts. It reminded us that we could see the film “And so they were Married” starring Mary Astor and Melvyn Douglas at the Grand, “Anthony Average” at the King Lane Picture Hall, or “Klondike Annie” starring Mae West and Victor McLagan at the Palladium on Waterloo Road.

Wellgate Motors were selling new Vauxhall “12” and “14” motorcars for £195 or, for the more discerning, a “25” for £298. Redmayne & Read of 8 Market Place were advertising flannel trousers for 18/11 whilst next door W.D.Cunliffe’s reminded people that they sold

LUSCIOUS TINNED FRUITS
(Every Leading Brand In Stock)

Clitheroe were standing 4th in the Ribblesdale Cricket League. The letters page contained missives complaining about “Fascist Theories” by someone signing themselves “Anti-Fascist”, EP wrote about “Catholics and Communism”, and Scrutator deplored “The Bombing of Guernica” in the Spanish Civil War, although these polemics

were leavened by the reminder to “Look after your Dogs” from the Secretary of the Tail-Waggers Club, who was concerned about the hot weather.

The town’s MP cropped up twice in the editorials: He had presented the prizes at the Inter school Sports Day at Chatburn Rd Cricket Ground for the 2nd year running, having donated 2 of the 4 Victor Ludorum cups. He congratulated J. Christison for winning the 100 yard Senior boys race, reminding the crowd that he himself had won the 100 yard race whilst at Eton. Alma Nixon was victor of the Senior Girls 80 yard race and the Egg & Spoon race was won by the steady hand of F. Alston. The MP had brought a cine camera with him and took several films of the competitions, mainly in colour.

More importantly, however, the main editorial of that issue was headed:

Sir Wm. Brass’s Coronation Gifts

TO CLITHEROE

**Turret from Westminster
to be set in New Rose Garden.**

The Turret or Pinnacle had already been erected in the Castle grounds but Sir William also undertook to finance the building of “a rose garden and surrounding walls”. It will be, he said, “a permanent memento of the crowning of King George VI and Queen Elizabeth” and, at the same time, give concrete expression to Sir William’s affection for the old borough he represents at Westminster.

After the formal ceremony of passing the pinnacle to the Corporation, he was entertained to dinner by the Town Council and, later that evening, presented with a silver tray “as a token of esteem, appreciation of his services and generosity to Clitheroe”.

In his speech, Sir William gave some details of the pinnacle; “The sandstone on which the turret is formed has not weathered well in London and much of the masonry of the Houses of Parliament has been replaced during recent years. Several turrets have had to receive attention but the one in the castle grounds is the only complete turret removed and sold”. He further stated that the stone had been specially treated and is now expected to last for generations.²

Sir William Brass (he was knighted in 1929) arrived in Clitheroe approximately 12 months before fighting the 1922 General Election as the Conservative and Unionist Party candidate. This was the first General Election since the end of the 1st WW and the coalition of Liberals and Conservatives led by David Lloyd George had now come to an end. The Liberal Party were themselves split and would not even put up a candidate in Clitheroe, which had been a Labour seat since 1902. Here, then, it would be a two horse race,



The plaques on the base of the pinnacle.

[RMS]

Labour v Conservative, and with that 20 year history, Labour were judged most likely to win.

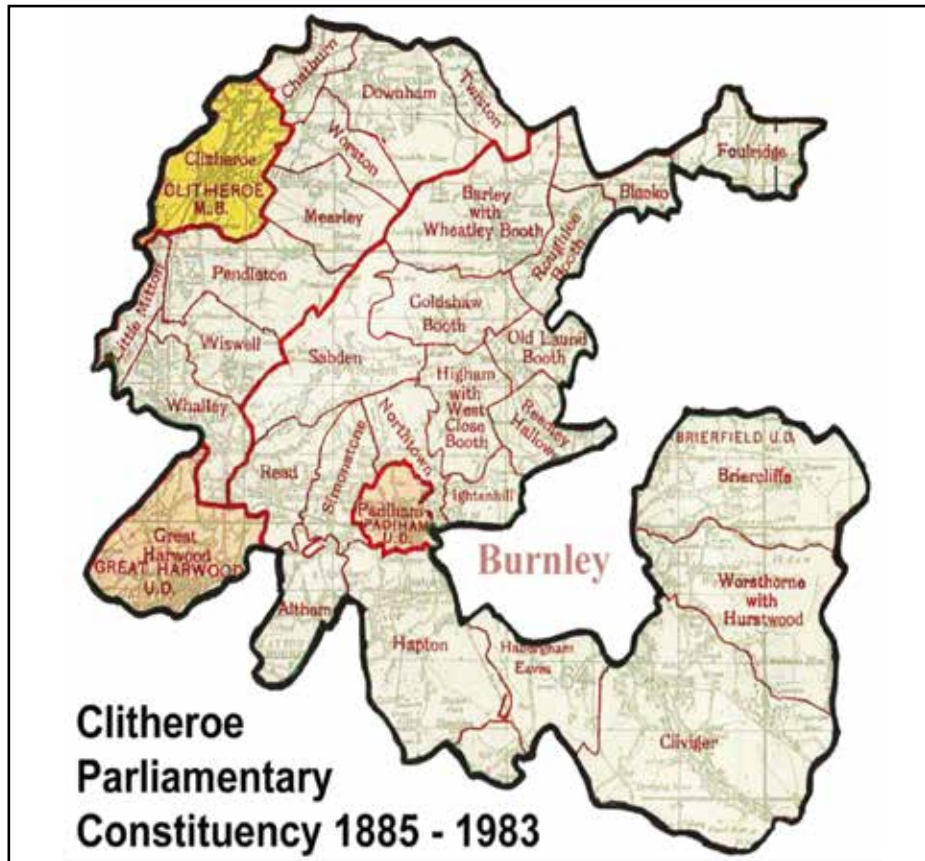
The parliamentary constituency of Clitheroe was substantially different from the constituency of Ribble Valley that replaced it in 1983. Whereas Ribble Valley is a rural and semi-rural area, Clitheroe constituency was much more urban and industrial, encompassing as it did the towns of Great Harwood, Padiham and Briercliffe, and almost surrounding Burnley. As cotton mills and collieries were the mainstay of local industry, Labour seemed the dominant party.

Despite canvassing around the constituency in his open topped Rolls-Royce with a Kate Greenaway doll on the tonneau cover as a mascot, Brass’s eloquence, bonhomie³ AND the assistance of local Liberals swung things his way. There was a huge turnout: 84.4% of the total electorate of 33,394 had voted.

At 1.30 am on the morning of 16th November 1922, Returning Officer William Self Weekes gave the result:

Votes for:

Alfred Davies (Lab)	12,911
William Brass (Con)	15,586



declaring Brass the winner with a majority of 2,675. Supporters carried him from the count at St James's School to The Conservative Club in Triumph.

The new Prime Minister, Bonar Law, recognized this stunning victory by asking Captain Brass to move the address in reply to the King's Speech as his maiden speech in the House, a singular honour. The vic-

tory would be the start of a 23-year term as Parliamentary representative for the constituency, Brass winning a total of 6 general elections before standing down in 1945. In 1924 he won despite being out of the country at the time. After standing down in 1945, the constituency fell to Harry Randall in the subsequent Labour landslide.

Early Life

William Brass, known to friends and colleagues as "Billy" had been a good choice for the Clitheroe Constituency. At the age of 36 he was tall, good looking, well spoken and approachable. He had an interesting war record and had gone to Cambridge University. He had business interests and was wealthy.

Born on 11th February 1886 into a well-heeled family at "Abbotsleigh" Church Road Upper Norwood, SE London, he was named William for his father and grandfather, both of whom had been well-established builders, contractors and property owners in London. Grandfather Brass died in 1888, when William was just 2 years old, leaving a substantial trust. Father Brass was, by then, a full partner in the business. In due course William would become one of the trustees of his grandfather's Trust.

In 1899, William, age 13, was sent to Eton College. He is on record as having won the Public Schools 100 yard race in 1904, his last year at the school.⁴

By this time his family had moved to 27 Brunswick Terrace, Hove, a large regency mansion on the sea-front. The 1901 Census record shows they employed a butler, cook and two housemaids.

From Eton, William entered Trinity College, Cambridge as a “Pensioner” (a fee paying student) in 1904. Although he matriculated (i.e. was officially entered into the register of the University) in his first year there and served 3 years, he took no exams and didn’t graduate. This was not uncommon at this time. A member of the Boat Club, he was an athletics blue but didn’t quite hit the form he’s shown at Eton, coming 2nd in the 100 yards race against Oxford.⁵

On leaving Cambridge in mid 1907 he joined the Surrey Yeomanry, which had become part of the Territorial Force in 1908, the mounting tensions in Europe already bringing the threat of war ever nearer. He was gazetted 2nd Lieutenant in 1912. He said that he had joined the Yeomanry “some years before the war and in consequence of a knee injury transferred to the Royal Flying Corps in 1915”.⁶ He gained his flying certificate as 2nd Lt William Brass on 15th September 1915, at Birmingham Military School in a Maurice Farnham biplane. The records then show that he was placed in 8 Reserve Aeroplane Squadron in Netheravon, Wiltshire on completion of his training. He applied to the Kite Balloon Section in early 1916⁷ and passed for the section after making a parachute jump from a balloon.⁸ He served on the Somme, Egypt and Italy.⁹ A comment made in Parliament indicates that at some point he was flying as a submarine spotter in the Mediterranean.¹⁰

William was given a temporary Captaincy in the Balloon Training Wing on 2nd March 1917 and later posted to Italy. The CAT biography states that: “In the course of a voyage from Marseilles to Alexandria, a vessel in which Captain Brass was a passenger struck a mine and sank in 4

minutes... he was picked up by a Japanese destroyer”.¹¹

Brass re-embarked for Egypt in September 1917 but the records are then unclear until we find him promoted to Captain at the end of September 1918 and transferred to the Air Force Technical College to lecture on aeronautics. His service record then clearly states “transferred to Unemployed list 8.1.19”.

William’s father died in 1913 and his mother the following year. Income from the William Brass Will Trust, begun by his grandfather and containing a large number of London property, now provided William with a sizeable annual income. This reached a peak of £60,000 each by 1931, equivalent to over £2 million today.¹² Besides being a trustee of his grandfather’s Will Trust, he was a Director of Guardian Assurance Company and Chairman of St John’s Hospital, Lewisham.



WW1 Kite Balloon of the type which Sir William and his Corp would be familiar with towards the end of the war.



Maurice Farnham Shorthorn Bi-Plane

[Canada Aviation and Space Museum]

During his time in Parliament, William lived in a “set” or bachelor apartment in the Albany, off Piccadilly, London. This was almost across from the famous Fortnum & Mason emporium. We can imagine his faithful Butler or “Gentleman’s Gentleman”, Taylor Shiers, using the store. Brass was also a client of nearby men’s outfitters, Alfred Dunhill of Jermyn Street, ensuring he was always well dressed, and he frequently dined at Quaglino’s brasserie, still a hang-out for the rich and famous, just off the same street. He remained a bachelor throughout his life, though was seldom without a glamorous “girlfriend” by his side.¹³

At some point in the early 1930’s he purchased a country property in the small village of Chattisham, Suffolk, just a few miles from Hintlesham Hall, home of his friends, the Ryan family. During WWII, he opened the hall to soldiers, sailors and airmen from the Dominions as a “home from home” when they were on leave. At one point, 3 sailors from the nearby Holbrook Naval School lived permanently in the attic.¹⁴

His main interests throughout his life were cars, travel and aeronautics, all three of which continued into his political life. At various times he owned a Rolls Royce Silver Ghost sports tourer, a Bentley with a blind in the back that rose to say “Thank you” to motorists who gave way to him, and a Lagonda. His friend Lord Denham said that he drove rather like Toad of The Wind in the Willows and was proud of the fact that he was antagonizing the police by driving very fast. There are indications from his comments in Parliament that he frequently visited Paris and quite possibly took his own car. He travelled to South Africa on at least 2 occasions as part of a Parliamentary delegation (1924 & 5), visited

all the British Dominions on a round-the-world trip (1927/8) and, at a time when long-distance passenger flight was in its infancy, he flew to Wadi Halfa in Sudan in 1932. In 1938 he travelled through France and holidayed in Algiers.¹⁵

Parliament & Politics

William was given the position of Parliamentary Private Secretary to Health Minister Neville Chamberlain within a month of entering Parliament in 1922. He would go on to hold the same post for Leo Amery, Secretary of State for the Colonies and Dominions, in 1927, and in the Second World War was PPS to John Moore-Brabazon, Minister of Transport and subsequently Minister of Aircraft Production. This would indicate that he was held in some regard by colleagues and the Conservative party of the day which would rather contradict a comment by Sir Arthur Coningham that he was ‘a cheery fellow, but lacking in grey cells’.¹⁶

It is clear from Hansard, the Parliamentary record, that Brass spent considerable time in the House of Commons when it was sitting. Although he made few major speeches, he is constantly quoted as raising questions on proposed legislation and also bringing problems and queries to the Government’s attention. That he was a good constituency MP comes out from his constant consideration of the plight of the Cotton industry. He first sought to marry this to his commitment for increased trade with the British colonies and dominions to improve the availability of raw cotton, promoting its production in the within Africa and thus to reduce or remove our reliance on American cotton. This was ultimately a failure, as there other structural problems within the Lancashire cotton in-

dustry, but he was also involved in its rationalization, in the hope of retaining as many jobs as possible within his constituency. When Brass was elected there were 13 spinning and weaving mills in Clitheroe itself; only three were left by the time had retired from the seat.

