

CHELTENHAM CIVIC SOCIETY

Parmoor House, 13 Lypiatt Terrace, Cheltenham GL50 2SX



NEWSLETTER SPRING 2015

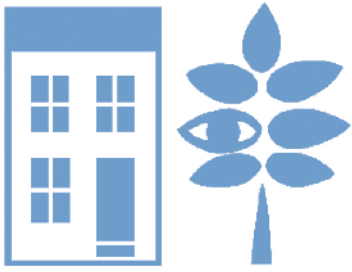


Montpellier Reflections, Robert Goldsmith

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Front Cover



Montpellier Reflections, Robert Goldsmith

Cheltenham Open Art Studios is a not-for-profit association run by local artists. In June 2015, in its two-yearly event, almost 200 artists open their homes and studios to the public. Well supported in previous years, the event helps to raise the profile of visual arts in the area. COS Co-ordinator, Niki Whitfield gives us an insight into the event. *See page 7 for Cheltenham Open Art Studios 2015: Original Art Made Here.*

Continuing the serialisation of *Art in Architecture*, a 2013 academic paper by architect/artist Mike Duckering, in which he discusses the philosophical question 'Is architecture art?' and examines the connections between art and contemporary architecture. *See pages i - ii for an abbreviated Part 4: Chipperfield and Heatherwick.*



CHAIR REPORT



Roger Woodley

This is a summary of what I said, or meant to say, to the AGM on 10 March. If you were present, feel free to skip: but if not, please read through, because this was an attempt to carry out a serious review of what we'd achieved, or not achieved, in the period since the fundamental look at the Civic Society's activities which was carried out in autumn 2013. I also outlined what we would be aiming to achieve before the next AGM in 2016.

What's a Civic Society for?

To keep the town where we live looking at its best, attractive, beautiful even, to residents and visitors alike. That's certainly the aim in Cheltenham, where we have a head start, because our history as a resort has given us a base of gorgeous Regency architecture, and the fact that the history is quite a short one (except for the Minster), only 200 years or so. I called Cheltenham a simple town to understand, which in turn should make our job easier.

But by contrast, the Civic Society is not simple to understand, because its reach is wide – or should be, in my view – from care over architectural standards (where the Echo often refers to us as 'Cheltenham's architectural guardians') to something much broader about celebrating the place where we live. The CCS puts out feelers in a multitude of directions.

Think of what we do in these two senses, first looking outwards:

- We comment on all planning applications.
- We aim for effective publicity and public events,

such as full participation in Heritage Open Days and Civic Day (which will be bigger in 2015, and all about volunteering). We shall think about doing more via social media.

- We set design standards via Civic Awards: we shall be introducing a new scheme later this year.
- We erect plaques to distinguished past citizens.
- We promote ourselves and our causes with an excellent website and newsletter, and public lectures every year.
- We set up wider networks such as Cheltenham in Focus (a central forum for Residents' Associations)
- We participate fully in activities promoted by our national body, Civic Voice.

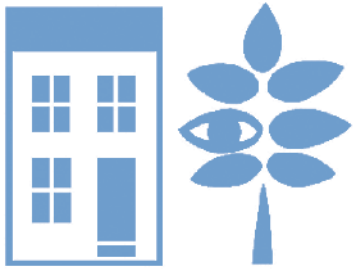
Secondly, recall what we do looking inwards:

- For our members we organize a full programme of lectures, outings and social events through the year.
- We were delighted, in 2014, to commemorate 50 years in our own home, Parmoor House, the gift of the 2nd Lord Parmoor in 1964. We let the rooms out for hire, and let long term the basement flat, all under the management of our House Committee and our excellent House Manager, Phil Collins.
- We have a large and busy Executive Committee, indicative of the range of activities we pursue – every member has a specific area of responsibility. Three office-holders were new in 2014: Lloyd Surgenor as Hon Treasurer, James Hodsdon as Hon Secretary and myself as Chair. We have been elected to continue in 2015.

