

Contact SALVO

T 020 8761 2316
E admin@salvoweb.com
F 020 8761 2424

SalvoWEB and allied web sites

www.salvoweb.com
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SalvoNEWS

FRIDAY, 24 DECEMBER 2004

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*Dome from Perspectives by Vredeman de Vries,
Dover Books facsimile reprint*

400 years ago . . .

PERSPECTIVE was published by Jan Vredeman de Vries, architect and garden designer. It was the first technical book on the subject, and was the last book he wrote.

The book is an 80 plate tour de force, a book of architecture, gardens and Escher-like dream-fantasy. Vredeman de Vries was born in 1527 in Friesland, lived in Danzig, Prague and Antwerp and died in Holland in 1604.

2005
WALLPLANNER
and
THEFT ALERT
POSTER
issue

Festive greetings and a warm winter break to all

BIOREGIONAL RECLAIMED

From roads and logging protests to reclamationism

NICOLE Lazarus started BioRegional Reclaimed to help source steelwork for the frames supporting Bedzed—the eco-friendly housing estate near Mitcham in south London.

BioRegional is a charity whose remit is sustainable products, and who started the regional charcoal network now used by multiples like B&Q.

Her aim

is to get reclaimed and salvaged material used en masse by mainstream construction—not so much things for which there is a ready market, but more things like RSJ's, Universal Beams, fire doors, concrete paving and more recent reusables.

She wants to join up demolition and new build by creating a dialogue.

Ms Lazarus qualified as a civil engineer, spent time in scrap yards stripping out bits for her car-mad partner, mountaineered, was a road protester alongside Swampy at Newbury using her civils skills for treehouses and tunnelling (not quite what Leeds Uni had in mind), moved to cattle ranching in British Columbia where she was involved with logging protests, before returning to London.

She has since worked with Jeanine Tutt at Ashwell Recycling and Sussex Demolition among others. *BioRegional Reclaimed*. Tel 020 8404 0647



Left: Nicole Lazarus at Bedzed—built using 110tonnes of her reclaimed steelwork

SalvoNEWS

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Editor Thornton Kay
editorial and advertising artwork
E thornton@salvoweb.com
T 020 8400 6222 (int +44 20 84. . .)
F 020 8400 6214 (int +44 20 84. . .)
Post: SalvoNEWS, 10 Barley Mow Passage, London W4 4PH
Admin Ruby Kay
subscriptions and advertising payments
E ruby@salvoweb.com
T 020 8761 2316 (int +44 20 87. . .)
F 020 8761 2424 (int +44 20 87. . .)
Post: Salvo
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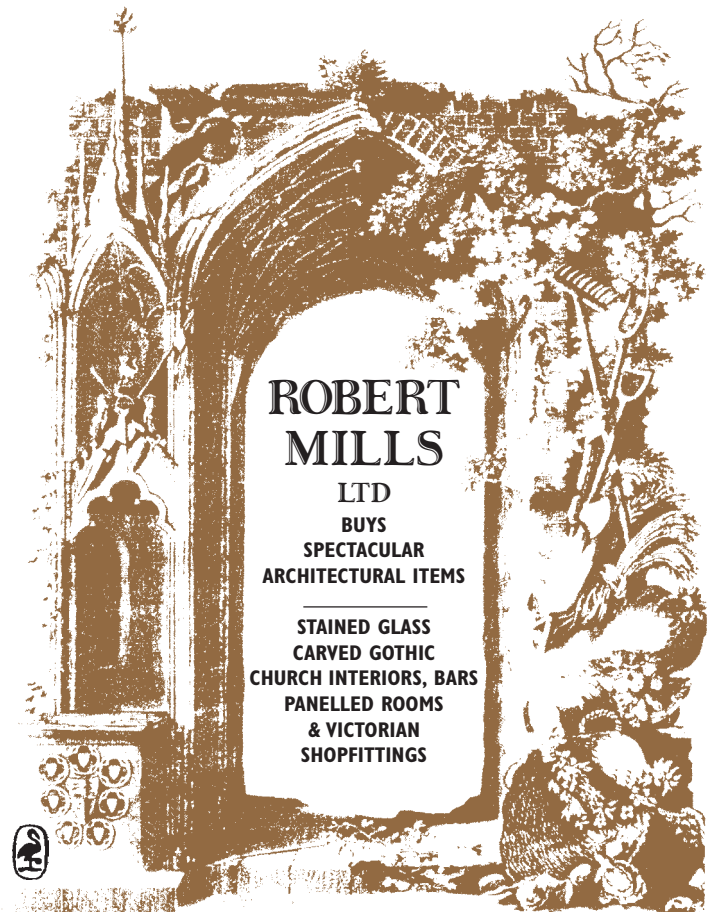
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CARRARA

Dickens in Italy

As a Christmas treat we're printing Charles Dickens account of his visits to Carrara and Rome, taken from *Pictures in Italy*, a little-known work written by him during a tour in 1844-45. At this time Italy was awash with English tourists, as well as traders such as William Walton who built the wharf at Marino de Carrara during a period of rapid expansion of marble extraction. In 1800 1,000 tons were exported, by 1850 this was 40,000, and now it is 1m tons a year. Despite Dickens comments Mr. Walton also built the first railway there in 1857.