This industrial decline was exacerbated by the Great Depression of the early 1930's and there was much unemployment in this area. William was greatly concerned that such of those who were eligible for Unemployment Benefit could claim it easily. In the case of the small village of Sabden, for instance, he arranged for payments to be made in the village instead of claimants being forced to walk into Padiham. Under the National Insurance Act of 1911, benefit was only paid after a very strict means test. Like today, it also required the claimant to be prepared to take any job offered at the Unemployment Exchange but this was causing problems. In Clitheroe, women were being offered jobs as maids and cleaners in Manchester and other towns at distance from their homes - this despite there being large numbers of unemployed in those towns and commuting being impossible. When such an offer was made and rejected by the claimant, their dole was stopped for several weeks. It was nothing more than a ploy to avoid benefit payment. Brass exposed this in Parliament and the practice was curtailed.

Regarding vehicles and traffic he campaigned against police speed traps; for compulsory driving tests (they were not brought in until 1934); for an written part of the test (this wasn't brought in until 1996); for pedestrian crossings; of the necessity of developing dipping headlights; he brought a bill forward to require rear

reflectors to be fitted on all cycles; and asked why, under the present Metropolitan Police Regulations, no car fitted with brakes on all four wheels could be licensed as a taxicab on London's streets? In many of these issues he quoted his experience of how Paris had developed comprehensive systems for road management that put ours to shame.

He was equally involved in aircraft development and took part in a test flight of the airship R101 that confirmed his feelings that it was unsafe (it had lurched violently, catapulting him and some fellow MPs out of their chairs and almost crashed) and a white elephant. He used his wartime experience in balloons to show how this vast airship (at 731 ft long it was the world's largest flying craft at the time) would fail in its intended purpose of opening a regular air route to India and back and that development of heavier-than-air craft was necessary for the future. The R101 crashed in Northern France on its maiden voyage in 1930 with the loss of 46 people, at which time it had completed only 200 of its intended 5,000 mile trip. It was the death knell of Britain's airship industry.

As part of the Parliamentary delegation visiting British colonies and dominions in 1927/8, another of William's interests came to the fore. His love of movie photography gave him the opportunity of making a film of the trip, which was shown to MPs on his return and taken on tour around various constituencies, causing much interest. A copy of the film now rests in the British Film Institute's archives – very appropriate when you consider that he subsequently became Chairman of the BFI in 1939.



R101

King & Country

William Brass was very much a monarchist. His maiden speech in the House on 23rd November 1922 was to give the address in reply to the King's Speech, a singular honour for a new member and, as previously mentioned, he was knighted by King George V in 1929 for political services to the Crown and country. When the King and Queen visited Westminster Hall to receive the loyal addresses from both Houses of Parliament, he financed the creation of an expensive leather bound book to be presented as a souvenir to all present, as no official body would pay for it. We don't know his feelings about the 1936 abdication crisis, but his commitment to King George VI can be seen in the giving of the Pinnacle to Clitheroe. And the wording of the plaque attached to its base:

In July 1945, William Brass was elevated to the House of Lords, taking the title Lord Chattisham of Clitheroe. He had little time to enjoy this honour, dying of acute appendicitis and cardiac failure in a London nursing home just a month later. As he had no heir, the Baronetcy died with him.

[References appear overleaf]

Whitehall, July 24, 1945.

The KING has been pleased, by Letters Patent under the Great Seal of the Realm, bearing date the 13th instant, to confer the dignity of a Barony of the United Kingdom upon Sir William Brass, Knight, and the heirs male of his body lawfully begotten, by the name, style and title of BARON CHATTISHAM, of Clitheroe in the County Palatine of Lancaster.



"This Turret originally formed part of the parapet of the Houses of Parliament (erected 1840-1854) and was presented to the Borough of Clitheroe by Captain Sir William Brass MP, by whose generosity the surrounding garden also was constructed, in commemoration of the Coronation of HM King George VI, 12th May, 1937."

References:

1. Within Parliament one of William's nicknames was "Sounding Brass" according to one of his oldest friends from his university days, the 1st Lord Denham. He went on to say that "Billy Brass fitted the mould of politicians who are very influential but never want to be near the front bench; who would much rather work and stay brilliant behind the scenes and not be tied down".
2. Clitheroe Advertiser and Times Friday 11/6/1937.
3. CAT 10/11/1922 quoted the Chair of meeting at the Co-operative Hall that Brass had "unassuming ways and a gentle manner".
4. Information given in email reply to query from oeaonline@etoncollege.org.
5. Information given in email reply to query from js10027@cam.ac.uk.
6. CAT Friday 3/11/1922.
7. TNA AIR/76/52 (much is indecipherable).
8. Balloon observers were the first airmen to use parachutes. They were too bulky to be carried in the airplanes of the time.
9. CAT Friday 3/11/1922.
10. Hansard, March 1923: "I have been up over the Mediterranean and have tried to find submarines, and I found that it was a very difficult thing to do".
11. CAT Friday 3/11/1922.
12. LMA ref GB 0074 CLC/421.
13. Machin, Julian. Adrian Ryan: Rather a Rum Life. Sansom & Co 2009, ISBN 978-1-906593-23-0.
14. *Ibid.*
15. *Ibid.*
16. Quoted in Coningham's biography. He met William in Wadi Halfa in 1932.

The Work Period



Danny Parker and Josh Tindall
at work on the pinnacle

After all the planning, gaining of permissions and appointing the contractor was completed, the work on site could start.

The specialist conservation contractors who won the tender process was Heritage Conservation Restoration Ltd who are based in Ashton-under-Lyne. They brought an experienced team to the project and helped us fulfil one of our project aims by including an apprentice on site. The initial planning was carried out by directors, Mick Goulding and James Dalton, both of whom are very experienced in this type of work.

Before anything was done to the pinnacle a scaffold framework was erected around it. This included full sheeting which allowed the team to work continuously for the projected work period of eight weeks. The work on the pinnacle needed to be completed well before the threats of frost so that the lime mortar had time to cure. Unfortunately the start date was delayed by a week. However, rather than being a source of annoyance the project team were very happy. The reason was the site foreman's baby deciding to hang on for an extra week before being born! In the event the work went so well that it was completed in seven weeks and avoided any signs of overnight frost.

So it was at the start of September 2015 that Danny Parker, site foreman and stone mason and Josh Tindall, apprentice, set to work on the task of dismantling the pinnacle piece by piece. This was time-consuming work as the relatively soft stone was easily damaged.

In the survey stages it was assumed that usual building practices had been used in the construction of a pinnacle of this age. These typically mean that the individual sections are held together with iron, or ferrous, pins and cramps. The usual course of events is that missing mortar and small cracks in the structure allow water to seep inside, the iron rusts and in doing so expands. This causes the stone to crack apart and exacerbate the situation. There was some evidence of this occurring on the uppermost section of the pinnacle and some small iron pins were visible on the surface. In the event, although the top section cracking was in fact caused by an iron rod running vertically through it, the major sections were found to be held in place with rectangular pieces of slate. These were cut through as part of the dismantling work and the cut ends can be seen in some of the photographs shown in this chapter.

[All photographs in this chapter: RMS]



15 m

15 m

10 m

10 m

South West Elevation

South East Elevation

Datum 9.00m

Datum 9.00m

Clitheroe Castle Gardens - HoP Pinnacle Elevations



Ivan Wilson
Conservation Architect
IWA Architects, Clitheroe

Every conservation project presents a range of analytical and technical issues involving diagnosis of problems and finding appropriate solutions in relation to the nature of the materials and techniques. The repair of the former houses of Parliament pinnacle has been a unique opportunity to be involved in the decision-making on highly carved decorative stone repairs. The unique history added interest and involved sourcing new stone to match the original. Methods of repair were also researched to retain as much of the original material / fabric as possible.

Research on using carbon rods for pinning stones together and on the suitability of the mortar mix for the stone was particularly interesting and valuable research opportunity. Essentially the principle here is to ensure the mortar mix is weaker than the stone. Advice was sought and given by an accredited Conservator David Odgers who had also advised on the Houses of Parliament repairs - dealing with the same stone materials.

A Philosophy of stone repair was offered as part of the application for listed building consent. This said the following regarding the repair approach being taken:

Our approach to these repairs are informed and guided by the ICOMOS principles and guidance and the English Heritage guidance. They both produce lengthy documents, the most relevant parts being:

While sufficient work should be undertaken to achieve a lasting repair, the extent of the repair should normally be limited to what is reasonably necessary to make failing elements sound and capable of continuing to full their intended functions.

And later:

The use of materials or techniques with a lifespan that is predictable from past performance, and which are close matches for those being repaired or replaced, tends to carry a low risk of future harm or premature failure.

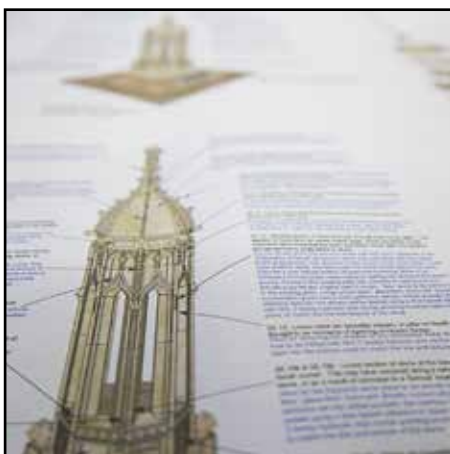
The project administration and co-ordination was more complex than usual as the project was also an educational tool for the wider community, with several interested parties involved. To this end we produced a computer-generated image of the pinnacle (undertaken by Richard Schofield and shown right) and this was used by Pendle primary school children as a learning tool. The 3D images were also used in publicity.

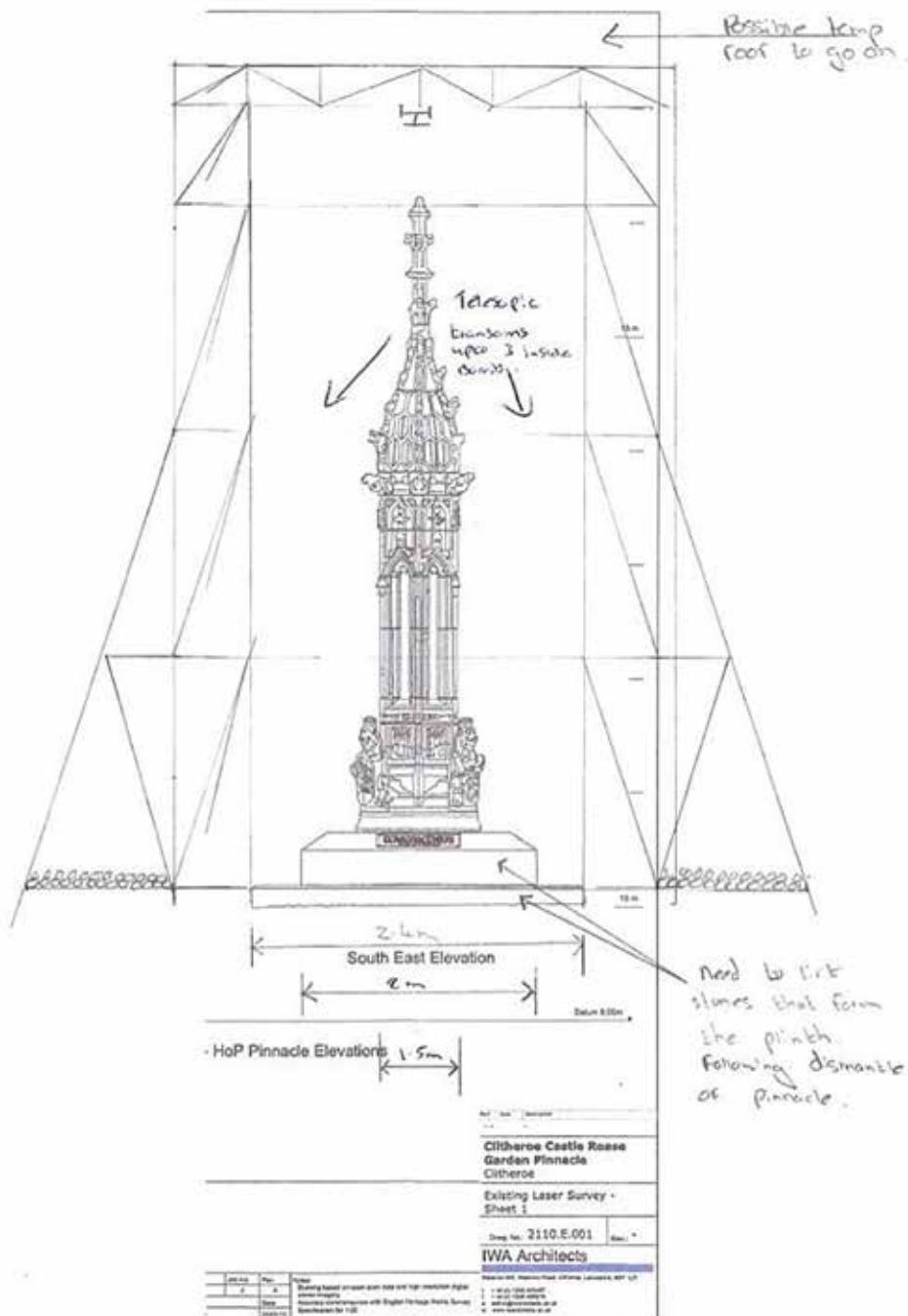
IWA also undertook the contract administration when the work was being done on site with regular site visits to discuss with the stonemason the details of the work. The good working relationship with the conservation contractor was important throughout.



Richard Schofield
Senior Architectural Technician
IWA Architects, Clitheroe







The scaffolding proposal mentioned by James Dalton



James Dalton
Contracts Estimator, HCRL

From receiving the information about the possibility of tendering the project for the pinnacle, I expressed our company's interest straight away.

The opportunity of working on a stone structure taken from the Houses of Parliament is something that doesn't come often and it felt like a great achievement first of all having the chance to price the work but then actually being successful on the tender was unreal!!

The difficulties in pricing a project like this is trying to take in to account all the unknowns that you are up against. Although all the information provided at tender stage was more than useful there is still uncertainty as to what you might find when

you start to dismantle Pinnacles like these. Being an experienced stonemason as well as an estimator allowed me to take in to account difficulties we may have faced whilst working on the project to the price accordingly.