PARMOOR HOUSE

Three well-equipped rooms at Parmoor House are available for private hire.

For bookings, and contact details please see cheltenhamcivicsociety.org.uk or call the House Manager on 01242 524632



At the AGM, I thanked all the people who'd done so much, but it would be tedious to repeat those many names in print. But I do want to record special thanks here to Roger Brown, Membership Secretary for many years, who has achieved the considerable honour of being invited to curate an exhibition at Manchester City Art Gallery next year, in effect a full time job; and Mike Duckering who has edited the newsletter so successfully also for several years, and whose last edition this is. Roger is being replaced by Richard de Carteret, and Mike as Editor, later in the year, by Alec Hamilton.

A year ago I set myself (and the Executive Committee) some targets, and I had to report that these had been only partially achieved. Certainly, we have started to develop a cadre of Corporate Members. We have established a Gloucestershire-wide forum of Civic Societies, to develop a 'County' perspective and pressure group. We have I think done better at communicating. And we have set up a new forum for consideration of the Public Realm (so many of us are completely fed up with Cheltenham's scruffy streets and pavements. (Look up and you see fine architecture: look down and you see only mess and muddle. There's no excuse!)).

But we haven't gone far enough yet on our targets for membership liaison and growth; for publicising ourselves; for a schools project; on campaigning for buildings at risk; or on getting ourselves more noticeable in the town centre. These targets are all carried forward to 2015/6, so watch out for progress, and complain if you don't hear of any. I also want to put together a team of leaders of guided walks, a service not so well done in Cheltenham as Gloucester for instance, and where we can certainly help to bring about an improvement.

We are a lively and worthwhile organisation, with a lot to contribute to the welfare and future of the town. I said to the AGM and repeat again here: my thanks to all the membership and all who support our efforts. We shall drive harder during and after this important Election year to pursue whatever is needed to promote Cheltenham as a great place to be!

Roger Woodley, Chair, Executive Committee



Left to right: Martin Horwood MP, Mayor Cllr Simon Wheeler & Civic Society Chair Roger Woodley at the AGM

MEMBERSHIP NEWS

We warmly welcome new members to the Society who have joined since the last Newsletter:

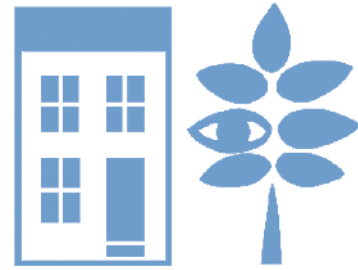
Mr & Mrs M Thomas, Mr John Beattie, Mr Daniel Dawson and Mr Richard Woolley.

***Richard de Carteret,
Membership Secretary***

NEWSLETTER

In addition to providing articles and information to the members, the Newsletter provides publicity for the Society through its wider circulation. We are always looking for fresh ideas, articles and images.

If you feel that you are able to make a contribution, either for publication or as backroom support for the Editor then please get in touch - your help would be much appreciated. Please email Alec Hamilton, newsletter@cheltenhamcivicsociety.org.



PLANNING FORUM REPORT



Proposed Pittville Campus - Elevation to Albert Road

The most important scheme we have looked at since the last Newsletter was the proposed student village at Pittville. We are not opposed to the idea of a student village, but it is necessary to recognise that Pittville is a vitally important part of the town, and any development in this area must be sympathetic to its character and of real architectural quality. What is needed so near the Pittville Park should have a Park-like or garden city feel to it. We did not think what was proposed passed this test. The four-storey buildings were too uniform and barracks-like. We were not alone in our concerns, and the scheme is being looked at again. What is needed is something with a variety of different building heights so as to provide a more varied and interesting development. There is also doubt as to whether or not the site can sustain as many as 600 student bedrooms. Let us hope that when the proposals are revised, the student village will be somewhere that is a pleasant area for both the students and local residents. There are very good examples of new developments in other universities, and in an area as important as Pittville, Cheltenham needs something that is as good as the best.