Carrara

The Magra safely crossed in the Ferry Boat—the passage is not by any means agreeable, when the current is swollen and strong—we arrived at Carrara, within a few hours. In good time the next morning, we got some ponies, and went out to see the marble quarries.

They are four or five great glens, running up into a range of lofty hills, until they can run no longer, and are stopped by being abruptly strangled by nature. The quarries, or caves, as they call them there, are so many openings, high up in the hills, on either side of these passes, where they blast and excavate for marble: which may turn out good or bad: may take a man's fortune very quickly, or ruin him by the great expense of working what is worth nothing. Some of these caves were opened by the ancient Romans, and remain as they left them to this hour. Many others are being worked at this moment; others are to be begun to-morrow, next week, next month; others are unbought, unthought of; and marble enough for more ages than have passed since the ages have resorted to, lies hidden everywhere: patiently awaiting its time of discovery.

As you toil and clamber up one of these steep gorges (having left your pony soddening his girths in water, a mile or two lower down) you hear, every now and then echoing among the hills, in a low tone, more silent than the previous silence, a melancholy warning bugle,—a signal to the miners to withdraw. Then, there is a thundering, and echoing from hill to hill, and perhaps a splashing up of great fragments of rock into the air; and on you toil again until some other bugle sounds, in a new direction, and



Left: Tiny figures of nine men ease out a massive block of marble from a Carrara cave.



Left: Sledding a block down the mountain. [Photos Ilario Bessi, Luci di Marmo. Published by Pacini Editore Ospedaletto]



Left: Loading a small sailing boat that will ferry the stone to a larger port for shipment to Britain or USA

you stop directly lest you should come within the range of the new explosion.

There were numbers of men, working high up in these hills—on the sides—clearing away, and sending down the broken masses of stone and earth, to make way for the blocks of marble that had been discovered. As these came rolling from unseen hands into the narrow valley, I could not help thinking of the deep glen (just the same sort of glen) where the Roc left Sinbad the Sailor; and where the merchants from the heights above, flung down great pieces of meat for the diamonds to stick to. There were no eagles here, to darken the sun in their swoop, and pounce upon them; but it was wild and fierce as if there had been hundreds.

But the road, the road down which the marble comes, however immense the blocks! The genius of the country and the spirit of its institutions, pave that road: repair it, watch it, keep it going! Conceive a channel of water running over a rocky bed, beset with great heaps of stone of all shapes and sizes, winding down the middle of this valley; and *that* being the road—because it was the road five hundred years ago! Imagine the clumsy carts of five hundred years ago, being used to this hour, and drawn, as they used to be, five hundred years ago, by oxen, whose ancestors were worn to death five hundred years ago, as their unhappy descendants are now, in twelve months, by the suffering and agony of this cruel work! Two pair, four pair, ten pair, twenty pair, to one block, according to its size; down it must come, this way. In their struggling from stone to stone, with their enor-

mous loads behind them, they die frequently upon the spot; and not they alone; for their passionate drivers, sometimes tumbling down in their energy, are crushed to death beneath the wheels. But it was good five hundred years ago, and it must be good now: and a railroad down one of these steeps (the easiest thing in the world) would be flat blasphemy.

When we stood aside, to see one of these cars drawn by only a pair of oxen (for it had but one small block of marble on it), coming down I hailed, in my heart, the man who sat upon the heavy yoke, to keep it on the neck of the poor beasts—and who faced backwards: not before him—as the very Devil of true despotism. He had a great rod in his hand, with an iron point; and when they could plough and force their way through the loose bed of the torrent no longer, and came to a stop, he poked it into their bodies, beat it on their heads, screwed it round and round in their nostrils, got them on a yard or two, in a madness of intense pain; repeated all these persuasions, with increased intensity of purpose, when they stopped again; got them on, once more; forced and goaded them to an abrupter point of the descent; and when their writhing and smarting, and the weight behind them, bore them plunging down the precipice in a cloud of scattered water, whirled his rod above his head, and gave a great whoop and hallo, as if he had achieved something, and had no idea that they might shake him off, and blindly mash his brains upon the road, in the noon-tide of his triumph.

Standing in one of the many studii of Carrara, that afternoon—for it is a great workshop, full of beautifully-finished copies in marble, of almost every figure, group, and bust we know—it seemed, at first, so strange to me that those exquisite shapes, replete with grace, and thought, and delicate repose, should grow out of all this toil, and sweat, and torture! But I soon found a parallel to it, and an explanation of it, in every virtue that springs up in miserable ground, and every good thing that has its birth in sorrow and distress. And, looking out of the sculptor's great window, upon the marble mountains, all red and glowing in the decline of day, but stern and solemn to the last, I thought, my God! how many quarries of hu-

(cont on next page)

First Reclaimers on 13 January

THE first episode of BBC2's new series *The Reclaimers*, made by Wall To Wall TV, is, as we went to press, due out at 8.30pm on Thursday 13th January 2005.