The next factor on pricing the project was to think about the logistics of the site, scaffold access, welfare facilities etc.

Therefore I took the decision to meet with my scaffold subcontractor on site during the tender period to come up with a design that will make the job easier whilst working on the Pinnacle. During this, we come up with the design shown below and took the decision to incorporate a temporary roof so that no weather conditions could stop us from working on the pinnacle.

The job was priced mainly on time scale and how long I anticipated it would take to dismantle the Pinnacle, remove ferrous fixings, and carry out any repairs to then rebuild the Pinnacle. And again, being a stonemason myself this allowed us to be accurate and competitive with our price which meant we won the project.

It was an honour to be part of this project and work closely with the Client team to keep control of costs throughout the project and produce a successful project which will give the Pinnacle a longer life span for years to come.





Michael Goulding
Contracts Manager, HCRL

I am a stonemason by trade who has worked on prestigious buildings within the north of England, I have made myself up through running contracts as a site manager, and then on to contracts manager.

This project to me as contracts manager was not about doing the job, it was the site logistics, i.e. being in a busy park no electric, no water, and no site welfare. We had the scaffold in hand and it was my job to make sure health and safety was correct and that we had all the things in place. I ordered a welfare/store cabin on wheels which was situated at the top of the drive along with a portable toilet. Water was brought in containers and the electric

supply was by 110v/240v petrol generator that did our welfare cabin and also the site electrics for doing the work. I set the CDM and all the risk and method statements for the job, in which I went through with Danny and Josh.

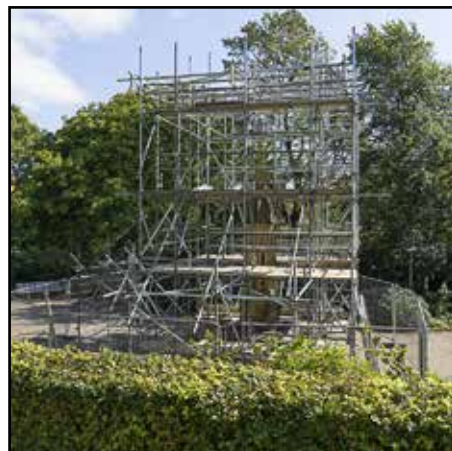
The scaffolding contractor where Hardy access who brought the scaffold on a small wagon daily and we made sure we compounded ourselves off from the public, the park was busy at times, but the public were very interested in our project and would ask questions when passing by.

We had a few open days while on the project, Heritage weekend was good, we did guided tours for people to have a look on the scaffold and show them the sizes of stones and how they were made to form a pinnacle. We also had the conservation architects from UCLan who came for a visit, some of them had done feasibility studies on the monument so was nice to see it dismantled and started to be re-built. The client team where great. Clitheroe Civic Society had real enjoyment of the works that had been done, and took lots of photographs.

The job was an achievement by all involved and was completed on time and on budget and will stand for another decade in which it looks stunning situated next to the castle.











Danny Parker
Stonemason

The aim of the job for me and Josh was to take the pinnacle down without any damage, some of the stones had already started to crack and become friable. One of my main concerns where the hard grout and cement it had been built in, the limestone is quite weak and can split if the cement and grout is too hard.

We took the finial off and strapped it together to keep all the pieces together, the next stone was also bad and had to do the same. This was due to a rusting iron bar that was situated in the middle of the pinnacle. The next courses came down easy as the main fixing was the centre bar, there was a few iron cramps but wasn't as many as we first thought. The scaffold and lift-

ing beam made the job manageable and the monument came down with very little damage if any.

The plinth stones at the bottom of the pinnacle had moved over years of settlement, we tried to put these back in position, but due to the size and the position of them found it too hard, we would have damaged them in doing this, we let the architect know and we decided to clean the open joints out, treat with weed killer and slate gallet and point them up on lime mortar.

We started to re-build the pinnacle, using lime mortar beds and carbon fibre dowels to pin anything loose and used stainless steel dog cramps to cramp courses together. We did minor indent repairs to damaged masonry due to iron fixings. The stone we used was Jackdaw crag limestone.

We also introduced a new stainless steel threaded bar in to the pinnacle when building the last courses this was to take the finial at the top.

The last stone was put on at the topping out ceremony in which the Clitheroe civic society attended along with the architect. We also put a lead capping on top of the finial along with the date.

Myself and Josh enjoyed working on this project and will enjoy going to see it in years to come.





Joshua Tindall
Apprentice Stonemason, HCRL

My name is Josh Tindall and, aged 17, I have recently completed my first year apprenticeship at York College as a stone mason. I started at college in September 2014 to do my NVQ level 2&3. I started working for Heritage Conservation Restoration Ltd in April 2015 where I had already completed ½ a year at college. I have been able to work stones from all over the country most of them being sandstone, but have also done work in Limestones, in which York Minster is made out of.

I enjoy working stone and love that my work will conserve and restore our historic buildings and monuments for years to come. I also like to learn the history of the buildings and monuments I work on and get great satisfaction in restoring our heritage.



I started on this project in July 2015 working alongside Daniel Parker a leading stonemason with years of knowledge of working on pinnacles and historic monuments. My day to day work was to help him hoist the big large blocks up and manoeuvre them around the scaffolding. I also had to cut out any rusting ironwork and drill the stones for re-fixing and cleaned of the old cement mortar. Once the monument was dismantled I helped to cut out some of the stones for indenting, pointed up the big joints in the plinth with slate and lime mortar. I found it really interesting that we was using carbon fibre rods to pin stones together as I have never done this before, I have only ever used stainless steel. When re-building the pinnacle we was using the measurements we took when we dropped it to make sure that everything went back plumb and accurate. We also used stainless steel cramps to cramp courses together. We fixed the pinnacle in lime mortar and then raked this out ready for re-pointing in a different mix in which the architect had picked.

I really enjoyed my time working on this project and are glad that this pinnacle will stand for years to come. I can't wait to take my family to see it in years to come and can happily say that I was part of the restoration and conservation of the pinnacle which is one of our prestigious and historic monuments in Britain.













Fundraising Efforts



Raffle Prizes at the Downham Hall
Cheese & Wine Evening

[RMS]

When making application to the Heritage Lottery Fund for a 'Our Heritage' Grant Award', Clitheroe Civic Society committed itself to directly raise £1,500.00 - through local fundraising efforts - as its contribution towards the cost of the project. In the event much more than this was raised, principally as a result of the 'Cheese and Wine Evening' which was held in a marquee in the magnificent setting of the front lawn at Downham Hall and the Grand Summer Concert.

Downham Hall Wine & Cheese Evening

Shirley Penman

Historic Downham Hall, home of the Hon. Ralph Assheton and his ancestors for at least 400 years, was the chosen venue for a fundraising event on Saturday 20th June, 2015. Tickets were realistically priced at £10 – to include the first glass of wine or soft drink and featuring on the front a sepia photograph of Downham Hall from days gone by. Organised by Dorothy Falshaw and Shirley Penman, on behalf of Clitheroe Civic Society Committee, the money generated was to be used towards the es-

sential remedial work necessary to save the pinnacle in Clitheroe Castle grounds - the link between the Palace of Westminster and the sleepy little market town that Clitheroe then was.

Many were the lists made for this epic event; choices of cheese to be offered, sweet or dry wines - red, white AND rose wine? salad or crudités, bread as well as biscuits, who to get for light entertainment whilst the meal was underway, advertising, printing, tablecloths, plates and cutlery to be sourced - the lists were endless. But on the night it all worked out beautifully!

The cheeses were collected from Dew-lay's (at a very welcome discount), Byrne's had delivered the wines and Dorothy and Shirley, helped by Dorothy's husband, John, and kind folk who ran to the local shops for fresh produce, had everything on the tables on time; a backup was kept of all items to replenish if necessary... and they were needed!

Serendipity had played a part too! On the Friday evening previous to the event the Assheton Arms in the village of Downham had used a splendid marquee in the grounds of Downham Hall for a prestigious event of their own... and they were willing to leave the marquee for the use of





Clitheroe Civic Society at no cost! This was a large boost to the eventual profit! Tables already clothed and sporting elegant flower arrangements, electricity on tap, a bar with all its accompanying paraphernalia... even very "swish" portable loos were left.

Over a hundred people attended the event, enjoying the tasty cheeses from Dewlay of Garstang along with nibbles, salads, olives and crudities; fine wines from diverse countries of the world supplied by Byrne's of Clitheroe and the entertainment of popular local jazz musician, Eric Ainsworth, who played an eclectic choice of "mood" music much appreciated by the listeners who could carry on an audible conversation whilst still being aware of the dulcet sounds in the background. Another popular item was a raffle with outstanding prizes which had been donated by local businesses and members of the Society; organised and run by committee member, Olwyn Claydon, with a band of willing helpers. Much was the "oohing" and "aaahing" as recipients claimed their prizes. An impromptu auction caused much merriment and was ably conducted and carried off with aplomb by our hostess, Olivia Assheton. The bar was run with great efficiency by the Claydon family ... and a decent profit was made from drinks purchased after the original 'free' wine had been drunk... even though at the end of the evening a pint of best bitter was being sold for only £1 to get rid of it!

A speech of explanation about the whole process of the dismantling of the Pinnacle and its rebuilding was made by Steve Burke, the retired architect who had offered to guide the Civic Society Committee through the minefield of red tape; and a very impassioned speech by Pauline Wood, the Chairman of the Civic Socie-

ty, who had pressed so hard for this project to be undertaken, thanking everyone concerned who had done anything by way of seeing that such an evening had been made possible.

Altogether a MOST enjoyable time was the order of the evening for the Civic Society members and all their guests and with a significant amount raised. Ribble Valley Mayor and Mayoress, Bridget Hilton and Kathleen Hill, along with Clitheroe Town Mayor, Susan Knox accompanied by Councillor Mary Robinson, graced the event. Coincidentally, Clitheroe Town Mayoress' gold and diamond chain, now valued in the region of half a million pounds, was also a gift to the town from Sir William Brass.

Many thanks were extended to Hon. Ralph Assheton and his wife, Olivia, for allowing the use of the marquee on their lawn and for all the hands on help they had provided over the day. The weather had been atrocious for some days before the event and there had been worries about cancellation... but... eventually... the rain stopped, the wind died down and permission was given to wander through the impressive rose garden and grounds, wine glass in hand. What a way to end such an enjoyable evening – watching the dying sun playing along the 'big end' of Pendle, its cloughs bedecked and be-dewed from the recent rains. Perfection.

After all the additions and deductions were made and finalised a total of £1272 was the profit for the evening.



Guests enjoying the summer evening.

[RMS]

Music for a Summer Evening: The Grand

Steve Burke



Project Leader, Steve Burke
introducing the concert

[RMS]

'The Grand' is the premier music and performing arts venue in the Ribble Valley. In 2013 I had organised the 'Spire Aid' event for the Parish Church Spire Rebuild Fund and it seemed possible that a similar event could raise significant funds for this initiative, raise the profile of the project - and the Civic Society - and be an enjoyable evening of local entertainment.

The Grand's Staff - Matt Evans, Programme Manager and Laura Kerrigan, Head of Creative Digital Sales and Events Marketing - were 100% behind the concert from the outset and liaised with the Project Team to identify the best likely dates available for the event. Additionally, they provided the graphic design work for posters and 'flyers' and assisted with promotion of the event via their own website and database. On the night we had the benefit of a light and sound system which is second to none in the North of England!

The event took place on Friday 26th June 2016 and was organised in a very short space of time as the main grant award, from the Heritage Lottery Fund, had not been confirmed until 31st March.

Our aim was to provide a line up which would appeal to the broadest section of the public as possible. This is easily said and aimed for but rarely accomplished. On this occasion however we have no doubt that it was!

Finalised only a few weeks before the event the 'line up' was:

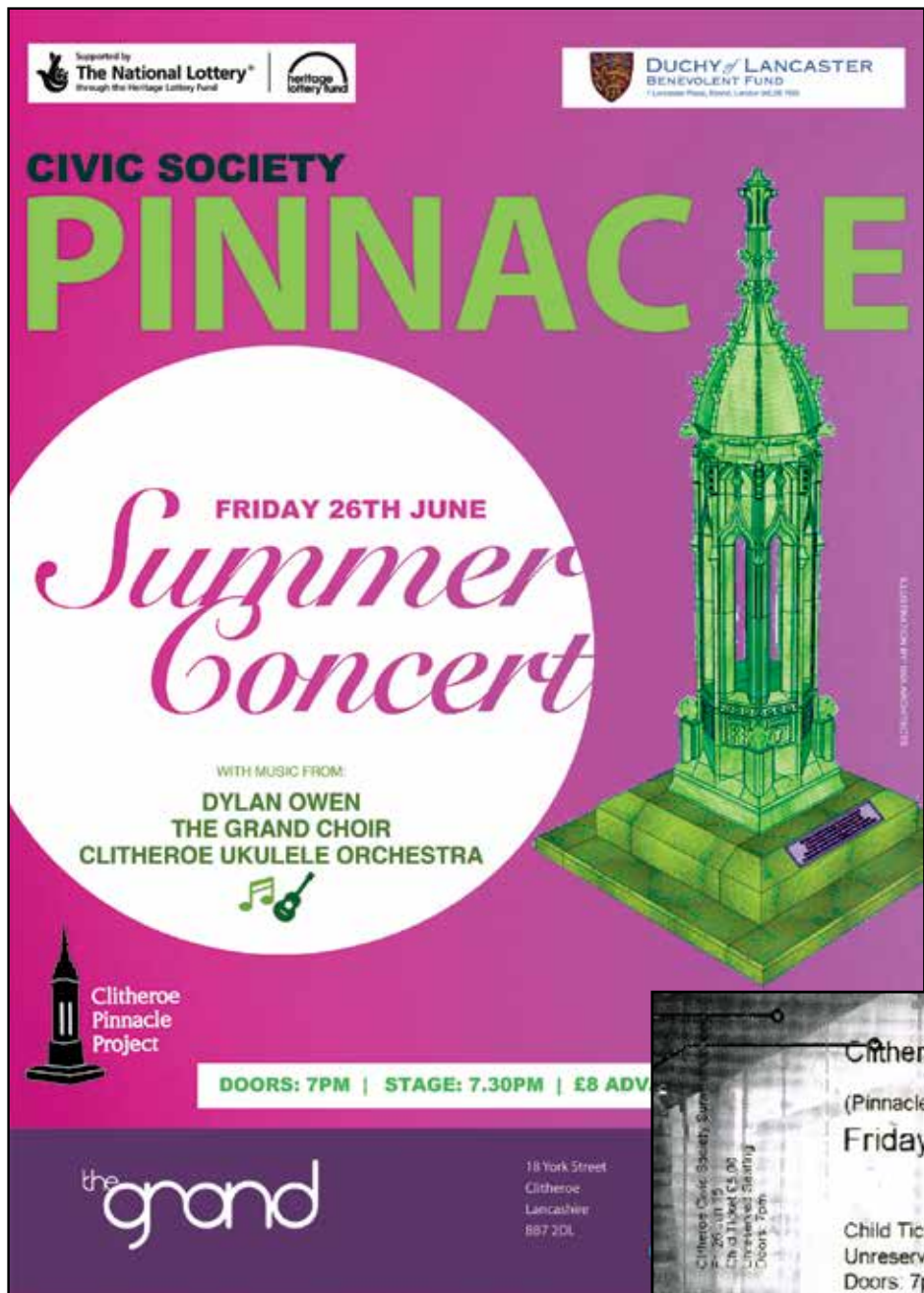
Concert Compère: Dylan Owen 'The Bard of Oswaldtwistle'