Proposed plans for Pittville Campus

As there are few major schemes coming through at the planning stage it may be worth reflecting on the progress of some of the major schemes affecting the centre of Cheltenham. We are going through a

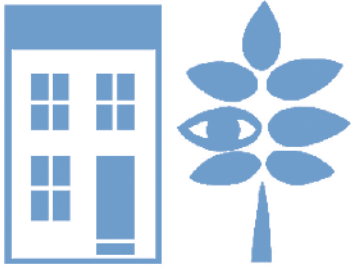
period of unprecedented change in the town centre. Taking the even more circuitous route currently necessary to access the cinema and other facilities in the Brewery complex demonstrates how far it all feels from the High Street and the Promenade. It will make a huge difference when there is a proper entrance to the Brewery from the High Street as provided for in the new scheme. There is still a long way to go: it had just about reached ground level on the western side of the site when I last went to the cinema. I am not one who laments the loss of the *Odeon*, but it was too far gone to save. I am not sure its box-like exterior could have been attractively incorporated in a new scheme, especially since it was the ruined interior which was of interest. Although we were in favour of a more contemporary approach than the mock-Georgian scheme that is currently being built on the *Odeon/Haines & Strange* site, it is good to see that this site is actually now being built on, and it should be of real benefit to Cheltenham. One aspect of the scheme that impressed us was that a lot of effort had gone into the details to ensure it had a quality feel. We hope, as it is built, that it will live up to this high standard.



Brewery scheme now under construction

The news on the North Place site is less encouraging. Given the changes in our shopping habits, it is perhaps not surprising that Morrisons have pulled out, but this site has been empty for far too long. It is vital an appropriate use is found for it. Perhaps it will eventually become a bus station. Who knows?

John Henry



PATERSON MEMORIAL LECTURE



Mary Rose Museum

On Wednesday 3 December 2014, the Harwood Hall at Christ Church was filled to capacity to hear guest speaker Chris Wilkinson of renowned architects, Wilkinson Eyre, give a talk on his unique new museum building that now encloses the Mary Rose in Portsmouth dockyard.

Chris spoke first about his practice, set up in 1983, and in which he was joined later by Jim Eyre. Working in a fiercely competitive global architectural market, Wilkinson Eyre is now recognised as one of the UK's leading architectural practices. In 2001 the practice first won the RIBA Sterling Prize for Magna, the dramatic regeneration of Rotherham's redundant steelworks as the UK's first Science Adventure Centre. This was to be followed by the 2002 RIBA Sterling Prize for the beautifully conceived Gateshead Millenium Bridge project won in an international design competition. Many excellent projects have followed, including the Dyson Factory, Malmesbury; Explore@Bristol; Gardens by the Bay, Singapore; and most recently, the regeneration of Battersea Power Station.

But it was Chris Wilkinson's thoughtful, fascinating and insightful story of the Mary Rose building that captivated his audience. Launched in 1511, the Mary Rose became Henry VIII's flagship, and tragically, at the Battle of the Solent at 3.30pm on 19 July 1545 it capsized through the human error of Captain Carew, losing all on board as it sank into the mud. Described by historian David Starkey as *Britain's most important treasure*, it was raised from the seabed in 1982 together with some 19,000 Tudor artifacts - a veritable time capsule of the time. The one half of the ship's

hull that had been preserved in the mud was supported on a steel cradle and placed into a dry dock adjacent to Nelson's Victory. Enclosed in a temporary 'tent', many years were spent preserving the hull by spraying it with a mixture of wax and water.

Wilkinson Eyre, together with Interior Architects Pringle Brandon, won the design competition for a new museum building to house the preserved Mary Rose hull and its artifacts. Chris delightfully recalled his first presentation to the competition adjudicators, where he explained his design concept of cradling the hull at the centre of a new museum as a *jewel in a jewellery box*. He avoided showing any elevation drawings because he hadn't yet decided what it should look like or what materials to use. Having to present his designs to Prince Charles, President of the Mary Rose Trust, Chris wisely chose to show him a model of the building rather than drawings. This duly received 'no comment' - a positive outcome.



