

Summary of AGM

The BAG AGM was held on Monday 20 May, ahead of visiting New Zealand based Buildings Archaeologist Eva Forster-Garbutt's lecture. The AGM ran smoothly and the timing and location meant that there was a good turnout of members. Minutes will follow, but here is a summary of the business.

The Chairman, Tim Murphy, sent his apologies and the Secretary, Nigel Neil, welcomed everyone. The committee has met five times during the year – twice face-to-face and three times via Skype – and Nigel outlined the group's broadly successful year. The committee meeting and CPD event on Archiving held at the wonderful Temple Barns at Cressing in Essex on a glorious summer's day had been useful, but attendance was lower than had been expected. Advocacy on behalf of the Buildings Archaeology sector, and involvement in standards enhancement and promotion were our paramount concerns. Work on the revised CifA Buildings Standards and Guidance document is moving steadily. The committee collectively wrote 'essential edits' to make the present edition fit-for-purpose for a little longer, and Senior Professional Standards and Practice Coordinator, Jen Parker-Wooding, has the revised document ready to go live shortly. BAG's tender brief for a long overdue full revision has also been sent to Jen and will be used to seek funding and will then be put out to tender. The Group committee are committed to being actively involved with the developing document, during the writing of which a substantial number of sector organisations will be consulted. The committee has also commented forcefully within the CifA response about a draft of Historic England's proposed guidance document on Statements of Heritage Significance.

The BAG newsletter has already given a preview of the results of the Survey Monkey questionnaire, which 80 members answered. The online data has been supplemented by some anonymised statistics about the membership as a whole and analysis of the results is underway. The committee are trying to weigh up the (sometimes conflicting) desires for venues closer to transport links, to target the areas of greatest membership, CPD for both early career and more specialised needs, and co-hosting events with other CifA Groups and non-CifA organisations. Any further suggestions from the membership are warmly welcomed.



The Plough Inn, Norwich

Source: Charlotte Adcock

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FAREWELL TO OUR CHAIR



After 5 years on the committee Tim Murphy has decided to step down from the position of Chair a year early due to work commitments.

Tim has worked tirelessly over the past few years to help rejuvenate the committee and in particular has been a driving force for the updating of ClfA guidelines for Historic Building Recording.

He has led the organisation of many of our events and instituted the (very successful) use of Skype for reducing the cost of committee meetings.

He has been a welcoming presence within the committee and helped the transition from the previous officers to the current committee in 2017.

The committee would like to thank him for all his hard work and wish him the best of luck for the future.

LETTER FROM TIM MURPHY

I joined the BAG Committee around 5 years ago as Treasurer. During my time on the committee I have had the pleasure of working with some experienced and knowledgeable sector professionals. Highlights have included some of our BAG trips to House Mill in London and a tour of Medieval Southampton.

Over the as 18 months I, and the group, have been working on the tender procurement for ClfA's new Standards and Guidance for Schemes of Archaeological Building Recording. I look forward to seeing the procurement and production of this document realised in the near future.

For the past two years I have been Chair of the committee and due to work commitments, I am standing down a year early to pass the baton to someone who can dedicate more time to the promotion of the group.

I encourage members (and non-members) of BAG to get involved with the committee. There are vacancies, including the position of Chair, which I recommend to anyone who has an interest in the promotion of Buildings Archaeology in our sector.

CALL FOR COMMITTEE MEMBERS

The committee would like to thank Tim for all his hard work rejuvenating the committee over the past 2 years as Chair.

We are also sorry to announce the resignation of two other committee members - Norma Oldfield and Jess Tipper – who resigned during the year due to work commitments, and we thank them for their contributions.

Lara Band and Tiffany Snowden were co-opted during the year, and they, in addition to Beverley Kerr, were voted onto the committee at the AGM, leaving us with one vacancy on the committee.

With Tim stepping down we have the choice of co-opting a new volunteer as Chair, or an existing committee member as Chair and a new volunteer as an Ordinary Committee Member.