The first of 12 episodes is due to feature The Original's John Rawlinson on a toughtastic gallop through France for Peter de Savary, Rod Donaldson and heart-throb son, of Source doing an English Rose kitchen for a deeply retro customer in Felixstowe, and Nadine Sweetland Ford from Architectural Forum in Islington flaunting Stella McCartney's old cast iron spiral (which we think she may have found advertised on SalvoWEB). "She needed space for something more practical—like a runway," Nadine says cheekily.

There will be a banner on the SalvoWEB home page, and a new site for the series with links to contributors. There will also be a small banner for businesses to use who would like to link.

The Reclaimers, BBC2, 8pm Thurs 13 Jan 2005.



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WOODGAS

GAINSVILLE, Florida
1981—The producer gas generator that powered this woodburning motorcycle was made at Florida University from a fire-extinguisher casing. It did 70 miles on a kilo of wood (20mls per lb). Here is a how to book—Producer Gas for Motor Vehicles by John D and Martin G Cash reprinted by Lindsay Publications [Photo Barbara Hansen www.woodgas.com/images/NASMotorcycle.jpg]

EU BOTTLE BAN

The Dutch are pushing ahead with EU legislation to ban refundable bottles where you pay a penny extra refundable when you return the bottle. It 'disadvantages producers who cannot operate the deposit system at a long distance' say the Dutch. Good, say we. The madness of the EU is set to prevail

PEWCORNER RESURFACE

www.pewcornerwoodworks.co.uk appeared in a magazine ad, but it was not clear if they were anything to do with Mark Groes official but dormant (or even deceased as in 'this parrot is no more') company Pew Corner Ltd. On looking we found that the previous name of Pewcorner Woodworks Ltd was Alpe & Bird Woodworks Ltd so we gave them a call. Nick Alpe, formerly of the aforesaid dead parrot, said that they have been mostly making joinery, a lot of it for the church, and they do not intend to do a lot of old pews, but are doing some. Tel 01730 262690

GAZE RURAL SALE

TOP lot at Gaze's rural and domestic by-gones on 6 November was a Kenrick iron 8 tier pot stand c1885 which sold for £1,200 (est £350), followed by a basket spit (part of a collection of museum quality kitchenalia which fetched £750, and a clockwork spit engine made £720

(cont from previous page man hearts and souls, capable of far more beautiful results, are left shut up and mouldering away: while the pleasure-travellers through life, avert their faces, as they pass, and shudder at the gloom and ruggedness that conceal them!

The then reigning Duke of Modena, to whom this territory in part belonged, claimed the proud distinction of being the only sovereign in Europe who had not recognised Louis-Phillippe as King of the French! He was not a wag, but quite in earnest. He was also much opposed to railroads; and if certain lines in contemplation by other potentates, on either side of him, had been executed, would have probably enjoyed the satisfaction of having an omnibus plying to and fro across not very vast dominions, to forward travellers from one terminus to another.

Carrara, shut in great hills, is very picturesque and bold. Few tourists stay there; and the people are nearly all connected, in one way or another, with the working of marble. There are also villages among the caves, where the workmen live. It contains a beautiful little Theatre, newly built; and it is an interesting custom there, to form the chorus of labourers in the marble quarries, who are self-taught and sing by ear. I heard them in a comic opera, and in an act of "Norma;" and they acquitted themselves very well; unlike the common people of Italy generally, who (with some exceptions among Neapolitans) sing vilely out of tune, and have disagreeable singing voices.

Models in Rome

Among what may be called the Cubs or minor Lions of Rome, there was one that amused me slightly. It is always to be found there; and its den is on the great flight of steps that lead from the Piazza di Spagna, to the church of Trinita del Monte. In plainer words, these steps are the great place of resort for the artists' "Models," and there they are constantly waiting to be hired. The first time I went up there, I could not conceive why the faces seemed familiar to me; why they appeared to have beset me, for years, in every possible variety of action and costume; and how it came to pass that they started up before me, in Rome, that we made acquaintance, and improved it, for several years, on the walls of various Exhibition Galleries. There is an old Gentleman, with long white hair and an immense beard, who, to my knowledge, has gone half through the catalogue of the Royal Academy. This is vener-

CHARLES DICKENS

able, or patriarchal model. He carries a long staff; and every knot and twist in that staff I have seen, faithfully delineated, innumerable times. There is another man in a blue cloak, who always pretends to be asleep in the sun (when there is any), and who, I need not say, is always very wide awake, and very attentive to the disposition of his legs. This is the *dolce far niente* model. There is another man in a brown cloak, who leans against a wall, with his arms folded in his mantle, and looks out of the corners of his eyes: which are just visible beneath his broad slouched hat. This is the assassin model. There is another man, who constantly looks over his own shoulder, and is always going away, but never does. This is the haughty, or scornful model. As to Domesticated Happiness, and Holy Families, they should come very cheap, for there are lumps of them, all up the steps; and the cream of the thing is, that they are all the falsest vagabonds in the world, especially made up for the purpose, and having no counterparts in Rome or any other part of the habitable globe.