The Mary Rose

The whole project had huge challenges; being built into and over a grade II listed dry dock, into which new foundations couldn't pierce the stone floor; having to erect a roof structure over the Mary Rose without the possibility of damage; and being designed to fit into the context of Nelson's Victory and the nearby Georgian Admiralty building. Chris had decided on a toroidal shape for the building, being derived from the geometry of a ship's hull, and which he explained with the help of exquisite drawings. The whole building, apart from the standing seam zinc roof, was clad in black stained timber planks, a beautiful contemporary referencing of traditional ship construction, which elegantly resolved the contextual issue. This was an excellent talk, and we thank Douglas Ogle for bringing Chris Wilkinson to Cheltenham.

Mike Duckering



Cross-section drawing of the new museum



OLD CHELTENHAM ON FILM PART II



Deckchairs in The Promenade

On Tuesday 10 February Roger Jones entertained us with ***Old Cheltenham on Film Part II***. Last year's Part I having been judged a great success, we were all clamouring for Roger Jones to present Part II. We were not disappointed. This time it was not an old film, but old Cheltenham as filmed in the 1990s, with script and production associated with Steve Blake – in itself a guarantee of quality.

Cheltenham looked its very best, architecture, streets and terraces shown to the greatest advantage, accompanied by an intelligent and sometimes amusing commentary. Everything appeared serene and lovely, and although we always seem to be groaning about the changes in the town, there don't seem to have been many in the last 20 years, at least. All the main sights looked much as they do today.

Cheltenham on film is an entertaining way to see the history of the place we live in. If the film is old we get an additional pleasure from observing how comic our grandparents looked in their youth – a pleasure to come for our descendants when they look back at us in 2100. But there is a serious side to film as an archive, and we were pleased to welcome

some new faces to Roger's film evening, attracted by the subject itself. We hope there will be a sufficient store of old film in the can to one day give us 'Cheltenham on Film Part III'.



Cadena Cafe, The Promenade



ART IN ARCHITECTURE

Examining the connections between art and contemporary architecture. Mike Duckering BSc BA RIBA

PART 4: CHIPPERFIELD AND HEATHERWICK

As with great art, the best contemporary architecture is a global phenomenon and leading architects are now in demand all over the world. Hal Foster's *Art-Architecture Complex* proclaims that he points to a "global style" of architecture that, more than any art, conveys the look of modernity today.

Many of the world's most in-demand architects such as Norman Foster, Richard Rogers and Zaha Hadid have global practices, and unlike Modernism, contemporary architecture's political associations are seen positively as a force for urban and social regeneration. The Bilbao Guggenheim is one such example, but to broaden the scope and analysis of this examination of art in contemporary architecture, it is worthwhile reviewing the work of two other architects who practice worldwide.

David Chipperfield, according to Glancey's 2010 Guardian article, was born in London in 1953 and trained at the Architectural Association. His dedication to quality, ideas, and the craft of building has brought Chipperfield success: he teaches architecture as well as practising it, and ran an architectural gallery called 9H, named after the hardest kind of pencil.

Chipperfield's work exhibits a most thoughtful and carefully conceived philosophy of architecture. In his own words from the 2009 publication *Form Matters*, speaking of 'form' he says:

Architecture is an unforgiving reality. It is experienced and judged in isolation without any guide to explain or justify the decisions of the architect; it is what it is. Architecture must speak for itself, there is no manifesto. It is its own manifesto.

Deyan Sudjic tells us that Chipperfield first made his name in Japan following an early project for the Issey Mayake shop design in Sloane Street, London in 1985. He says that Chipperfield's work could be seen as conservative in the best sense: making architecture that lasts, that resists the culture of spectacle.