We managed to arrange a special pass to get Dylan into the Ribble Valley from neighbouring Hyndburn and he did an admirable job of linking the two acts we had booked for the night's entertainment. Prior to - and between these - Dylan entertained the audience of approximately 200 guests and performers with some achingly funny songs and tales based on his observations of modern - and not so modern - day life of East Lancashire, as well as displaying a more serious side in his songs. As Radio Lancashire's The Drift presenter Phil Brown has described him "*Dylan Owen is a singer songwriter extraordinaire, ... a satirical genius.*"

The first act to be introduced by Dylan was the Grand's very own 'Grand Choir', conducted by Olivia Mason. The 20 strong Female Voice Choir gave a tremendous performance with a great 'tingle factor' to many of their songs which included recent 'chart toppers', songs from shows, operas and the show-stopper - for me - their recently added version of 'Up Town Funk'. Olivia was clearly nervous about presenting this for the first time in public. She need not have been. It was a 'foot-stomping show-stopper' demonstrating the versatility of this 'Grand' Choir.

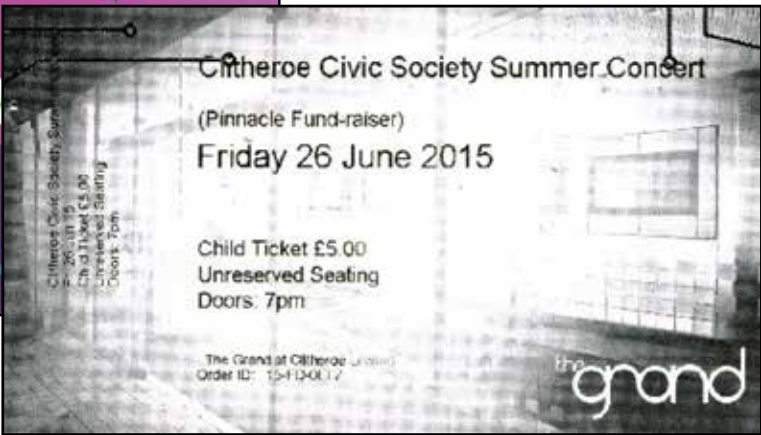
The final act of night, which took place after a 'marathon raffle', was the inimitable and hugely talented and entertaining Clitheroe Ukulele Orchestra. The warmth and humour of the second, twenty strong, ensemble was truly infectious.

The Orchestra has two leaders, John Parkinson and Pete Monk. They founded the



Compère, Dylan Owen
[RMS]

The Grand, Summer Concert
Poster and ticket





Top: The Grand Choir
Bottom: Clitheroe Ukulele Orchestra

[RMS]

ensemble following an overwhelmingly successful ukulele workshop at the 2013 Ribble Valley Jazz Festival. Their musical virtuosity – including kazoo and wash-board solos -develops equally alongside their humour, often chaotically so, but never to the detriment of the ‘feel-good’ factor that they always provide at their ‘gigs’. This performance at the Grand Summer Concert was no exception. The ‘Ukes’ closed a great evening’s entertainment with an arousing encore.

In addition to the support from the public who turned out for the event, the local business community were particularly generous with their raffle prize donations and the total takings for the evening were over £1,000.00. After what has to be regarded as nominal expenses for the hire of the Grand, publicity and promotion costs and artists’ fees, the whole event contributed just over £500.00 to project funds and a great night was had by all!

Education Partners



Pendle Primary School at the pinnacle

[RMS]

Right from the start of the planning process there was a definite wish to include as many education partners as possible. This was envisaged in various forms and levels.

The team realised that there were a number of areas in which educational establishments could help with the investigative and recording stages of the project, but there was also the desire for there to be some art-based interpretive input.

For the more technical aspects the University of Central Lancashire (UCLan) was approached. One of the courses they offer at masters level is Building Conservation and Adaptation¹, run by Chris O'Flaherty. Chris took advantage of the project in various ways. UCLan also produced a 3D survey for us.

The Clitheroe Primary Schools were approached with a view to their taking part in the project through an art activity and the offer was seized wholeheartedly by Pendle Primary School. The year 6 teacher, Malcolm Scott with the full support of the head teacher, Alison Young, produced some marvellous pieces of work.

This section includes more detail of these participatory activities.

Pendle Primary School

Malcolm Scott, teacher

We were made aware of the problems facing the pinnacle from Westminster Palace through a Clitheroe Advertiser Article some months ago. Our headteacher, Mrs Alison Callon and all our upper junior members of staff attended the meeting at the Council Room on Church Brow. We found the history of the landmark by Steve Burke and the structural issues talk by Ivan Wilson fascinating...but the *pièce de résistance* was the wonderful diagram by Richard Schofield. Steve gave several talks to our children in upper juniors. The children really appreciated the importance of the pinnacle and wanted to find out more.

We then continued the project by looking at Victorian architecture. We studied and sketched the external features of Victorian buildings in our area. We looked at Victorian building materials and compared them to today's.

¹ http://www.uclan.ac.uk/courses/msc_pgdp/pgcert_building_conservation_and_adaptation.php

It also allowed us to improve our art skills. The project enabled us to teach 3D perspective, drawing using vanishing lines and we were also able to develop the use of shade and tone in order to incorporate the effects of light and shadow. We used these to sketch Victorian terraced houses.

Next we prepared a visit to St Mary's Church, which has had a spire restoration recently. The parish church spire has had similar issues to Clitheroe's pinnacle. We toured the church with the Rev. Andy Froud as our guide. We carried out extensive sketching and investigated the Victorian architecture, religious artefacts and art from that time - in its various forms. This was a very hands on and much enjoyed activity. Andy Froud explained in full the process of the restoration of the spire. Later we walked to the pinnacle in the park and studied the features and issues. We made 3D sketches using perspective and vanishing lines.

While at the church and the pinnacle we were able to investigate Pythagoras - our more able children made measurements so that they could find the heights of the spire and the pinnacle. We would need these accurate measurements in order to carry out scaled artwork and model making later.

Following this we looked at the Palace of Westminster and discussed how the political process works with representation with MPs. This coincided with the General Election.

We had circle time activities in which we held votes and were able to use the data handling skills for our Maths lessons.

Most recently we used the photographs taken at the pinnacle and Richard

Schofield's diagram to produce "big art" scale interpretations of the pinnacle using a variety of selected mediums.

These are now finished and have been on display in our school. Recently they have gone on display in a town centre shop window.

We hoped to make a visit to London and with our MP Nigel Evans as our guide and tour the Palace of Westminster. Unfortunately there were practical problems with this.

Recently we held a model making competition in school where the children needed to construct models of the pinnacle. We had entries from all ages from reception through to the upper juniors.

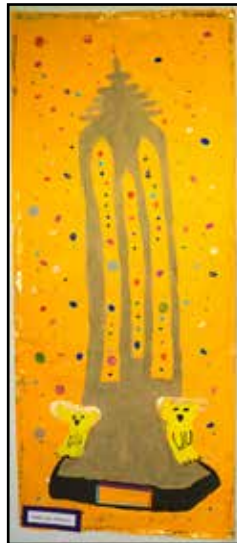
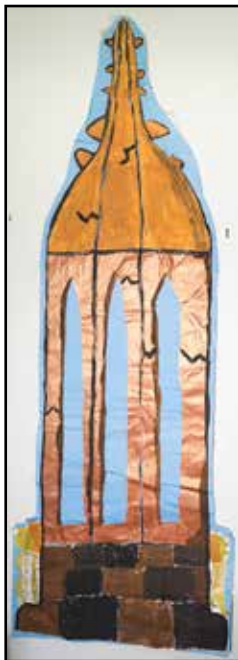
Finally I must mention a celebration provided by the Clitheroe Civic Society. Various members of the society thanked us for our participation in the project and those with technical expertise told of the various problems faced by the engineers carrying out the restoration. As for the event, this was a truly fantastic party at the Atrium Café, in the Castle grounds (not far from the pinnacle). The children and staff of the school were thanked for their efforts by various members of the society and then we were served slices of chocolate cake from an enormous pinnacle shaped cake. This was enjoyed with a cup of hot chocolate. At this event children were presented with fabulous Arts Award certificates. We were really grateful for such a super celebration.

We are keeping a collection of our work in an A3 book and have been asked if we would mind this and our art work, displaying in the local museum.



Pendle Primary School pupils at their party.

[RMS]



Some of the marvellous pieces of art produced by the pupils of Pendle Primary School.

Bottom right is a detail of one of the lions from the picture above it - one of our favourite parts!

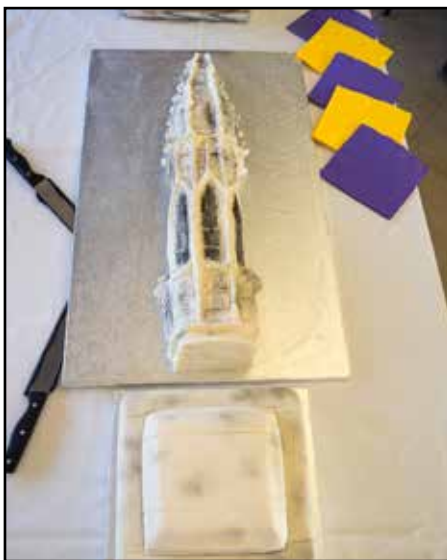
[Editor's Note: The party that Malcolm mentions above was the result of the project team being so impressed with the work carried out by the Pendle School pupils and their efforts to gain their Trinity Art Awards. The certificates were provided and presented by Lancashire County Councillor Ian Brown and the fantastic cake made especially for them by Linda Middleton. Here are a few photographs.

Clockwork from top left:

The school at the pinnacle before the party,
Head Teacher, Alison Young cutting the cake,
Pupils enjoying the event,
The aftermath!

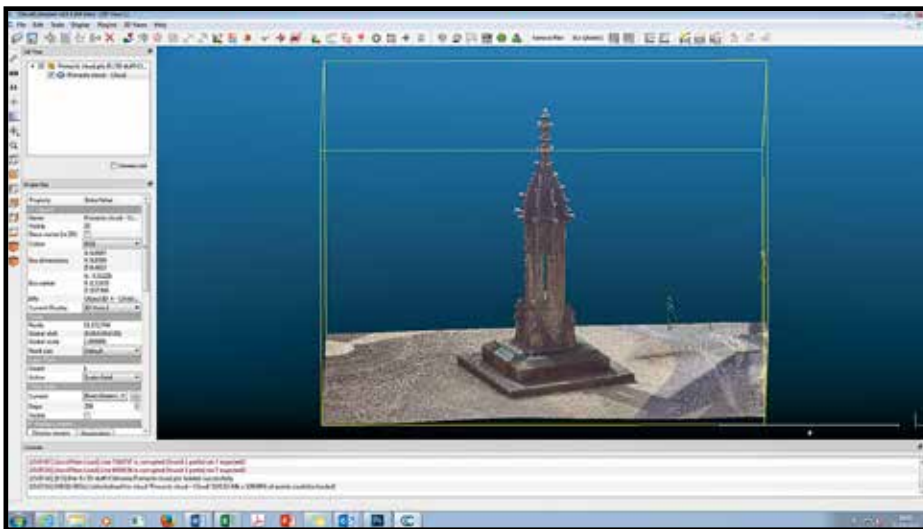
Project Leader, Steve Burke deep in conversation about project work
Linda Middleton being presented with flowers
Cllr. Ian Brown presenting the Trinity Arts Awards

Centre: The special cake





Clare Bedford, UCLan, demonstrating the laser scanner to Alan Dixon, Clitheroe Civic Society Committee member, and Steve Burke, Project Leader.



An example of the resulting visual representation of the pinnacle.

University of Central Lancashire

3D Scanning

Part of the facilities that the forensics and archaeology departments at the university share is a laboratory. The technicians are able to carry out 3D laser scanning of a location and were asked to carry out a survey of the pinnacle. This was to be used for various purposes including diagnostic work and use for presentations.

The scan was carried out by Clare Bedford from UCLan using specialist equipment. This produced a huge computer file containing the location of over 5 million points on and around the pinnacle. This could be read by various computer programs to produce working views of the site.

At the point of producing this publication we are still making efforts to use the information to enable small models of the pinnacle to be made. These could be displayed in the Clitheroe Castle Museum and used for continuing awareness raising work.