Art and sculpture

At the head of the collections in the palaces of Rome, the Vatican, of course, with its treasures of art, its enormous galleries, and staircases, and suites upon suites of immense chambers, ranks highest and stands foremost. Many most noble statues, and wonderful pictures, are there; nor is it heresy to say that there is a considerable amount of rubbish there, too. When any old piece of sculpture dug out of the ground, finds a place in a gallery because it is old, and without any reference to its intrinsic merits: and finds admirers by the hundred, because it is there, and for no other reason on earth: there will be no lack of objects, very indifferent in the plain eyesight of any one who employs so vulgar a property, when he may wear the spectacles of Cant for less than nothing, and establish himself as a man of taste for the mere trouble of putting them on.

I unreservedly confess, for myself, that I cannot leave my natural perception of what is natural and true, at a palace-door, in Italy or elsewhere, as I should leave my shoes if I were travelling in the East. I cannot forget that there are certain expressions of face, natural to certain passions, and as unchangeable in their nature as the gait of a lion, or the flight of an eagle. I cannot dismiss from my certain knowledge, such common-place facts as the ordinary proportion of men's arms, and legs, and heads; and when I

meet with performances that do violence to these experiences and recollections, no matter where they may be, I cannot honestly admire them, and think it best to say so; in spite of high critical advice that we should sometimes feign an admiration, though we have it not.

Therefore, I freely acknowledge that when I see a Jolly young Waterman representing a cherubim, or a Barclay and Perkin's Drayman depicted as an Evangelist, I see nothing to commend or admire in the performance, however great its reputed painter. Neither am I partial to libellous Angels, who play on fiddles and bassoons, for the edification of sprawling monks apparently in liquor. Nor to those Monsieur Tonsons of galleries, Saint Francis and Saint Sebastian; both of whom I submit should have very uncommon and rare merits, as works of art, to justify their compound multiplication by Italian Painters.

The exquisite grace and beauty of Canova's statues; the wonderful gravity and repose of many of the ancient works in sculpture, both in the Capitol and the Vatican; and the strength and fire of many other; are, in their different ways, beyond all reach of words. They are especially impressive and delightful, after the works of Bernini and his disciples, in which the churches of Rome, from St. Peter's downward, abound; and which are, I verily believe, the most detestable class of productions in the wide world. I would infinitely rather (as mere works of art) look upon three deities of the Past, the Present and the Future, in the Chinese Collection, than upon the best of the breezy maniacs; whose every fold in drapery is blown inside-out; whose smallest vein, or artery, is as big as an ordinary forefinger; whose hair is like a nest of lively snakes; and whose attitudes put all other extravagance to shame. Insomuch that I do honestly believe, there can be no place in the world, where such intolerable abortions, begotten of the sculptor's chisel, are to be found with such profusion, as in Rome.

There is a fine collection of Egyptian antiquities, in the Vatican; and the ceilings of the rooms in which they are arranged, are painted to represent a starlight sky in the Desert. It may seem an odd idea, but it is very effective. The grim, half-human monsters from the temples, look more grim and monstrous underneath the deep dark blue; it sheds a strange uncertain gloomy air on everything—a mystery adapted to the objects; and you leave them, as you find them, shrouded in a solemn night.

Pictures from Italy by Charles Dickens, 1844, Chapman & Hall

CHURCH ARTEFACTS & DISPOSALS

Should churchwork made with love in the past and revered in the present be . . .

Marked for a spiritual uplift

Right: Seen on SalvoWEB in May 2004 (and still for sale), Virgin Mary, c1880 handpainted plaster figure with iron armature, removed from Holy Trinity Church, Brierfield, Lancs UK (dem 2004). Large size at 45 inch tall. Reduced, priced for a quick sale £350. Contact Paul Morris. Tel 01282 411115 or 07901 662665.

Photo Paul Morris



A TV company filming asked about UK churches closing, demolished, and sold to Japan each year. We try to answer.

The statistics

WE last looked into church numbers in 1997 with Mark Groes, of the former church salvage business Pew Corner, who calculated that his business would survive indefinitely buying several churches and chapels each year of the 60 or so that come on to the market.

The Anglican church has some statistics, but there is no central UK statistical church database covering all churches. So the figures below are guesses which are probably more or less right.

The number of churches, chapels and other places of worship in the UK is over 40,000. Around 1,000 have been demolished since 1970, and another 3,000 have been converted into housing or community or commercial use. At least 1,000 new churches have been built during that period. So the overall reduction in actual church buildings in the past 30 years is probably nil.

The annual figures for demolition or conversion seem to be slowing down, rather than increasing. However, the anglican church is concerned about the 800 rural anglican churches with dwindling parishes. (*Move them to where new churches are needed is a logical solution—ed*). The Church of England say

that 30 of their churches are closed each year, a drop from the 40 closed a year two decades ago.