The committee wish to invite a volunteer from BAG members for EITHER a new Chair OR a new Ordinary Committee Member.

Only accredited members can hold the Officer posts (Chair, Secretary, Treasurer), but we are happy to nurture early career archaeologists with an interest in buildings, especially if they plan to apply for accreditation in the near future.

If co-opted during the year, you can be elected at the 2020 group AGM to serve for 3 years, with the option to seek re-election for a further three.

If you are interested in joining the committee please e-mail our secretary Nigel on nigelrjneil@googlemail.com or phone **07968 621 530** for a chat.



Buildings Archaeology at the Edge of the Empire

A Review of the BAG Event.

The ClfA BAG committee were delighted to welcome Eva Forster-Garbutt (Senior Heritage Advisor - Wellington City Council) to present at our AGM in April. As a recipient of the Winston Churchill Memorial Trust Fellowship, Eva was on her research trip to the UK and we were the last stop of her tour. The Fellowship was established for New Zealand professionals to have the opportunity to travel the world and gain insight into the practice of their field abroad. Eva had spent three weeks visiting with academics, professionals and archaeologists in the field of buildings archaeology, in order to shed light on the practice. Eva's talk "Buildings Archaeology at the edge of the Empire: the investigation and recording of heritage buildings in Aotearoa/New Zealand" was a fantastic insight into the role of building recording within New Zealand, and provided a great platform to share thoughts and

ideas on the similarities and differences between approaches in the UK and New Zealand (over drinks and nibbles!).

Eva began the talk with her Turangawaewae (or 'place to stand'), sharing her personal journey into buildings archaeology. The practice is predominantly guided by the Heritage New Zealand Pouhere Taonga Guide 'The Investigation and Recording of Buildings and Standing Structures' and Jeremy Salmond's (1986) book 'Old New Zealand Houses 1800 - 1940', both of which Eva was armed with when she recorded her first building. Beyond these there is very little in terms of guidance, and Eva reflected that her fellowship gave her the chance to open up a discussion on the field, and connect with people who had been looking for a platform to share their thoughts and approaches to buildings archaeology.



We then explored current approaches to buildings archaeology in New Zealand, highlighting key issues and opportunities in the sector. Management is underpinned by the Heritage New Zealand Pouhere Taonga Act 2014, which defines an archaeological site as a place associated with pre-1900 human activity where there may be evidence relating to the history of New Zealand. As a

result there is a strong emphasis on Māori and European buildings, the built environment divided into the time periods of pre and post European contact. Eva shared a range of examples of Māori architecture, including the wharepuni (sleeping houses) and intricately decorated whareniui (meeting houses), as well as the buildings of the early European settlers, ranging from simpler homesteads to grander, Georgian-style houses, the oldest example of these being Kemp House built by Māori sawyers and missionary carpenters in 1820-21. Eva gave us a fascinating insight into the rapid growth of New Zealand's population (26,000 in 1850 to 815,500 in 1900), and the materials and styles of building, such as the use of weather-boarding, brick, and 'kit' houses – transported from the UK and elsewhere as flat-packs.

New Zealand's built heritage faces a unique set of challenges. It is somewhat limited by this 1900 cut-off date, with a wealth of untapped heritage post 1900, but perhaps most importantly, as building recording is driven almost entirely by construction projects, it currently only takes place prior to demolition. This has greatly impacted people's perceptions of 'buildings archaeology', which currently goes hand in hand with the loss of a heritage asset. In New Zealand, a distinction is made between 'buildings' and pre-1900 'structures' (bridges, etc.), for which recording is carried out if they are to be 'modified or demolished' – but only if it meets the definition of an archaeological site. Eva is championing the practice of buildings archaeology in New Zealand, opening up the



discussion on how to improve the investigation and recording of heritage buildings, and consider the future growth of the profession.