The scan file means that we have a permanent record of the condition of the pinnacle before any work was carried out for this project and is an important part of the overall project archive.

MSc Student Involvement

The process of determining what work needed to be carried out on the pinnacle and the most appropriate method of carrying it out was of great interest to students on the MSc course at UCLan on Building Conservation and Adaptation. From an early stage in the project, Steve Burke liaised with the course leader, Chris O'Flaherty to develop a suitable framework. Steve also mentored one student for a piece of course work based on the project.

The UCLan students visited the site both prior to and during the work. They were told about the background to the project by Steve Burke and then had the opportunity to inspect the work in progress. Our specialist conservation contractor, Heritage Conservation Restoration Ltd (HCRL) were extremely helpful and spend time describing the various aspects of the work that were of interest. They appreciated the opportunity the project held both for them to put forward a contractor's view as well as to assist in the development of a future generation of conservation specialists.





This spread of photographs show groups of UCLan students and other visitors with Steve Burke along with Mick Goulding and Danny Parker from HCRL.



Raising Awareness

R. Martin Seddon



Danny Parker and Josh Tindall
at work on the pinnacle

[RMS]

Throughout this project there was a desire for the wider population to be aware of what was happening. Right from the commencement of planning efforts were made to inform the public as well as gain their support. The public meeting that was held and petition raised have already been mentioned and these were instrumental in getting some momentum into the project.

Once the application was made a great deal of preparation took place in anticipation of a positive result so that we could get off to a well founded start. As soon as we heard that we had been successful and that the project could go ahead everything was put into motion. Alongside the practical work that has already been described there were major efforts to raise everyone's awareness about the project.

This section outlines some of the events and activities that were carried out to achieve this aim.

Clitheroe Advertiser and Times

We were helped a great deal by the staff in the local office who not only made sure that the initial stages of the project were well covered but that we made headlines when the award was granted.

Additionally, they published weekly bulletins from the project manager leading up

to and during the period that work was being carried out on site. This was extremely useful as we had a lot of interesting background information to give out as well as keeping readers up to date with how the work was going. These weekly articles included information of the geology of the stone used, the story of Sir William Brass, the appointment of specialist contractors and all the stages of dismantling, repair and rebuilding the pinnacle. It was an example of a local newspaper at its best - informing local people of what is happening in their community.

Bulletin Boards

In addition to these newspaper articles the project manager prepared bulletin boards on a monthly basis. With the enthusiastic help of Clitheroe Library and Clitheroe Castle Museum staff, A3 panels were placed in the entrance to the library and the museum window adjacent to the steps down to the pinnacle. These had space for photographs and information relating to the progress of the project to keep members of the public up to date with progress.

Photographs of the above two activities appear on the following pages.

The Clitheroe Advertiser and Times

TALK TO US
facebook.com/clitheroetimes
@clitheroetimes
THURSDAY
APRIL 10TH 2013
£3.34
GIVE IF YOU WISH
NEL PAGE 20



YOUR BUMPER JAZZ FESTIVAL PREVIEW

SEE PAGE 18

When Katie met the Queen...

SEE PAGE 2



Green light to 'Slave Our Pinnacle'!

By Frances Beattie
Reporter and Editor at the
Advertiser

Campanians striving to restore and preserve a unique piece of Clitheroe's heritage are the most celebratory of a vital cash injection, a specially formed project.



Project leader Steve Barker talking to MFL students about the restoration.

long, built after almost 50 years, the Clitheroe Pinnacle is in need of huge financial help to preserve it for a new generation, a landmark which is in jeopardy, threatening the town's history and architectural heritage.

New Clitheroe Mayor Cllr. John Hargreaves said: "The Pinnacle is a landmark which is in jeopardy, threatening the town's history and architectural heritage. It is a landmark which is in jeopardy, threatening the town's history and architectural heritage. It is a landmark which is in jeopardy, threatening the town's history and architectural heritage."

Financial support has also come from the Diocese of Lancaster, Clitheroe Town Council,



For William Beattie with the project to be funded by Clitheroe.

TURN TO PAGE 2

Busy week as Pinnacle memories and images come to light

As readers of the Clitheroe Advertiser and Times will know, a project to restore and conserve the Clitheroe Pinnacle will begin throughout this year, with regular updates here. It has been a busy week - the tender documents have gone out to the specialist contractors so we are eagerly awaiting their quotations. On Saturday a few members of the Clitheroe Civic Society were to be based in the grounds at 68 and 69 for students. See our blog for more details.

However, while we were there we got into various conversations about the Pinnacle. At least one person remembered Sir William



Clitheroe Pinnacle Project

Beattie and the arrival of the Pinnacle. We would be really interested to hear from anyone else with any similar memories. Please e-mail or ring us 01773 387 1700. Our website has all the contact information. Local people are also finding photographs and other items relating to the Pinnacle.

This painting by Joanne Taylor Wilson shows the rose garden and Pinnacle in the



1950s. If you have any photographs or paintings that we could put on our website, please e-mail them to the address on the website. Lastly, many thanks to those who have donated raffle prizes for the cheese and

wine evening and the concert. We have a wide variety of really good prizes, but will always welcome more. If you have anything to add to them please e-mail and if you want the chance to win them come to the events!

www.clitheroepinnacleproject.org.uk

Pupils' efforts are Pinnacle of success

Pupils from Pendle Primary School in Clitheroe have proved to be the perfect Pinnacle partners.

And to celebrate the school's involvement with the restoration of the House of Parliament Pinnacle situated in the grounds of Clitheroe Castle, pupils were invited back to look at the newly restored Pinnacle.

Dr Martin Seddon explained to the group how the monument had been made safe.

Pupils had taken along a portfolio they had created which contained sketches, written work and photographs. They enjoyed a hot drink and snacks, as well as a special Pinnacle cake which had been created by Mrs Linda Middleton.

The presentation was attended by Heather Davies and Charlotte Steeles from the Lancashire Museum Service and County Council, Ian Brown, along with Pendle's head teacher Mrs Alison Young.

Mrs Pauline Wood, of the Clitheroe Civic Society, said: "We had a very happy afternoon and the society is so proud of the outstanding con-



Pendle Primary School pupils with the newly restored Pinnacle.

tribution of Pendle pupils."

The Pinnacle was given to Clitheroe in 1927. It originally formed part of the House of Parliament until it was replaced due to damage.

Clitheroe Civic Society has run a Heritage Lottery funded project to repair and consolidate it and preserve it for the future.

A 3D model competition is currently being staged by Clitheroe Pinnacle Project for children aged up to 18.

Primary school entries are being collected at school, while individual and secondary school entries are being collected at Ribbles Valley Art Studios between 1pm and 5pm on Saturday March 23rd and 24th.

There will be prizes, supplied by Derwent Pencil, for the category winners and a grand prize for the overall best entry.

The winning and highly commended entries will

be displayed at Clitheroe's Platform Gallery, the Castle Museum, Clitheroe Library, Little Gallery and Clitheroe House.

For further information about the competition telephone 07723 871700 or email clitheroepinnacle@icloud.com.

Photographs and more information about the project is available by visiting the website www.clitheroepinnacleproject.org.uk

October



We are well on with the work

During September the pinnacle was dismantled down to the plinth and the sections prepared for re-assembly. At the start of this month it was back up to the top of the mullions and is looking great.

Once re-built it will be pointed with lime mortar and will be fit for the next period in its life in Clitheroe.

The website is being kept up to date with progress:

www.clitheroepinnacleproject.org.uk



UCI students on a site visit.



The sockets for a removed iron clamp.



August

We have completed all the surveys and have appointed the specialist contractor, Heritage Restoration Conservation Ltd will start work on site on 24th of this month. Work should be completed in 8 weeks.

The site will be fenced off but passers-by will be able to see the work in progress as the pinnacle is taken apart, repairs made and then rebuilt.

We will be putting lots of material on the blog page of our website;

www.clitheroepinnacleproject.org.uk



The contractors viewing the site

Work progressing on the Pinnacle

Work is progressing at quite a pace at the moment to repair the Clitheroe Pinnacle writes Dr Martin Seddon, project manager of Clitheroe Pinnacle Project.

It didn't take long for the contractor to take the pinnacle down and clean all the joints and then start to put it up again.

There was a slight delay while the replacement stone was delivered.

Some was needed quite early on to fill the centre of the base as a replacement for the cement that had been used previously.

The contractor and architect held a progress meeting last week and everything was running well.

We haven't had as many public visitors as we would have liked, so please contact us via the website to book your guided visit - they take

place on Wednesdays at 2 pm.

More information about the project can be found by visiting www.clitheroepinnacleproject.org.uk and guided tours can also be booked on the same website.

The photograph shows the new stone in the centre of the re-built base and the carbon fibre rods that will eventually hold the mullions in place.



Pinnacle open day will highlight work

Things are progressing well but the work on site will be starting a week later than planned - however it is for the lovely reason that the site manager's wife had their baby a week later than planned!

You will also be able to see at close hand how the work is progressing. These will take place on the following Wednesdays: September 2nd, 9th, 16th, 23rd and 30th. Please

pre-booking, is free and will run from the Pinnacle Box at Clitheroe Castle Museum between 10am and 4pm. There will be lots of extra information and groups will be taken down to the site for a close-up view.

You will get a unique view of the work in progress and be able to see how the pinnacle was constructed and is being repaired.

Please come along to one of these events and see what all the fuss is about.



Visit www.clitheroepinnacleproject.org.uk



Some of the tender drawings



Some drawings of the Houses of Parliament from the National Archives found by Steve Rognall

Heritage Open Days

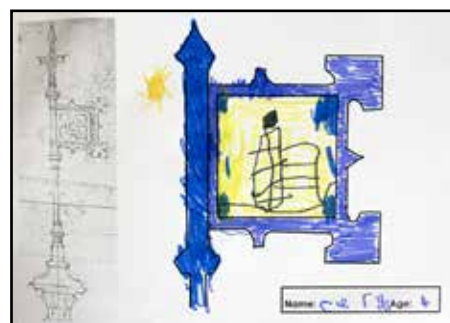
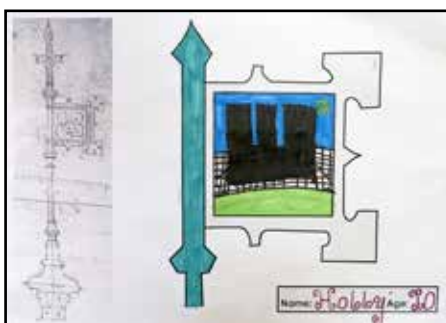
This annual event is run over a weekend throughout the country and encourages owners and organisations to open their properties in additional ways. So, for instance, some parts of a building that are not normally seen can be viewed or a garden not normally open to the public can be entered.

We thought it an ideal opportunity to show off the pinnacle. Although it is in a part of Clitheroe Castle Grounds that are freely open, the work being carried out presented a new view of the structure.

On Saturday 12th September 2016 we put on a display in the Castle Museum buildings and took small groups of visitors down to the pinnacle site to see what happening. During the work period the contractors, Heritage Conservation Restoration Ltd. (HCRL) were responsible for site safety so any visits had to be carried out in conjunction with them. They rose to the occasion with Mick Goulding from HCRL explaining the work they were carrying out and showing visitors how the pinnacle was constructed.

The event was supported through Heritage Open Days with website coverage and publicity material and resulted in over 60 visitors attending. Children took part in an art activity to suggest a new design for the flag that was originally on the top of the pinnacle and everybody viewed the samples of stone and project drawings.

Here are some photographs from the day.



Interpretive Panel
Steve Burke

A key aspect of this project, or ‘outcome’ as we referred to it in the successful application to Heritage Lottery Fund (HLF), was to provide better information and interpretation about how a principle element of the Palace of Westminster, known all over the world, came to Clitheroe.

Much thought was given to this at the very earliest stages of the project. The project team consulted with HLF, Lancashire County Council Museum Services and others who had previously been involved with similar projects in the past. The conclusion of these deliberations was that there would be a twofold approach to delivering this outcome:

- the production of an interpretation panel which would be located somewhere in the proximity of the pinnacle and,
- the production of a project book

This section of the chapter deals with the development and installation of the interpretation panel - the book is in your hands and should, we hope, speak for itself.

Alongside this outcome ran another - to use the project as an educational facility wherever possible. This sought to engage pupils and students in full and part-time education, as well as the wider community, to gain a more comprehensive understanding of this iconic monument which sits in the shadow of the town's Norman Keep. To achieve one aspect of this outcome, we invited the University of Central Lancashire (UCLan) and their Department of Art Design & Fashion (ADF) to participate in the design of an information panel which would be able to tell the story of why and how the pinnacle came

to Clitheroe from the ‘Mother of Parliaments’ in Westminster. Staff and students eagerly engaged in this process alongside the Civic Society’s project team and this Chapter records this.

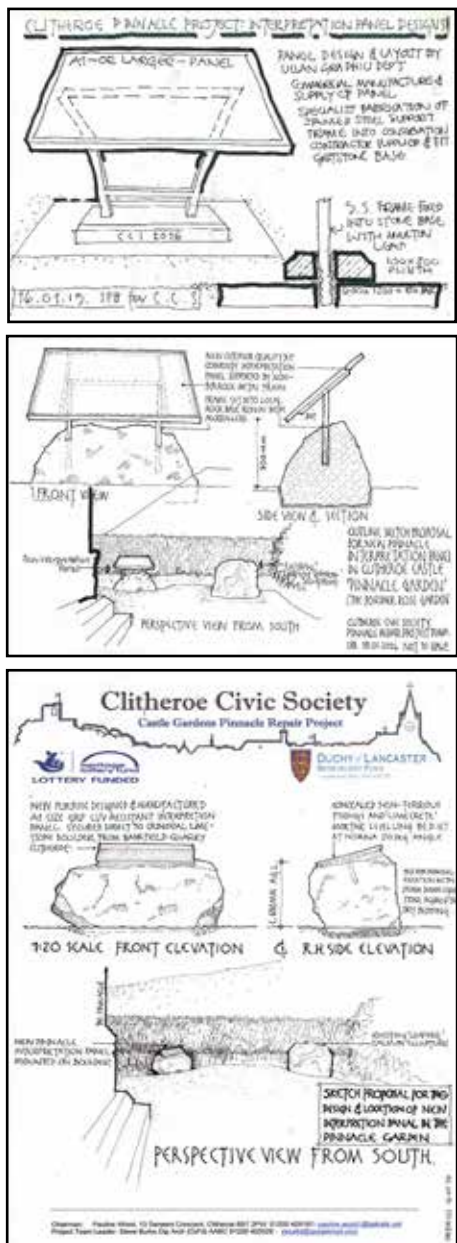
The brief provided to UCLan ADF is set out on the next page.