The America's Cup building in Valencia, completed in 2006, which I was to visit in 2008, could be said to be just the sort of architecture whose main purpose was to be a spectacle. However, Chipperfield's competition-winning design was a master-piece that achieved its purpose and much more. Sudjic tells us that the building is a reminder of his interest in the relationship of

architecture with urbanism and also a concern for the social aspects of a building. Chipperfield gently subverted what was intended to be a viewing platform for an elite group of sponsors for the yacht-racing season, by tying it into the city around and making it partly permeable to the public.



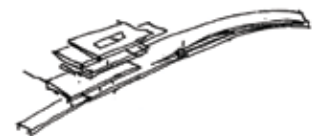
America's Cup building, Valencia

Aesthetically, the building is strikingly beautiful in its Mediterranean context. The layers of stacked and shifting, seemingly gravity-defying, white cantilevered floor slabs refer back to a 1960's Modernism. According to Pearman, Chipperfield explored and developed the heroic white-modern architecture of the 1920's and 1930's. But here he re-invents the form in a completely new and refreshing way. The simple set-back glass walls that appear to be supporting the floors reinforce the theatrical drama of the building. The whole is a huge sculpture in the regenerating docks area that stands majestically looking out to sea, and the simplicity of its brilliant whiteness resonates with the sculptural forms of Calatrava's nearby *City of Arts and Sciences*. At the time of my visit, the building was open to the public, and as a measure of its acceptance locally, was known as the Chipperfield Building. Referring to its regeneration success, Chipperfield says:

As architects we cannot avoid the influence of context, both physical and social. Sometimes this context can give us inspiration, but invariably the challenge for architecture lies in those situations where the location gives us few clues. The evaluation of architectural typology and forms must be part of our self-imposed context, a context not imposed on us by authorities, but by our own conceptual process.



View of cantilevers



Concept sketch

Thomas Heatherwick (1970 -) is not an architect in the professional, trained sense of the title, and yet the qualities of inventive lateral thinking, artistic and engineering aptitude, make him equally qualified to use the term. Brought up in a family of musicians, writers, designers and engineers, the young Heatherwick was much exposed to creativity. In his recent publication *Making*, he says:

In childhood, I spent time drawing and making things as well as taking apart mechanical and electrical devices such as typewriters and cameras. I became curious about ideas, structures and problems being resolved.

He tells us that his training included a two-year diploma in general art and design, followed by a degree in three-dimensional design at Manchester Polytechnic, and then a two-year master's degree at the Royal College of Art, London.

Heatherwick, already recognised for his innovative designs, such as the extraordinary *East Beach Café*, Littlehampton and the amazing interior for the *Longchamps Store* in New York, recently came to worldwide fame for his sensitive, sculptural London 2012 Olympic cauldron.

Yet it was the gold medal winning UK pavilion for the 2010 World Expo in Shanghai that is the most iconic of Heatherwick's work to date. Here is a sculpture that has as its origin an architectural concept. A brilliant exercise in lateral thinking, Heatherwick planned the project in two distinctly separate parts. Instead of building a large, single building over the whole site, the pavilion became two elements, a focal, unforgettable object, and a broader architectural treatment housing the rest of the functional spaces. This was achieved by building all the back of house facilities underneath a public space on which his focal object would sit and which visitors could enjoy.