The Japan factor

At least two churches were shipped to Japan in their entirety in the mid-1980's.

This changed the attitude of local dealers in the Welsh Valleys and northern England who believed that their fortunes were about to change, as the Japanese Eldorado seemed to beckon, but it turned out to be a mirage.

One Welsh chapel that was actually dismantled and carefully crated up for dispatch to Japan, unbeknown to the dismantlers was sent up north where it languished for years without a buyer. The ripples of excitement that then went through the South Wales made trading difficult for the English trade for several years afterwards.

Whole churches being sent to Japan is extremely rare (possibly a dozen or less) and we do not know of any documented cases. That said, Trinity Church in Irvine, Ayrshire, which has been under threat of demolition since before 2000, has allegedly both a Japanese and a Chinese company bidding for it.

Stories of relocation seem much more common than the real thing—and of course the press are fulsome in covering the sensational stories and much less concerned with the truth when it happens. The most common documented church and chapel relocations are to muse-

ums of building, but even here you are only looking at a handful, mainly in the UK and Ireland.

Japan may not buy whole churches but has in the past been very active buying church artefacts mainly to satisfy the wedding market. While it is true that there are over a million practising Christians in Japan, the average modern Japanese has an unorthodox mix'n'match belief system, often having a Shinto christening, a Christian marriage and a Buddhist funeral.

However, the church artefact trade to Japan does now seem to be in decline.

The Gothic factor

Material from churches is reused in the UK and exported to many other countries around the world—because it is gothic.

It is no coincidence that the predominant style for church artefacts is gothic. Gothic design is loaded with religious significance. Figurative icons of people have come and gone during periods of religious turmoil, while the simpler gothic and natural symbols have always endured.

A trefoil, or any three-leaved plant, is emblematic of the holy trinity, while a quatrefoil, or any four-leaved plant, reminds us of the four apostles.

Gothic churchwork has always had a niche following, resulting in a buying clientele. To some this may be stylistic fancy, to others an almost holy one.

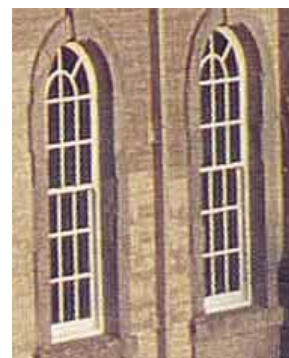
We have in the past, somewhat disingenuously, called these lovers of gothic taste pointyheads, but they are more than that. The fanaticism with which some devotees eke out that extra special items, and then spend a fortune getting that exact perfectionist look, on places like bathrooms in a Victorian house, complete with encaustic floors, fully panelled gothic woodwork and even fan-vaulted ceilings is insane—but good for the trade.

Ethics of reuse or destruction

Is there any circumstance where it is ethically right for churches to wilfully destroy
(*cont on next page*)

LETTERS

(moved from p2)



CV WINDOWS 1
Drew Pritchard
North Wales

30 November 2004

SIR—Re Compton Verney windows go west.

You'll be very pleased to hear that we rescued all of the windows and the doors this summer, including eight neo-classical doors with Adam provenance. The official figures are, 74 window sections, 80 doors, 25 door casings, numerous sections of panelling, window shutters, mouldings and assorted doo-dads. We did this in association with Source4u and are doing our last collection run there next week. We were pleased to be able to save these pieces because amongst the dross there were some extremely rare fragments which we plan on donating an amount of to the Brooking collection.

Yours etc,
Drew Pritchard
Drew Pritchard Ltd
Llandudno
Tel: 01492 874004

CV WINDOWS 2
Paul Busby
Warwickshire

3 December 2004

SIR—Re Compton Verney windows go west (SN248)

I can confirm that Source4 bought these windows, along with entire surplus from restoration, a little over a month ago. We were disappointed by lack of interest in re-using the glass, but remain determined that they are re-worked in some way. Having opted out of the architectural salvage industry in 1999, I can further confirm on my return that nothing has
(*cont on next page*)

(cont from prev page changed! Frustrations abound. Recently, via Salvo Web, we found a buyer for five compo doorheads and surrounds at a fair price. These are now reduced to two in number, due to the contractor's impatience, and to make matters worse, they took a Stihl saw to cut a walkway through some super pairs of oak doors. The Compton Verney windows will NOT be skipped! Would welcome opportunity to appeal for interested parties via next SalvoNews (update article?)

Yours etc,
Paul Busby
Source4u
Warwick.
Tel 01926 498444

SAUCE



Above: Hunky Tom Donaldson, takes over Source's kitchens, but only gets cameo status in the forthcoming Reclaimers series

Rod Donaldson
Somerset
26 November 2004

SIR,—Stop Press: A report has just been filed from our undercover reporter reporting that reported rumours that Tom Donaldson son of the arrogant Scots dealer Rod of Source can now be confirmed. He is taking over the 50's kitchen side of Source as he own enterprise, Good luck sucker.
Yours etc
Rod Donaldson
Tel 01225 469200

THE SALVAGER

Rico Daniels
Cyberspace and
Satellite TV land
2 November 2004

Hi, do you mind if i put a link to you from www.thesalvager.com. I'm getting asked for salvage links all the time.