Initially it was our intention to mount the new interpretation panel onto a frame and stone plinth with the latter inscribed to indicated who had done what and when. Adjacent (Sketch A) is our first thoughts on this to provided a robust and contemporary support reflecting the ethos of the 2005 redesign work of the Rose Garden.

Following further consideration, a second design was worked up (Sketch B opposite) in a less formal manner and proposed the use a locally sourced crinoidal Carboniferous limestone from Bellman Quarry, Clitheroe - as opposed to the ashlar stone plinth of the first proposal.

During one of our regular consultation meeting with the site owners, Ribble Valley Borough Council (RVBC) who is also the Planning Authority, we were advised that 'if we were to use a frame to attach the panel to the base boulder then this would be regarded as a structure and would thus require Listed Building Consent'. RVBC did however offer an alternative that if the Panel was fixed directly onto the base boulder such permission would not be required.

Many were bemused by this interpretation of current Planning Law but, in the interest of maintaining the tight programme we were working to, it was decided to adopt this approach and our third proposal shown adjacent (Sketch C) was finally adopted and the boulder - generously provided by Hanson Cement and jointly



Sketches (from the top), A, B & C

[SB]

3.0 OUTLINE DESIGN BRIEF FOR THE CLITHEROE CASTLE PINNACLE INTERPRETATION PANEL

3.1 To encompass the essence of the CCS's project and in particular to present this story commencing with the reason for the need to build a 'New Palace of Westminster' up to Clitheroe Civic Society's initiative to ensure the pinnacle was repaired and better interpreted.

3.2 The proposed design must concisely present this essence and give an informative overview. Links should be incorporated to more detailed information about the pinnacle and this initiative which will be available to view in the Castle Museum (see additional details below), on the Clitheroe Pinnacle Project and/or Clitheroe Civic Society Websites (www.clitheroepinnacleproject.org.uk & <http://clitheroecivicsociety.webs.com> respectively

3.3 To present this story in, principally, a graphic manner. Supportive text to be limited to approx. 450 words for a panel equivalent to 'AO' or 'A1' size. Actual size TBA during design development.

3.4 The panel size is not proscribed. Reference to AO and A1 is simply indicative of the overall area of panel required and completed designs should equate to this overall area. Actual shape and exact size will be determined by the design approach and how it is proposed to present information. The means by which the panel is proposed to be secured in position will also inform this decision too. An outline sketch design for the proposed fixing and siting of the boulder has been previously forwarded to UCLan ADF and was viewed during the course of this meeting. A copy is also attached to this record.

3.5 The panel should include the Logos of all of the principle supporting agencies, organisations and Project Partners which include the following:
Heritage Lottery Fund; Duchy of Lancaster; UCLan; LCC Museum Service; Ribble Valley Borough Council; Clitheroe Town Council; Lancashire County Council; Pendle County Primary School; Hanson Cement Ltd and others TBA.

3.6 The selected design must both attract and appeal to a wide range of visitors to the Castle Gardens and the Pinnacle. The 'target' age range is 10 - 80yrs.

3.7 The design exercise and proposals are to be limited to the Interpretation panel. The exercise should not include provisos for how the sign is to be physically fixed but should be cognoscente of the 'employers' proposals for this as attached to this brief.

3.8 Though there are no security facilities or procedures provided within the Castle Gardens, vandalism and anti-social behaviour is believed to be less here than for many other public parks in the County. The design exercise and proposals should however be such as to provide a long life durable product suitably for external location in a public space. Knowledge of relevant and appropriate manufacturing processes must therefore be evident in design proposals to achieve the desired robust and durable end product.

3.9 Programme: See attached information

3.10 More detailed information about the pinnacle - and this initiative - will be available to view in the Castle Museum (see further details below) initially as an exhibition in the Stewards gallery from May-July 2017 TBC and subsequently as a permanent main museum exhibit. A Book of the project is also to be produced to provide a detailed record of the history of the Pinnacle and record of the CCS's initiative to save it. Reference to this on the interpretation panel should not be necessary however.



delivered and installed by them and Brian Dent Plant Hire - was installed on 12th August 2016. A flat mortar base to receive the panel was added to the boulder at the end of September by Heritage Conservation Restoration Ltd.

Several options for the location of the new interpretation panel were considered but it was finally decided, in consultation with RVBC, that this would be best placed adjacent to an existing sculpture, 'The Leaping Salmon'. This would act as a response to this lone piece and in a position that would enable groups to stand around the panel to view, appreciate and consider its content. (See sign-age location below).

During the design development of the panel it became apparent that though much work was in hand to repair and restore the pinnacle few visitors to the Castle Gardens would know where it was located. Indeed, many born and bred Clitheronians who knew of the pinnacle's existence, were not sure exactly where it was.

This highlighted an omission in our original Project Plan. There was no provision for directional signage at all! Additionally, its location was in what was originally, and universally, known as The Rose Garden. These formal gardens which were established in 1937 were no longer in existence after the 2005 redesign. This was seen as the opportunity to resolve both these issues. Additional funds were raised from both Clitheroe Town Council (CTC) and Ribble Valley Borough Council (RVBC) to provide new Directional Signage. With the approval of both RVBC and CTC the site name was changed to the Pinnacle Garden to better and more accurately reflect what exists now. These additional funds for this work were supplemented by parts of the HLF grant which had been underspent.

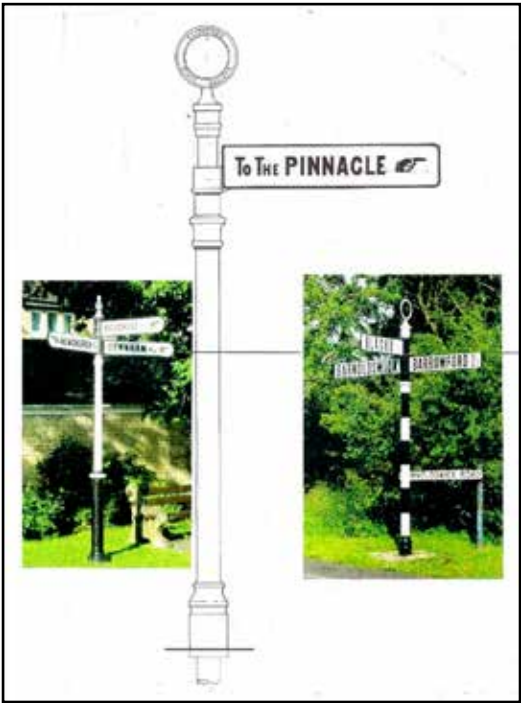
The work included alterations to out of date sections of existing panel signs, as shown adjacent along with three new, but traditionally designed finger-post signs, designed and manufactured by Duncan Armstrong using cast lettering and fittings.

Hopes that the finger-posts could be crowned with a 'roundel' bearing the Society's name, in recognition of their endeavours, did not find favour with the RVBC. The alternative suggestion to include the initials of the Society, Ribble Valley Borough Council and the Town Council - all sponsors of the new signs - met a similar response and the attractive proposals shown opposite had to be forgone in favour of pointed finials in the interest of avoiding 'too much diversity'. All part of the 'give and take' of such initiatives!

During the six month development period for the interpretation panel there were many detailed considerations made, ideas tested and discarded and - occasionally - heated exchanges, as often happens when 'creative minds' meet. A separate book would be required to record all of these stages and developments, thus the accompanying images are intended to represent key stages in this process.

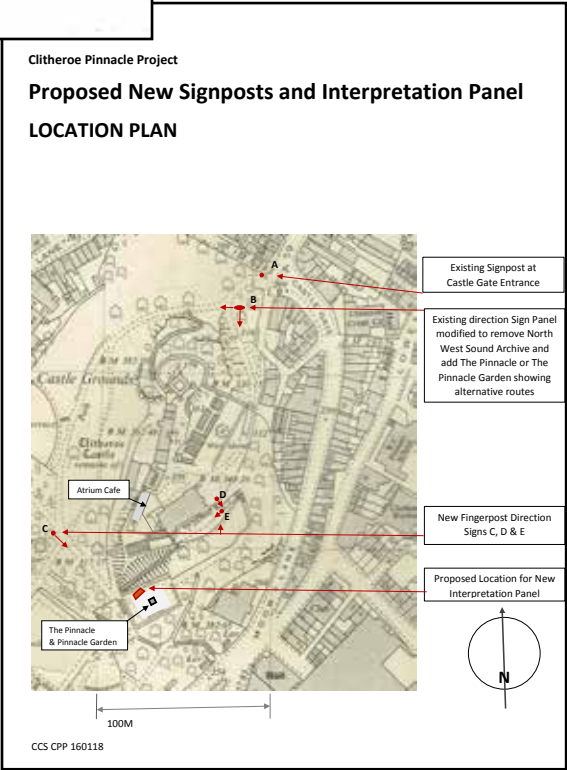
As the work to determine the location of the new signs and interpretation panel progressed, the staff and students commenced work on the design of the panel in February 2016 working to the brief set out above. Though the project team's prime aim was to use this as a teaching vehicle, UCLan ADF were also running this as a commercial commission thus giving students an insight into dealing with a 'real' brief, requiring a 'real' outcome.

160229: The first session between project team and UCLan ADF took place in February 2016 and was a free ranging



Finger-post proposal and examples and revised existing signage

[SB & RMS]

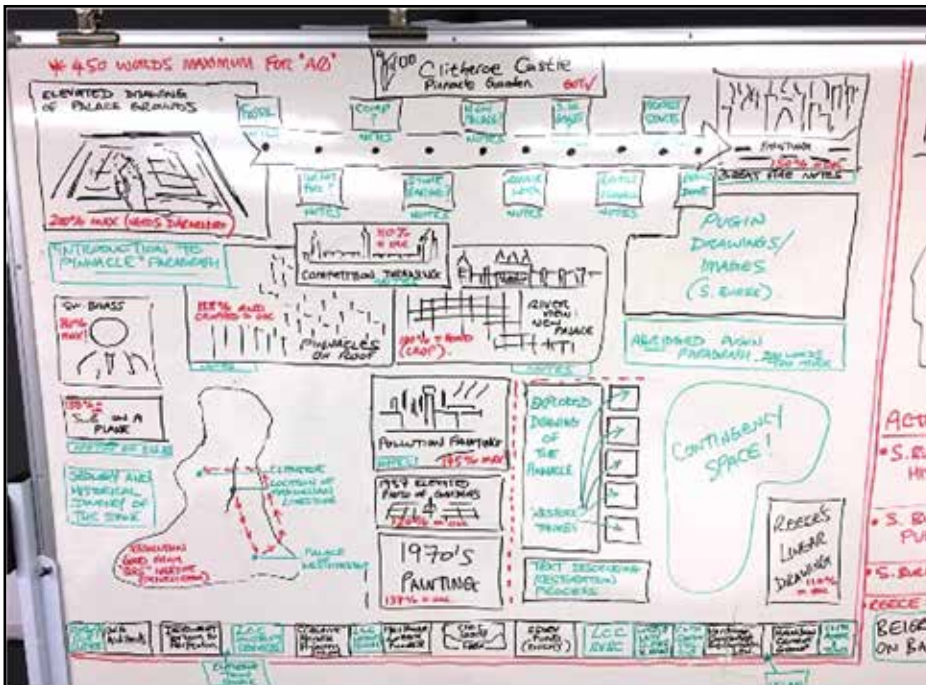


The signage location plan



brainstorming session based on the student's initial interpretation of the brief. This produced 'whiteboard layouts' which were considered, recorded and discarded during the three-hour session. Opposite is one of the later proposals which was then developed in a more graphic manner.

160707: The 'whiteboard' ideas were developed using graphic images to identify key stages in the history of the 'Clitheroe' Pinnacle. The decision was made to give a broad historic perspective, starting with the geological formation of magnesian limestone, towards the end of the Permian period, and concluding with the 2015 repair works. In between, the intention was to display all the significant events in the 'life' of the pinnacle, thereby identifying; the links between Clitheroe and Westminster, the Great Fire of 1834, the revolutionary design of the new Palace of Westminster, the effects of Victorian industrial pollution, the benevolence of Sir William Brass who was the town's longest serving MP of modern times, the arrival of the pinnacle in the Castle Gardens, and this project to save the pinnacle.