Conservation architects are a very new phenomenon in New Zealand. Until recently, the only such individuals had gained their qualifications in Australia or the UK. Around 265 buildings archaeology reports have been submitted to the Heritage New Zealand archive, but they were not readily accessible or indexed, and nearly twice this number of projects awaiting reporting. A key theme of the evening was the importance of communication, particularly when it comes to buildings archaeology, to share our ideas and allow the profession to be better understood and recognised as a valuable practice within archaeology. Those who attended were keen to learn more about Eva's experiences and the fellowship, and to explore how we can contribute to and recreate a similar united approach for all who are involved with buildings archaeology.

Written by

Megan Lloyd- Regan, PCIfA

LAST ORDERS:

THE DEVELOPMENT OF THE TRADITIONAL PUBLIC HOUSE



The design of public houses has changed significantly over time. The earliest alehouses were ordinary homes which opened one or two rooms to the public for the sale and consumption of drink. As beer was commercialised and grew in popularity, specific premises were established and the term “public house” first came into use in 1669. Pubs were the preserve of working-class men and respectable women did not frequent them until the 1920s, and even then were only permitted in the Lounge and Saloon. Internal layouts were specifically designed to segregate different social groups. The Public Bar (often at the front of the building) was a space for the poor labourers where “vertical drinking” (drinking whilst stood at the bar) was practiced for a reduced price. Skilled workers, shopkeepers or clerks would use the “better” rooms (Lounge, Smoke room or Saloon) which offered a higher level of privacy and refinement, using a bar-hatch, table service and divider screens for added privacy. These rooms were often richly decorated

and included furniture such as the snob screen which allowed customers to order drinks without being seen by staff. Table service was common in these areas, justifying the higher price paid for beer, and can be evidenced by the presence of bell pushes.

Materials

Victorian pubs took full advantage of the availability of cheap materials such as cut, coloured and etched glass, wood, tiles, mosaics and polished granite to create a flamboyant new style. Ceramics in the form of tiles were used both internally and externally to line walls and floors as they were hygienic, maintenance free and easy to clean. Ornamental woodwork using pine, teak, mahogany and walnut featured heavily throughout interior décor, as did ornate metalwork used for light fittings, door furniture, foot rails and bells. Glass could be embossed, gilded, etched and painted to advertise products or to create a sense of space and luxury. Interiors featured wooden paneled doors and windows incorporating etched glass to create intimate spaces (snugs) where drinkers could gather with relative privacy. External windows containing an etched glass lower portion, concealing the view into the pub from the outside, once again instilled the idea of privacy.

The bar counter

The bar counter is a highly functional piece of equipment creating a separate space between



customers and staff where payment is taken under the supervision of the landlord. Historically, these were often lavishly decorated with wood, zinc, marble or tiled mosaics or by using woodwork, most commonly tongue and groove boarding. Ornate bar backs formed using pilasters to support a cornice, became common place in the 19th century and accommodated bottles and glasses whilst also displaying advertisements embellished on mirrors above the shelves. The bar became a “true Victorian masterpiece in wood and glass” and was central to the functioning of the public house.

Modernising the Pub

After the First World War there were pressures to make pubs more respectable. Although inter-war pubs still had a clear hierarchy of space there was a desire to do away with multiple small rooms and open pubs up into single, large, easily supervised space. In particular, the proclivity of “snugs” was seen with suspicion by authorities and removed to ensure that all parts of the pub were visible. Other techniques were used to moderate the amount of beer drunk, including shortening bar counters to discourage vertical drinking (which was seen to encourage greater consumption) and the greater use of table service. Despite these measures, compartmentalisation within the public

house remained (to a lesser extent) until the 1950s.

The cause for conservation

Pub furniture tells the wider story of drinking and intrinsically connect us with past drinkers. Unfortunately, this is often the first element lost during modernisation, an “unspeakable act of vandalism”, according to Peter Brown. The major issue with the current way of conserving historic buildings is Facadism - the practice of preserving the fronts of buildings, whilst constructing a modern interior. This is frowned upon by the conservation community as it damages the historic authenticity of a building, however little is being done to champion appropriate and sustainable means of adaptation, instead promoting a “frozen in time” mentality. The result is the loss of internal historic fabric which can create a disconnection with the history of the space.