Rico Daniels
Discovery H&L
We'd be delighted—ed

CHURCH ARTEFACTS & DISPOSALS (cont)



(PHOTO: PEW CORNER WELLERS 2004)

(cont from next page what they own, rather than allow reuse?

The background to this debate is somewhat sensitive, and by some goes back as far as Norman cathedral building using Roman bricks, yeoman housebuilders taking advantage of the Dissolution of the Monasteries, Cromwell and Iconoclasm, the over-ardent restoration of churches by Victorians resulting in the formation of SPAB and its ilk, and the modern anti-pro salvage debate. It is the nub, if anything is, of the conservation v reuse debate.

Strangely, the Victorian proponents of conservation were also strongly socialist anti-christian goths who believed in a halcyon age of mythology, and that religion was the opium of the masses. Their devotion to churches seems more romantically for what they used to represent in the 13th century (a myth) than for their religious benefit in the 19th century.

The past devotion of church builders to craft, design and materials, means that churches nowadays often contain the finest architectural artefacts.

If conservationists struggle to accept reuse of the more humdrum disposals from commercial and domestic demolition and refurbishment, many more people struggle when it comes to church antiques.

They are in many peoples' eyes loaded not just with sentiment, but with spirituality too.

The church itself takes the lead, having vested artefacts with a spiritual value, they need a faculty from the diocese and often deconsecration prior to disposal.

Even then disposal may mean (for fonts in particular) their breaking up and burying in the

churchyard rather than allowing their reuse elsewhere, for religious or secular purposes.

Traditionally articles from a demolished church are offered first to other churches or members of the congregation.

Memorials are moved and oftened rededicated, as occasionally are rolls of honour or objects like lecturns that have been dedicated to the benefactor.

But there is no set way of dealing with church artefacts. Many are sold for reuse rather than sent to landfill, when a church is reordered, converted to another use or demolished.

Often the vicar, priest or minister is personally responsible for disposal—with the cash raised going back into church coffers.

Church antiques, especially stained glass and organs, are bought for religious purposes in churches and private homes.

But more typical is the use of pews in kitchens and pubs, panelling in bathrooms and halls, and pulpits auctioneers.

The leisure industry uses many less overtly religious church fixtures in hotels, pubs and nightclubs for example.

Interestingly, for believers, the secular reuse of gothic churchwork in places like nightclubs might almost be akin to their reuse in the service of the devil. Which perhaps is why some churchgoers would prefer destruction to reuse. But in our experience the church never stipulates for what purpose disposed artefacts may be used.

Churches could easily come up with a checklist of acceptable uses, but perhaps this would create more problems than it would solve.

As an extreme example, satanists could rate items which the church had asked to be kept

away from 'devil use' as of higher value, since using them would be sinful. In which case, deconsecration could be a bad idea if you believed in that sort of thing.

Even if the church had such a list, which was religiously stuck to by the trade, after a while the new owners who bought such items from dealers would eventually dispose of them under no stricture to whoever they pleased.

Another aspect of the morality of church artefacts is how far the present day church has an inalienable ethical right to determine what happens to its own property. Much of the material in churches predating 1900 was taken from parts of the world where forms of imperialism religious bigotry and slavery were commonly practiced, often with the churches approval.

Are artefacts made from, or using resources gleaned from, such practices, tainted as part of grand theft which should now be returned?

Is it morally their right to consign to landfill items that were so hard fought in such a distant world?

Does no-one ask such questions because the discussion and the answers would be very uncomfortable?

Back in the real world, there are usually plenty of church antiques for sale on SalvoWEB, including a dozen or so pulpits, fonts, roofs and even whole buildings that at present include a church, and two vestries.

Perhaps more than any other artefact, the provenance of the church artefacts should be included when the item changes hands. This is not because theft is common, but because their historical and spiritual context is important, no matter what the conservationists say.

So we recommend that salvageurs everywhere please write in pencil on the back of every church artefact the name and location of the church or chapel from which it came.

This won't make church disposal any less sad for those affected but it will mean that those who buy and cherish such objects will feel that little bit more connected to history, and spiritually uplifted, by that artefact. This after all is part of their original purpose.

We may not be a nation of avid churchgoers, but there are few in the trade who are not impressed, or even awed, by places of worship.

That awe may not be for the establishment of the church that exists today, but more for the love, care and beauty that was put into church buildings by generations of our forebears.

NEWS

Johnson brothers

JOHNSON brothers, Martin and Ivor, have finished another Cotswold luxury mansion, selling for £1.5m, using more reclaimed materials.

James Way, of agents Knight Frank, said, "The quality of Brailes Hill House is exceptional—a combination of old materials and new, so appeals to buyers of both new and old homes. Even sophisticated buyers from London walk in and say wow."