The UCLan Team & initial concept

160719: Bouncing design ideas between graphic designers and the CCS's project team, the image overleaf was literally a 'cut and paste' exercise by the CCS team. This was our attempt, in the absence of the more advanced facilities of UCLan designers, to assist their team to develop proposals to meet the design objectives

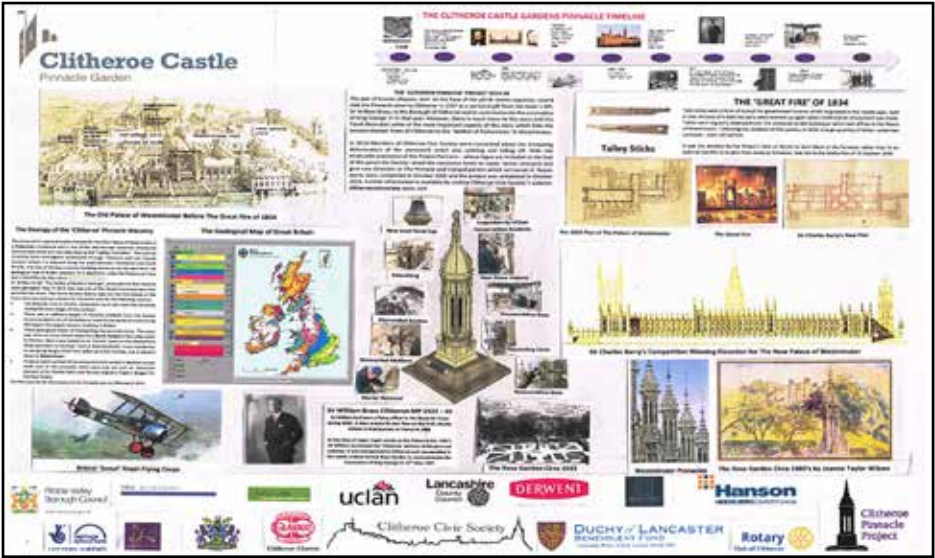
160905: Overleaf is the amended final design layout from the UCLan ADF team which met all of the key requirements of the original brief - though time and the Academic year left the finished product not quite complete. Additional work was carried out by Shelley Signs Ltd, the appointed panel manufacturers.

[SB]

In **August 2016** the project team leader, Steve Burke, visited the chosen manufacturer, Shelley Signs who are based in Shrewsbury. Shelley had monitoring progress on the development of design work since November 2015 and provided valuable cost and manufacturing advice through this period. This visit was made to finalise materials, fixing details, installation and the closing stage programme to installation.

In **early September** UCLan ADF's final layouts were passed to Shelley Signs Ltd and some minor - though important - changes were made to the layout in order to improve the text size and correct one or two minor anomalies not previously noted. This was a two stage process undertaken towards the end of September 2016 and resulted in the unanimous approval of the Project Team at what was their final business meeting on 29th September 2016.

The panel was fixed in position by the time this book was published!



The CCS team's 'cut & paste' layout

Exhibition

In addition to this work on the panel is an exhibition that is due to start in Clitheroe Castle Museum Steward's Gallery between May and July 2017. This will cover the whole story behind the project and it is hoped that some features of this exhibition will then form part of the permanent museum displays. Also, we hope that copies of this book will be available from the museum shop.



A vintage biplane with a high-wing configuration is shown in flight over a flat, open landscape. The aircraft has a large upper wing and a smaller lower wing, connected by struts. The background is a hazy, open field under a clear sky.

Sir William Brass, Clitheroe MP 1922-45

Sir William Brass had been a flying officer in the Royal Flying Corps during WWI. A keen aviator in his early life, he was also on the airship R101 before its fatal journey over France in 1930. At the time of major repair works to the Palace during the 1930s, Sir William purchased the 'Clitheroe' pinnacle at his personal expense, had it transported to Clitheroe and had it reassembled in the newly laid out Rose Garden to commemorate the Coronation.

Further information is available by visiting Clitheroe Civic Society's website: clitheroepinnacleproject.org.uk and Clitheroe Castle Museum.

Diagram illustrating the restoration process of the Lion Capital of King Ashoka:

- New Lead Finial Cap
- Inspection by UCLan Conservation Students
- Disassembled Section
- Rebuilding
- New Stone Indents
- Disassembled Mullions
- Mortar Removal
- Reassembling Base
- Repointing Lions
- Reassembling Base



Tally sticks

Tally sticks were a form of recording government business transactions which date back to the middle ages, but forms of these have been found which date back to the Upper Palaeolithic era (about 18,000 - 20,000 BC).

Split into two matching halves to record a transaction or debt, the parts were married up again when confirmation of transaction was required.

Tallies were regularly destroyed over the centuries by the Exchequer who had offices in the 'old' Palace. Following abolition of this system in 1826, a large quantity of tallies, some two hundred cart-loads were left behind and in 1834 the decision was made to destroy them.

Pre 1834 plan of the
Palace of Westminster

The Great Fire

Sir Charles Barry's new plan



Sir Charles Barry's Competition Winning Elevation for the new Palace of Westminster



Westminster Pinnacles



The Rose Garden circa 1980's



The final panel design

Chapter NINE

A Final Miscellany

R. Martin Seddon



An early meeting at IWA Architects:
Tony Goodbody & Pauline Wood

In any project of this nature there results an inevitable collection of important information that doesn't fall naturally into a particular chapter. This is the place that such material has been put. Included is also a collection of photographs that have not been chosen to appear elsewhere in the book but that might be of interest or, in some cases, be entertaining!

The content includes, in no intended or implied order of importance, anything that the project team came across or were given over the project period. It is of varying degrees of relevance and we hope that you enjoy seeing it as much as we loved receiving it.

Memories

Clitheroe Civic Society chairman, Pauline Wood, spoke to some local people about their reminiscences of the pinnacle and rose garden. Here they are:

I lived on Woone Lane. My granddad was a gardener at the castle. I remember the top bowling green and the Rose Garden with a pond round the pinnacle. There was a round summer house and more steps up to the museum. There was a row of toilets at the side of the museum. I remember the animals at the zoo and paddling in the children's paddling pool.

Vivienne Taylor. Clitheroe. Aged 80

I went to Ribblesdale School and after leaving in 1951, I went, as many girls did, to Seerson's Sewing Factory at Mount Zion on Lowergate. Beneath us were "The Tin Bashers" as they were named as they made biscuit tins by hand, and when the machinery was turned off at lunch time and breaks, we could hear them banging away.

I usually had a packed lunch with me so I would go on up to the beautiful, peaceful Rose Garden and enjoy lunch, the smell of roses and the wonderful view across to Pendle. Such a lovely setting and the Pinnacle in the centre! It was a half hour of peace away from the noise of the machinery.

Seerson's later moved to the National School, now an Italian restaurant. But still, I enjoyed my peaceful lunch times in the lovely Rose Garden with its historic Pinnacle and crazy paving paths. Yes_ happy days_ a much more peaceful world altogether than nowadays.

Doris Brown. Clitheroe. Aged 79

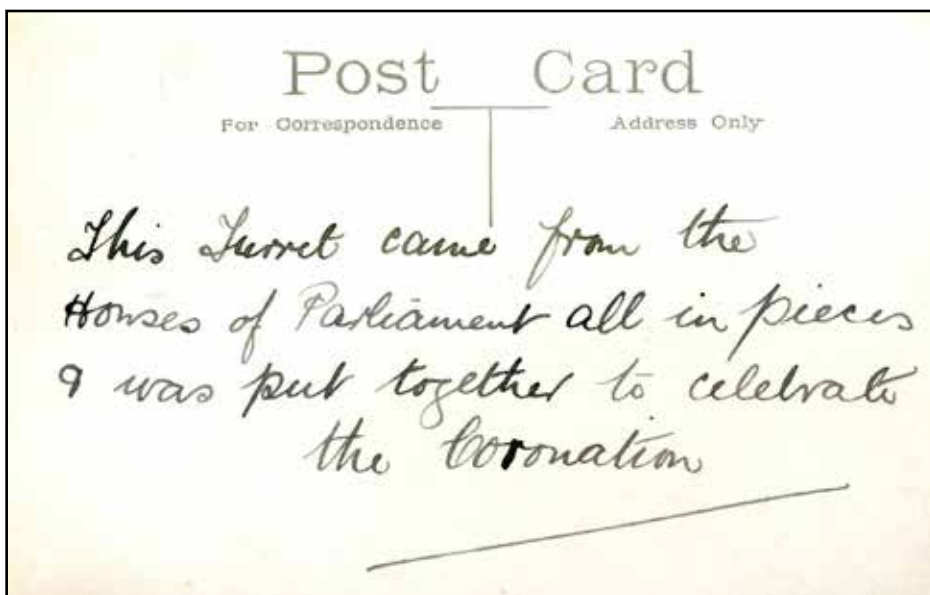
When I left school, I joined Clitheroe Band. I played cornet and enjoyed it. I remember playing in the band in n1935 up at the castle and again a bit later. I was pretty fed up because on one of these occasions there were fireworks afterwards and I had to miss them because I had to get the bus to Hurst Green. Then later, I moved to Clitheroe and remember taking our children and grandchildren up to the castle and them enjoying the pool around the Pinnacle.

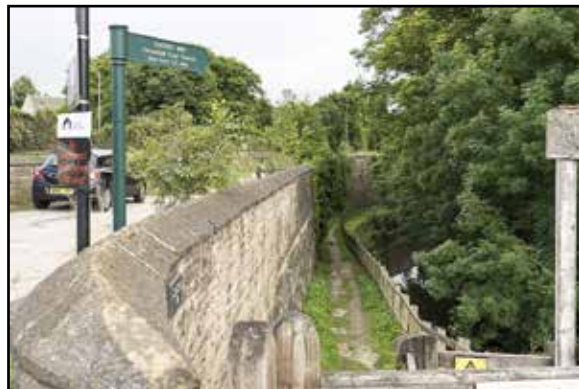
Frank Worden. Clitheroe. Aged 95

Postcards

Old postcards are a mine of information for local historians and there have already been some included in earlier chapters of this book. These come from the collection of Clitheroe Civic Society and Pinnacle Project Treasurer, Tony Goodbody.

Tony has pointed out that one card had some text written on the back and he thought it might be interesting to see.





Clockwise from top left:

2D survey team
Joanne Taylor Wilson watercolour

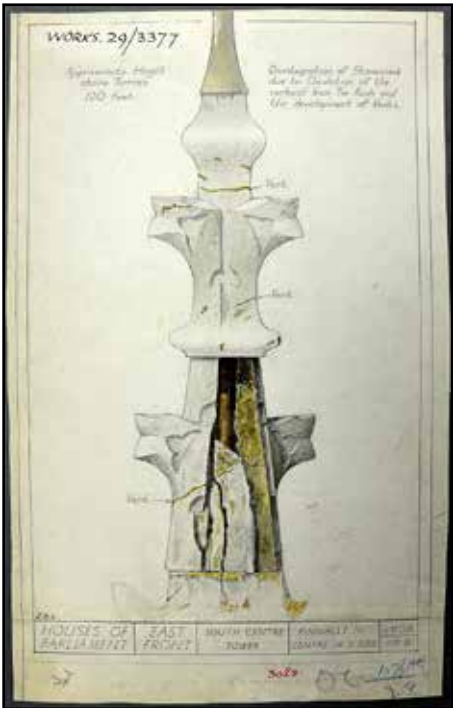
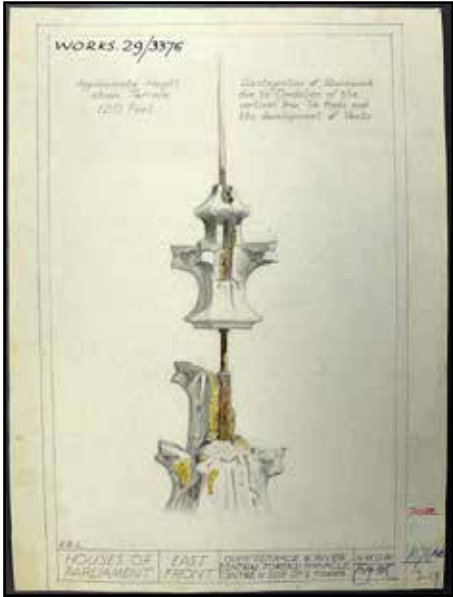
'Nope, don't get it!'
Bar staff at Downham
Chesterfield Canal, Kiveton
Ditto

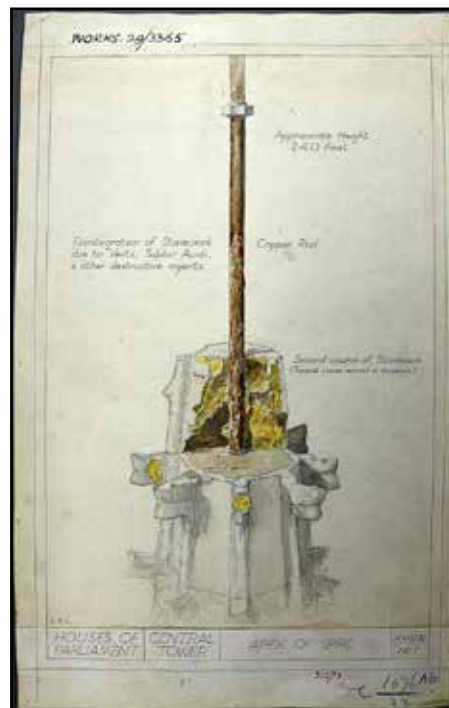
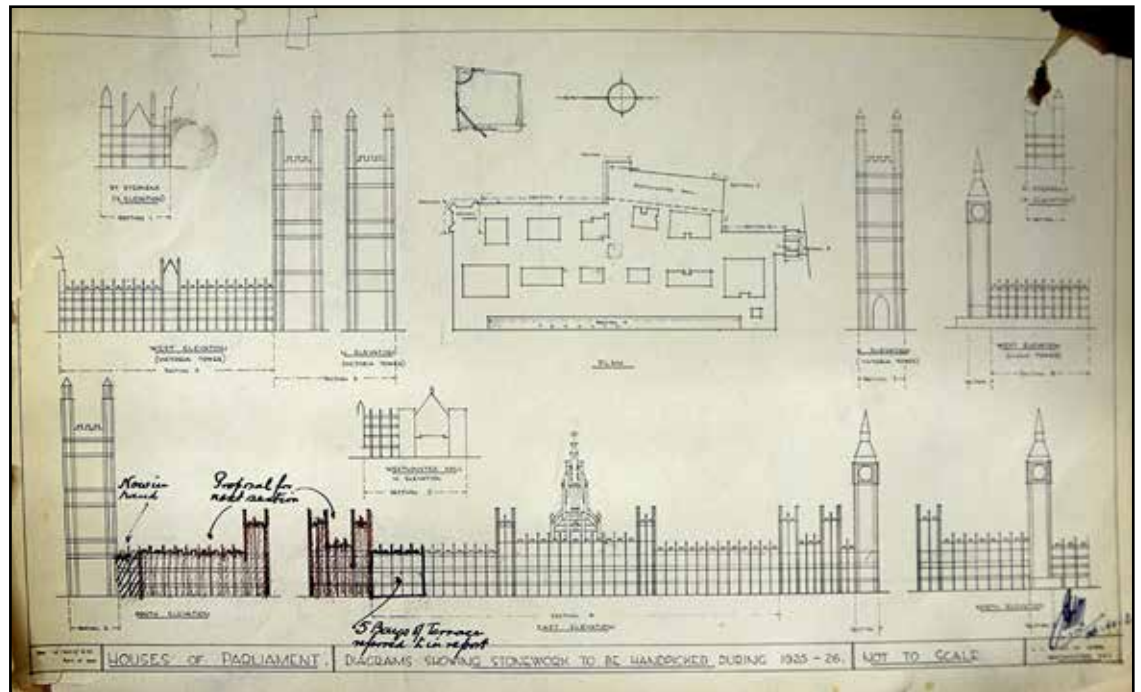
Ukulele bassist
Eric Ainsworth (with his tools of the trade)