Seed Cathedral, UK Pavilion, 2010 World Expo, Shanghai, China

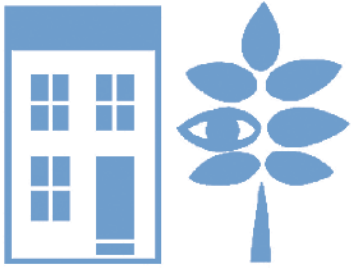
Inspired by the Kew Gardens Millenium Seed Bank project, Heatherwick describes the pavilion as consisting of a box, 15 metres wide by 10 metres high. Its 60,000 silvery, tingling hairs protrude from every surface, lifting it into the air to make a structure six storeys in height. The hairs are rods, identical 7.5 metre lengths of clear acrylic, which extend through the walls into its interior. Inside the pavilion, the geometry of their tips forms a space described by a curvaceous undulating surface. Within this space, cast into the glass-like tips of all the hairs, are 250,000 seeds. By day, the Seed Cathedral is lit only by sunlight that is drawn into the cube along the length of each acrylic hair. By night, tiny light sources illuminate both the seed ends inside and the tips of the hairs on the outside. They appear as thousands of dancing points of light that sway and tingle in the breeze. The Seed Cathedral sits on a landscape that is crumpled and folded like a giant sheet of paper, suggesting that the pavilion is a gift still partly enclosed in its wrapping paper.



Seed Cathedral, view across public space

Now dismantled, we have to rely on other's descriptions of this extraordinary work of art and architecture. But by studying the photographs and drawings, it is possible to understand and appreciate the unique concept that underpins its creation. It is possible too, to imagine the 'out of this world' sensory experience of the shimmering interior. Again, it is an intense attention to detail coupled with the available construction technologies that make such a project achievable.

Even in these most disparate examples of contemporary architecture, we can see the unmistakable modernist design philosophy that links the work of Gehry, Chipperfield, Alsop and Heatherwick. There is no ornament or decoration; all components have a purpose. The intentionally artistic composition of materials and form arises directly from each building's function, and is resolved into a beautiful and dramatic work of architecture. Although each architect will have their own conceptual approach, methodology and concerns, there is an underlying perfectionism and thoroughness of aesthetic philosophy that emerges in all of their works.



CHELTENHAM OPEN STUDIOS 2015



9 days, 68 venues, 200 artists and over 11,000 visitors: the event? COS15. Since its inception in 2001, this biennial eight-day celebration of visual art being made in the area has become an important part of the Cheltenham cultural landscape - for artists and art lovers alike. At the first such event, just 46 artists took part. In 2013, the last time the event was staged, over 11,000 people visited the studios, workrooms and exhibition spaces of over 200 artists working in Cheltenham and its surrounds.

For the uninitiated, Cheltenham Open Studios is a not-for-profit association run by artists for artists. And with over 100 members, it is one expression of the thriving communities of visual artists living and working in the area. With a dearth of public space in which to show their work, these artists have networked together to engage the people of Cheltenham directly with the wonderful work being created on their doorsteps. So what makes this format so popular? For many visitors, what they appreciate most is being able to get up close and personal with the art, talking with the artists, watching them at work. It offers anyone interested in art a first-hand insight into the creative process. And, with a range of hands-on workshops to choose from, it also inspires people to have a go for themselves.



Meadow at Midday Lella Dey

Artist PJ Crook, the association's patron, puts it like this: *"This inspirational biennial event gives the people of Gloucestershire the rare opportunity to take a glimpse at that intriguing relationship between heart, head, hand, and eye that forms the creative process and the diverse environments in which it occurs. For so many artists to open their studios or gather together to show the fruits of their labour all at one time, is a most glorious celebration of the visual arts..."*



Sprog Chris Elmeer



Rye Harbour 1 Nicki Gwynn Jones

Painter Arabella Kiszely, whose Little Buckland Gallery is a venue for one of several group shows on the COS15 trail, asks: *"At how many other events does one get this kind of access into the world of the artist? It really is a relaxed, informal and insightful way to view art. It's also a great way to pick up original art at affordable prices."* PJ Crook will be launching the event, at The Wilson on 4 June. The event itself runs from 13 to 21 June. If you're interested in having a look, watch out for the free, colour, art-trail guides, which will be available from Cheltenham Tourist Information, as well as other locations around town, from early May. More information about the event and the artists taking part can be found on the COS website:

www.cheltenhamopenstudios.org.uk

Niki Whitfield



LETTERS TO THE EDITOR

Road Outrage - A40 Benhall Approach Bus Lane



Stagecoach West would literally like to drive a bus through this.