Johnson brothers started in 1975 doing renovations, then extensions, then barn conversions. Their first new-build project was in 1995, when they built 14 new houses using old materials.

"We have always worked with reclaimed materials and had become used to doing that, so it seemed a natural progression. The planners weren't very pleased at first, but once they saw the end result they were delighted and we won awards for the development," Martin said.

Outside Brailes Hill House is an oval patch of grass laid out with old staddlestones.

Several of the doors in the house were bought by the brothers ten years ago, and came originally from the Treasury offices in London.

"We bought sixty doors from a reclamation yard and these are the last to be used," said Ivor.

"We are always on the look out for things and if we like them, we buy them and store them until we have the right house to put them in."

The pair recently came across a collection of old locks and door knobs and bought these too—a number of which can be found on the doors in the house. Even some of the window panes are reclaimed.

The vast hallway houses a stone construction—made from reclaimed stone of course—with a large lit niche for a piece of artwork.

Brailes Hill House is in Upper Brailes, Warwickshire. Tel Knight Frank 01789 297735.

D/Tel 8 Dec 04

Reclaim Ideas

"I FIRST got involved in architectural salvage in 1972 working for Gargoyles in Philadelphia," said Andy Thornton in *Period Ideas*.

"Many period properties have ruthlessly had some, if not all, their original features stripped out. Architectural antiques provide the perfect solution to this problem," said Colin Buggey of Carter Jonas.

"Our sales people have good background knowledge about the products, so if you need help or advice they are willing to assist," said Stand Swindells of



Above: Tim Fitzhigham and Major Tom Crapper aboard 2004's most underachieving biggest publicity stunt

Crapper scull stunt scuppered

THE biggest stunt of the year which never happened was the cross-channel row by comedian Tim Fitzhigham sitting in a copper bath, which would have been in aid of Sport Relief.

Sponsorship came from Thomas Crapper Ltd who supplied the bathroom, and long list of well-wishers was topped off by the Royal Navy, and Her Majesty The Queen, who allegedly consented to the boat being named Lilibet II in her honour.

Press releases were duly dispatched announcing the row across the channel 'in a Crapper Bath' which, even had it happened, was inaccurate as the bath was mounted on top of a catamaran. A real challenge would have been to cross the channel in the bath itself.

Fascination with unconventional English Channel activity is in the blood of blackcountrymen. Simon Kirby, MD of Thomas Crapper, who on a different occasion won a night-time frolicking wager with a Dutchman in the channel, and Captain Webb, the first person to swim the channel, were both Black Countryites.



Above: Nice to see a load of slate stacked the old-fashioned way on Cheshire Demolition's web site, no doubt all tapped for soundness and ringing like a bell too. [Photo www.cheshiredemolition.co.uk]

Cheshire Demolition.

"Always have the latest copy of Antiques Trade Gazette, which will keep you informed of the dates and venues of fairs, auctions and even house sales. Although the latter will often provide a good source of interest, it is rare you will discover a bargain," said Steve Tomlin of Masco.

"DIY SOS recently bought an old chimneypot for a goldfish bowl stand. It's amazing to see the ways salvage can be used," said Robert Grimmond of Woodlands Farm Reclamation.

PERIOD IDEAS Sept 2004

Troyes sale

RIEUNIER'S October auction in Troyes, France, was a salvage dispersal. Top lot was euro29,000 of parquet de Versailles, followed by floor tiles, stone work and other salvage.

Not DIY, more DID

"People can't be bothered to do their own DIY, so they ask us instead. Jobs like altering and fitting doors and stained glass," said David Crowley of Aladdin in Newcastle.

(What's DID—Do It Dealer of course)

JAPAN SALVAGE

"IT'S not surprising that Japan buys salvage from the UK," says Martin Rice, now more or less retired, but one of the very few people (if not the only one) who has actually relocated a complete church to Japan. They do not bother to salvage their own stuff, and have no salvage yards themselves. "Why do it yourself when the Europeans will do it for you—bricks, stone, you name it, we'll ship it over and containers are still cheap by comparison to the cost of trying to do it in Japan. Having said that, last time I was there the Japanese have started looking at their own buildings like the sandstone warehouses, built during Russian occupation on northern Japanese islands. Maybe they will be end up being dismantled and reused." The moving of whole buildings becomes less and less as the earthquake building codes become more and more rigorous, making structural adaptation so onerous that it is easier and cheaper just to start from scratch, possibly incorporating a few salvaged European features. Even that idea may not have long to go as Chinese repro masonry takes over

HOUSE PRICE RISE

House construction costs have risen by an inflation-busting 16 per cent in 2004, and are forecast to rise a further 12 per cent in 2005, with the upwards trend continuing, according to Experian, the global economic forecasting group.