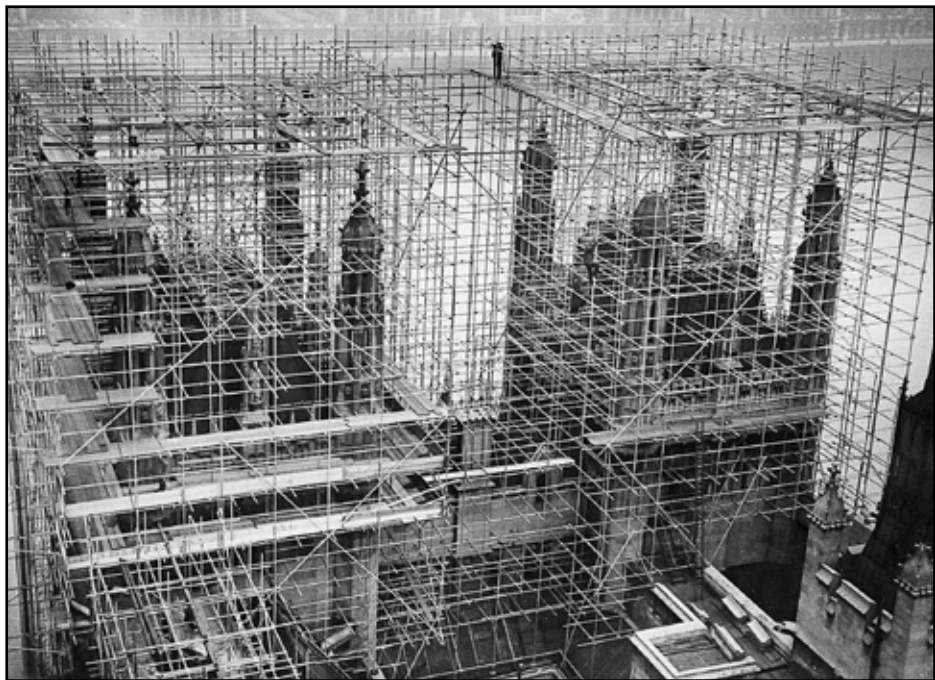
National Archives, Kew

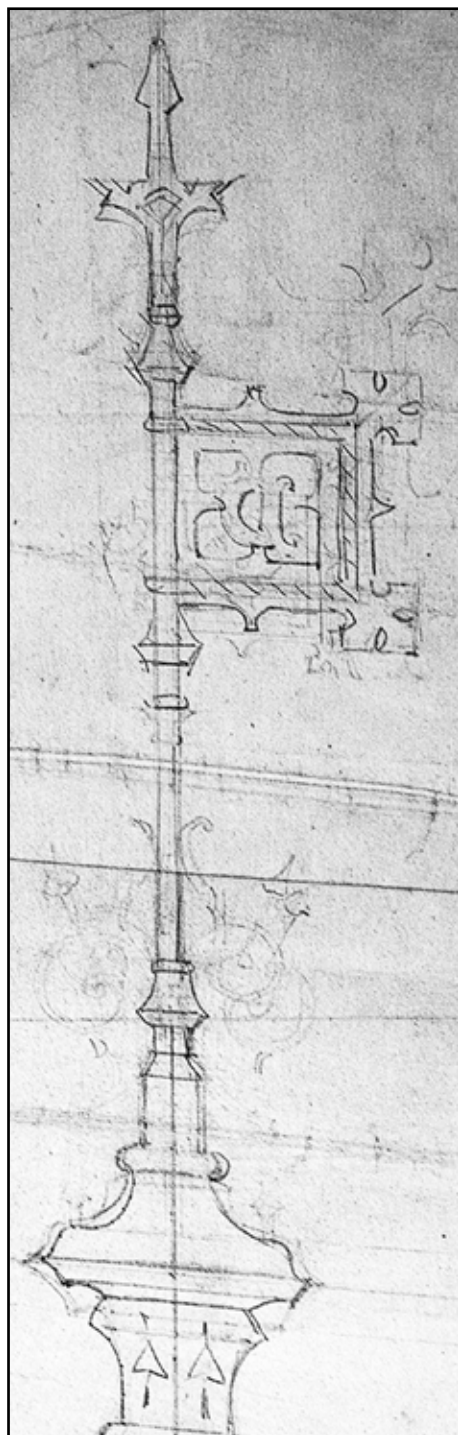
We made various efforts to gather historical information about the pinnacle but by far the most effective was by Steve Ragnall. He visited the National Archive, Kew on a number of occasions and viewed a wide range of documents. They deal, in the main, with the work during the early part of the 20th century to replace those sections of the building that were in a perilous state and resulted in 'our pinnacle' coming to Clitheroe. These don't appear in this record so we thought it would be useful to include some of the images here.

Those shown here include some superb water-coloured drawings of the more serious defects as well as photographs of various parts of the work. Of particular note is the scaffolded building - look particularly for the un-roped workmen nonchalantly walking around the structure.







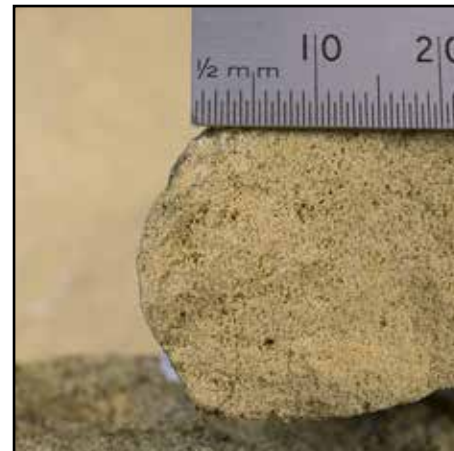




Clockwise from top left:

Defects meeting
The topmost section
The old cement cap
Untitled (Mick Goulding)
Working from above
Lime mortar
The mullions from above
'How do we sort this out?'





Clockwise from top left:
 Small pinnacle at South Anston
 Jackdaw Crag magnesian limestone
 'our' magnesian limestone
 Steve Ragnall at the Heritage Open Day
 Tools of the trade 1
 Ivan Wilson (IWA Architects) surveying
 Tools of the trade 2
 Pauline Wood, CCS Chairman





Clockwise from top left:

Topping out ceremony 1

Topping out ceremony 2

'Have you boys stopped playing up there?'

Removing the scaffold

Uniform

New mortar

The end of the topping out cake





Clockwise from top left:
 Finishing touches (Danny Parker)
 Detail
 Cllr Ian Brown & Steve Burke
 Untitled
 Signage meeting
 Art Competition winners
 Art Competition entries
 Pauline Wood & cake





Clockwise from top left:

Signage meeting

Ditto

Defects meeting:

Ivan Wilson IWA Architects, on ladder

James Dalton, HCRL on ground

Bill Dent driving the fork lift to put...

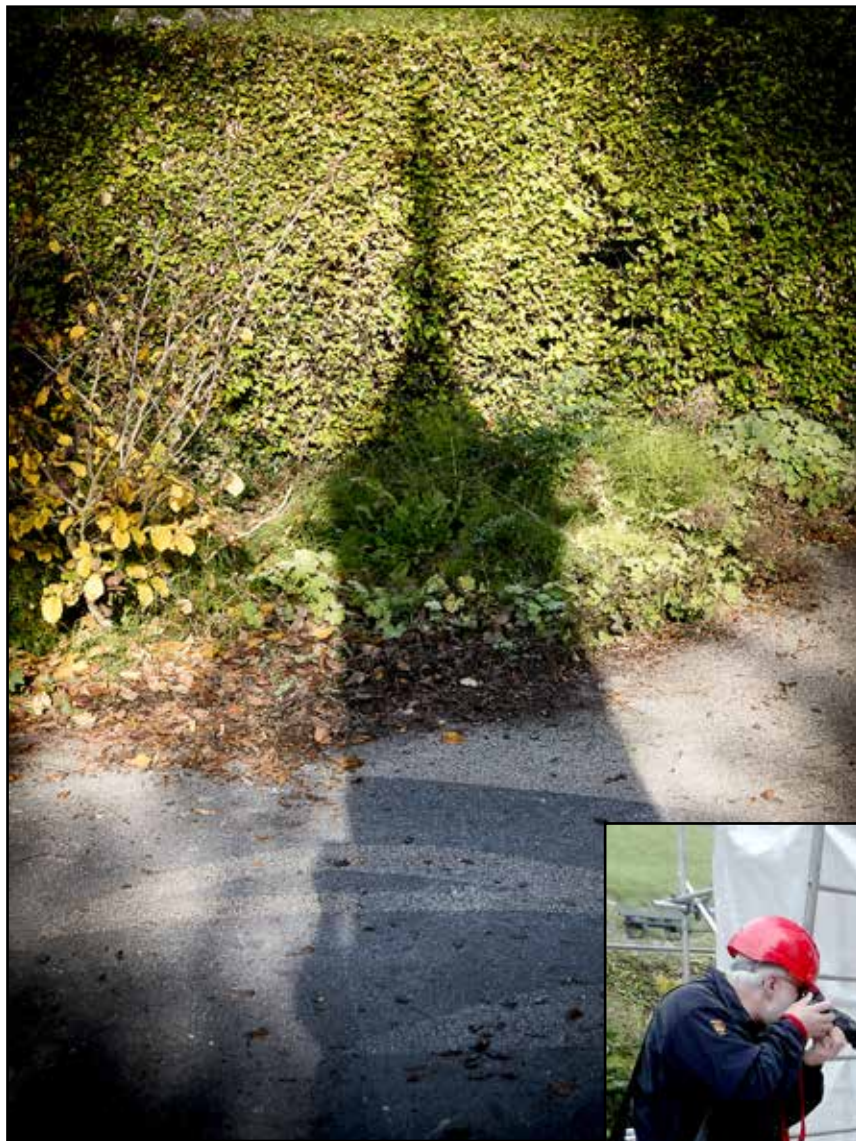
the boulder into...

'this hole'...

like this.

Untitled





A shadow of its current self.

And finally in this section...

At my wife's insistence, here is a shot of me,
the editor, taking one of the many images in
this book.

[AS]



Acknowledgements

This project has needed cooperation, help and hard work from a vast array of individuals and organisations, partners and helpers.

On these pages we acknowledge the debt that Clitheroe Civic Society and the Project Team owe to those involved.

If you helped in any way but don't see your name or logo here we apologise, but please don't think that your contribution was not appreciated - just blame the editor!

These entries are not placed in any hierarchy. What is an apparently large contribution from an organisation is, in many ways, no more important to the success of the project than a supportive comment or loan of a photograph from an individual.





Mayor's Welfare Fund

Nigel Evans MP

Grafx, Clitheroe

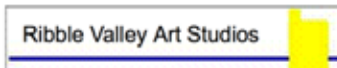


David Odgers, Conservation Consultant

Sandra Ellison, Clitheroe Library

Clitheroe Advertiser and Times

Duncan Armstrong, Traditional
signpost design and manufacture



Dylan Owen

Olivia Mason and the Grand Choir

John Parkinson and Pete Monk and Clitheroe
Ukulele Orchestra

Bill Cater, Trapp Forge



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telephone: 01200 423487
email: admin@iwararchitects.co.uk
website: www.iwararchitects.co.uk



Lord and Lady Clitheroe

The Hon. Ralph and Olivia Assheton

Peter del Strother

Mrs J. Gower



Dr Mark Collins, Parliamentary Estates Directorate

Richard Denny, Stone Edge Ltd

Steve Ragnall

Cllr Ian Brown, LCC



Photograph Credits:

SB: Steve Burke

SR: Steve Ragnall

AS: Alison Seddon

RMS: R Martin Seddon

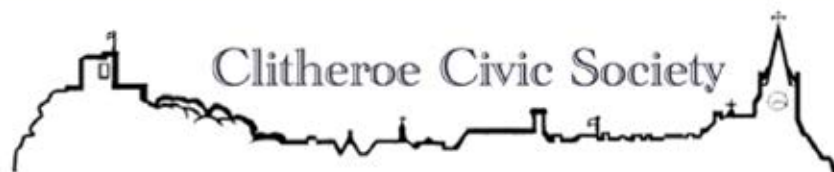


Clitheroe Pinnacle Project

The Clitheroe Pinnacle Project was conceived by the Clitheroe Civic Society to repair and consolidate a stone pinnacle that had originally formed part of the House of Parliament.

This book tells the story of why it was in London in the first place, how it got there and why it was re-located in Clitheroe.

Using contributions from many of those involved in the project you will hear what obstacles had to be overcome, how the funds were raised and what decisions were needed in order to achieve a fabulous result.



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The National Lottery®
through the Heritage Lottery Fund



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Clitheroe Town Council

This project was run by a sub-group of the Clitheroe Civic Society and was made possible through major funding from the Heritage Lottery Fund and the Duchy of Lancaster Benevolent Fund.

Smaller donations were also instrumental in the success of the work.

*(Additional information is given printed on pages
of booklets)*

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