For a historic pub, which aims to connect the current drinker with the community of drinkers throughout history, the interior is far more significant than the exterior, as this was where people met, drank and socialised. As Don Henson says the value of historic spaces is when “we can literally touch what they touched”. It is often within the interior décor and furnishings that the sense of community within the space is created.

Pubs add value to local communities and economies. The pub is seen to provide authenticity, tradition and is perceived to be the “most important social institution” to facilitate a vibrant community.

As Hutt perfectly summarises:

“When you order a pint of beer and hand over your money, you are paying for a complicated package deal... the intangible but crucial feeling which is called atmosphere”

The sense of community within the public house and the connection over space and time with those communities of the past is a fundamental element of what makes the pub so “English”. The public house works to conserve these community

stories which are often ignored in popular heritage, and “enable people of today to extend a hand across the ages”, connecting us intrinsically with communities that have been there before us. An important aspect of preserving this heritage is the retention of historic fabric of a pub which is vital in ensuring the links between modern drinkers and the historic communities which frequented the pub before them. Essentially, that continuity comes through the maintenance of the fabric and the continued use of the space.

Encouraging facadism by promoting outdated policies on conservation which discourage appropriate and necessary modernisation, has meant historic pubs are losing the elements that make them unique and significant.



Written by

Charlotte Adcock, PCIfA

Selected bibliography

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BAP

Buildings Archaeologists
in the Pub

CIfA | Buildings
Archaeology
Group

Inaugural BAP Meeting!

Our first ever Buildings Archaeologists in the Pub Meeting will be launched in York on **10 September, 6 pm** in **The House of Trembling Madness, Lendal**.

We have the pleasure of welcoming two sets of speakers:

Keith Knight (Chair IHBC Yorkshire Branch)

Will be presenting on the relationship between archaeology and historic buildings and the complimentary roles of architects, historic building consultants and archaeologists.

Dr Kate Giles, Dr Dav Smith and Dr Matt Jenkins (University of York)

Will be presenting on teaching buildings archaeology and mapping the skills needed for the future.

This will be followed by an opportunity for networking.

Tickets are **FREE** and can be [registered for on the CIfA website](#).

Our next BAP session will be on **12 November** where **Jane Grenville** will be giving a talk on revising Pevsner.

Keep an eye on our social media for more information.

COMMITTEE MEMBERS

Vacant

Chair

Nigel Neil

Secretary

Esther Robinson Wild

Treasurer

Charlotte Adcock

Newsletter Editor

Ordinary Members:

- **Gillian Scott**
- **Lara Band**
- **Megan Lloyd– Regan**
- **Tiffany Snowden**
- **Beverley Kerr**

CIfA Buildings Archaeology Group

The group aims to promote the analysis of the built environment and to raise awareness of approaches and methodologies to address the wider role of buildings archaeology with other professionals in built heritage sector by:

- advising CIfA council on issues relating to standing buildings and being consulted during the drafting of new recording guidelines and heritage legislation.
- Producing regular newsletters (two per year)
- Articles in the CIfA magazine 'The Archaeologist'
- Training events (seminars, guidance and conference sessions)
- Developing links with associated heritage professionals

To provide a forum for addressing the wider role of buildings archaeology within the built heritage sector

Membership is **free to CIfA members**, and £10 for non-members.

DO YOU HAVE NEWS OR AN INTERESTING PROJECT TO SHARE?

We would be grateful for any articles or news for our next newsletter.

For further information please contact: charlotte.adcock@mottmac.com

The logo for CIfA, consisting of the letters 'CIfA' in a stylized blue font. The 'i' is lowercase and has a dot above it. The 'A' is uppercase and has a horizontal bar across its top.The logo for Buildings Archaeology Group, consisting of the words 'Buildings Archaeology Group' in a blue sans-serif font, stacked vertically.

www.archaeologists.net/groups/



Edited by:
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