Contracts Journal Nov 2004

BATH FOR ANGELA

DENISE Archer of Tynemouth Arch Salvage is helping raise funds for a student with spinal atrophy at North Tyneside College. She was unable to return to college in September so students and tutors decided to help her back to class. Hot baths ease the pain, so Denise Archer started the Angela King Bath Fund and got the fund off to a flying start with a donation and by sourcing a second-hand bath. At present the fund is just £500 short of the required total. *Angela King Bath Fund. Tel 0191 229 5268*

9 Dec 04 THE JOURNAL

NEWS

Trace and Antique Dealer cease

BOTH *Trace*, the stolen antiques mag, and *Antique Dealer* DMG's flagship fairs rag, have ceased publication.

A spokeswoman at Invaluable says that they hope it will continue in future. Rumours are that the new US owner of Invaluable wants to sell and Art Loss Register wants to buy. We could not get a straight answer as to why *Trace*'s working telephone number is discontinued or why the number advertised on the *Trace* web site does not work. (So only two theft databases now, and only one of those is open—*Salvo Theft Alerts*. Ed)

The Antique Dealer is losing money so the owners of both ATG and Newark Fair, the Daily Mail Group Trust, has pulled the plug—something it did a few years back if memory serves.

"We believe the ATG will prove a suitable alternative being weekly instead of monthly, and the ATG will have new fairs features too," wrote Sarah Grimmond.



Baltic Exchange—the saga continues

DENNIS Buggins of Extreme Architecture is extremely bullish about the current prospects for the Baltic Exchange.

This was the building, bombed by the IRA, carefully dismantled and taken to warehouses in Reading with a view to rebuilding, the site then sold for the Gherkin, and the bits then sold to that big man Derek Davies who moved it Manchester, then bought by Mr. Buggins who moved it to Kent—and this is a seriously large amount of material. Not only the portico above but also a large amount of the marble-clad trading hall.

There are currently three expressions of good to firm interest—and the asking price is £750,000. It, and Dennis, has now been on Today on Radio 4, the main BBC news, and all over the papers. Incidentally, the Gherkin won the 2004 RIBA design award.



Above: From *Illuminating the Past: Stained Glass 1200-1550* at Sam Fogg's, London, until Saturday 15th January 2005. Comprising forty pieces from the 13thC-16thC. A similar exhibition by Sam Fogg held in 2002 was bought in its entirety by the J. Paul Getty Museum in California. The roundel (a circular feature) but possibly more a tondo (a circular artwork) above is believed to be from northern France, c1240, of a young scholar holding a manuscript, possibly April, and is similar in composition to calendar tondi in Soissons Cathedral



Above: The most expensive firemark at auction is believed to be the only known example of a second variant London Assurance c1721 lead which sold at Bonhams Knowle on 9th November for £10,105. London Assurance started in 1720 and eventually amalgamated in the 1960's into what became Sun Alliance. Firemen in 1721 were mainly Thames Watermen who were exempt from military service of any kind and whose names were held on a register at Greenwich. In *The British Fire Mark*, Brian Wright, writes that the naming of streets was haphazard and private houses were not easy to identify so each insurance company had a distinctive emblem fixed to the wall of each property insured made of sandcast lead, with the policy number on a panel. Most were brightly coloured and traces of enamel can be seen on the one above. Reproductions of this mark can be obtained at www.firemarks.ca for \$75. See www.firemarkcircle.com

Below: "My other job is MD" says Alan Smith of Gaze's, "presiding over bidding in the singsong tones of a racing commentator" writes Katrina Burroughs in *Period House*



Above: Serious man and beard or Man with a serious beard, Carl Willows on dog and bone [PerHo

Reclamation House

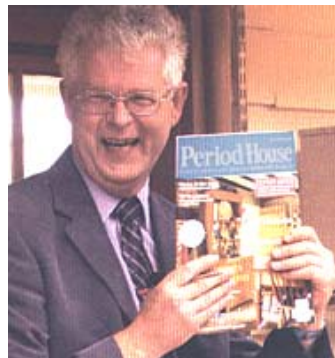
"DEMOLITION guys have a deadline to get the place razed so they go in with sledgehammers and don't know or care what they are looking at," said Carl Willows in *Period House* magazine. He is of course the rural and domestic bygone, architectural salvage and garden antiques expert at T W Gaze & Son (now renamed simply Gaze's) in Norfolk.

"It's a real pleasure to deal with these objects and it's fascinating not to know what is coming in," he added, somewhat whimsically you might think for the man in charge of these mammoth bi-monthly sales.

"I'm a dealer not a shopkeeper. There's no thrill in selling endless copies," said Steve Horler of Frome Rec. "Unruly children risk being recycled," and, "Most mornings there are lorries waiting to unload stuff."

Period House Sept 2004 - Jan 2005

Below: "My other job is MD" says Alan Smith of Gaze's, "presiding over bidding in the singsong tones of a racing commentator" writes Katrina Burroughs in *Period House*



Hazardous rockwool

MINERAL wool may soon become a notifiable waste like asbestos, writes Chris Morgan, architect from Edinburgh, who also says that Anglian Windows operate a 100 per cent reclamation of post-consumer materials (*news to us—ed*).

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