Sir - The purpose of this letter is to alert you and any others at Cheltenham Civic Society to the potential drawbacks of the proposed A40 Benhall Approach Bus Lane. This is due to the bus lane's adverse environmental and street scene impacts. Sadly, other more worthwhile transport schemes in Cheltenham are missing out on DfT funding because Gloucestershire Local Transport Board (GLTB) incorrectly gave this proposed bus lane the 'top score' at their meeting in July 2013.

The new 800m outbound (westbound) bus lane was first proposed by Stagecoach West, with the support of the GLTB in Autumn 2012. It will start on the A40 Gloucester Road near Tennyson Road, go through the Benhall Roundabout and end just short of the traffic lights near Whittington Road. This bus lane is likely to require removal of over 100 trees and almost all hedging on practically the entire length of the south side of Gloucester Road through Benhall. A noise fence along Campden Road and a retaining wall along Miserden Road may replace the lost trees and hedging. The change to the appearance of the most important route into Cheltenham would be brutal. I believe that Cheltenham is the tourist and cultural 'capital' of Gloucestershire, and tree-lined streets are one of the town's key attractions.

At its meeting on 5 February 2015, the A40 Benhall Approach Bus Lane was approved to its next stage,

and it also emerged that Stagecoach will be able to secure around £1.5m of public money. This is because A40 Benhall Approach Bus Lane is being merged with other A40 Gloucester Road bus lanes, ie sections of inbound (eastbound) bus lanes in the vicinity of the Arle Court and Benhall Roundabouts. The engineering, environmental, financial and timescale problems with this project are substantial, and perhaps it is significant that all the scheme drawings are being kept under wraps. From the GLTB assessment on journey times, there appears to be no reliable survey data to support their claimed benefits, nor the supposed high benefit to cost ratio.

Although there has been no public consultation so far, several organisations and individuals have raised concerns about the A40 Benhall Approach Bus Lane.

These include:-

- Benhall Residents' Association
- Cheltenham Tree Group
- CPRE (Gloucestershire Branch)
- Martin Horwood MP
- Parliamentary Candidate, Alex Chalk
- Ward Councillors Nigel Britter and Jacky Fletcher (Benhall & The Reddings)
- County Councillor & Mayor Simon Wheeler (Benhall & The Reddings)
- Cheltenham Green Party

Clearly the A40 Benhall Approach Bus Lane is already causing alarm and this is before Stagecoach West has launched a public consultation, at which time the scheme will become more widely known. This will now be in May at the earliest and could be for several bus lanes, not just Benhall. Is there an attempt to deliberately create grey areas and avoid transparency?

I welcome public transport improvements in Cheltenham and recognise they are essential to the town's economic vitality. Nevertheless, there are more worthwhile transport projects for Cheltenham that should receive GLTB funding; not a scheme that requires the felling of over 100 trees on the tourist 'gateway' to our town.

Martin Morley



FORTHCOMING CIVIC SOCIETY EVENTS

Tuesday 12 May 2015 - 7.30pm

Talk - Parmoor House

James Hodsdon will give a talk entitled 'Robert Stokes: Architect of Pittville'.

Tuesday 9 June 2015 - 9.30am

Visit to Hartlebury Castle & the Hurd Library, Worcestershire

Coach trip and guided tour of house and library £19. For details please see and complete the enclosed form.

Saturday 20 June 2015

Civic Day

Celebrating where we live. Details of events to be published in an e-bulletin and the website nearer to the date.

Tuesday 7 July 2015 - 7.30pm

Talk - Parmoor House

Sarah Baines, Conservation Officer at Oxford City Council, will give a talk and slide show entitled 'The History and Development of Railings' with particular emphasis on streets and railings in Cheltenham.

The admission charge to a Civic Society Lecture at Parmoor House is £2 (members) and £4 (non-members). Doors open at 7.00pm for tea or coffee and biscuits.

CHELTENHAM CIVIC SOCIETY EXECUTIVE COMMITTEE

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**From September 2015*

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