



## European Heritage Awards / Europa Nostra Awards (2024)

594-Conservation and Adaptive Reuse 1. Conservation & Adaptive Reuse

# Westminster Hall Conservation Project



jxjQRbdz

## Entry details

### General information

Main country of application United Kingdom\*

 Registration number HA2024-UK-06

In case there are other official partners involved in the project, please list the country(ies) they come from

| N/A

Name of the building, site or work of art Westminster Hall, Palace of Westminster

Address of the building, site or work of art

| Westminster Hall, Palace of Westminster, Westminster, London, SW1A 0AA

Type (select one type only, as applicable): ☒ Building

Brief description of the project

Westminster Hall is the oldest surviving part of the Palace of Westminster, a Grade I listed building and UNESCO World Heritage Site.

From 2010 - 2020 Donald Insall Associates were appointed to conserve the Hall. This included cleaning, conservation and sensitive repair work to the north facade, internal masonry, medieval carvings, statues, and hammer-beam roof. The roof lantern was repaired and re-clad, its vaulting rebuilt. The Queens Jubilee Window installed. Electrical and data services were renewed throughout, and a laser-based fire detection system installed.

The project transformed the Hall and enhanced collective understanding of one of Britain's most significant buildings.

Start date of the project 2010-04-01

|                                       |                                                                                                 |
|---------------------------------------|-------------------------------------------------------------------------------------------------|
| Completion date of the project        | 2020-09-01                                                                                      |
| Website(s) of the project/nominee     | <a href="https://www.donaldinsallassociates.co.uk">https://www.donaldinsallassociates.co.uk</a> |
| Facebook page of the project, if any  | N/A                                                                                             |
| Twitter page of the project, if any   | N/A                                                                                             |
| Instagram page of the project, if any | N/A                                                                                             |
| Any other relevant social media       | N/A                                                                                             |

Does the site or heritage in question have national/regional/local cultural heritage designation or protection status in its country?

Yes

If yes, please specify:

Grade I listed, World Heritage Site, Conservation Area, Tier 1 Archaeological Priority Area.

Is the site or heritage in question included on the UNESCO World Heritage List, either as a single World Heritage Site or as part of one larger site?

Yes

If yes, please specify:

Yes, as part of a larger site: Palace of Westminster and Westminster Abbey including Saint Margaret's Church, inscribed in 1987.

If relevant, is the site/heritage accessible to the public?

Yes

If relevant, is the site/heritage accessible to people with disabilities?

Yes. Westminster Hall forms the main visitors entrance to the parliamentary estate; the project included the installation of a ramp to provide access for all visitors/staff to the wider estate.

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## Contact details

|                             |                                       |
|-----------------------------|---------------------------------------|
| Name of the entrant         | Ms - Lucy - House                     |
| Entrant's position          | Project Coordinator                   |
| Organisation of the entrant | Donald Insall Associates              |
| Address of the entrant      | 12 Devonshire Street, London, W1G 7AB |

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Website of the entrant                      <https://www.donaldinsallassociates.co.uk/>

Name of the owner                      Mr - Adam - Watrobski

Owner's position                      Principal Architect

Organisation of the owner                      UK Parliament

Email address of the owner                      watrobskia@parliament.uk

Name of the project leader                      Mr - Edward - Lewis

Project leader's position                      Architect, Lead Consultant, Principal Designer

Organisation of the project leader                      Donald Insall Associates

Email of the project leader                      edward.lewis@insall-architects.co.uk

Telephone of the project leader                      +442072459888

Other relevant participants

|    Mr - Tom - Brewser - Alan Baxter Ltd - Structural Engineer

|    Mr - David - Carrington - Skillington Workshop - Main contractor / builder (Phase 1)

|    Mr - Adrian - Attwood - DBR Ltd - Main contractor / builder (Phase 2)

|    Mr - John - Mattingly - Mitie Projects - Main contractor / builder (Phase 3)

|    Mr - Adrian - Attwood - DBR Ltd - Masonry contractor (Phase 3)

|    Mr - Tom - Massey - Dolmen Conservation Carpenters - Joinery Company no.1 (Phase 3, hammebeam roof and lantern)

|    Mr - Robert - Randall - Sands & Randall Carpenters - Joinery Company no.2 (Phase 3, lantern vaulting)

|    Mr - Tom - Massey - Dolmen Conservation Carpenters - Wood Supplier (Phase 3)

|    Mr - John - Reyntiens - Reyntiens Glass StudioWindow - Glazing / Lead Light (All Phases)

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Concise summary

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Westminster Hall is one of the greatest medieval halls in Europe. A Grade I listed building within a World Heritage Site, and the oldest part of the Palace of Westminster. Its architectural significance is overshadowed only by its position at the heart of British public and political life for almost 1,000 years, most recently the lying-in state of Queen Elizabeth II.

In 2006 UK Parliament conceived a project to conserve the medieval roof and masonry and enhance the hall as a venue for State events and the principal visitor route as the main entrance to the Palace of Westminster. From 2010 – 2020, Donald Insall Associates (lead consultant, architect, Principal Designer) and Alan Baxter Ltd (structural engineer) worked closely with UK Parliament to conserve the Hall in a three-phase project.

Phase 1 comprised the repair of the masonry to the north window, with the design and installation of the Queens Jubilee Window, designed and installed by Reyntiens Glass Studio.

Phase 2 involved the cleaning and conservation of the internal masonry and windows, including the remaining medieval carvings and statues. A new ramp and handrails were designed and installed, providing ramped access for all visitors / staff to the wider Palace. Following this, the temporary 'Ethics of Dust' artwork by Jorge Otero-Pailos, and the permanent installation of the New Dawn artwork by Mary Branson were completed, both with Donald Insall Associates' involvement.

Phase 3 involved the conservation of the incredible medieval hammer-beam roof, the extensive repair and re-cladding of the roof lantern, alongside rebuilding its fan vaulting, and the installation of a laser-based fire detection system and new data and power cabling to support a future lighting installation.

Innovative conservation methods included the use of nano-lime to consolidate medieval carvings, and latex poultices for stone cleaning. Design challenges included structural repairs to the medieval roof, re-detailing the lantern's oak fan vaulting to prevent a recurrence of historic design defects (which could be rebuilt from the inside only), and the discrete installation of building services.

The conservation of the Hall sustainably secured the future of this incredible ancient building, and enabled the building to safely serve as the host of Queen Elizabeth II's lying in state, where over 250,000 mourners filed through to pay their respects to their longest serving monarch in 2022.

The three phases of work equated to a sum of approximately £14m. The project was funded directly through UK Parliament.

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## Historical background

### Historical background with dates

Completed by William Rufus in 1097 as a Romanesque Hall, Richard II had the Hall remodelled in the late 14th century into the form we know today. In 1819-1822 Sir John Soane rebuilt the roof lantern, and the north elevation in facsimile. The internal masonry was later 'restored' by Robert Smirke in 1834-1837. The building survived the great fire of 1834, in part because the scaffolding in the hall provided access for firefighting. Sir Charles Barry later added the south arch and steps to link the building through to the New Palace, and J. L Pearson added the west wing and staircases. In the 1920s, Frank Baines repaired the roof, affected by deathwatch beetle, inserting a steel frame structure without which the roof would probably not have survived the blitz; the lantern was rebuilt post-war due to bomb damage, which the Hall famously survived, while the House of Commons burned.

### Value and significance in its local/regional/national context

Westminster Hall is among the greatest medieval halls in Europe. It is the most significant remaining part of the medieval Palace of Westminster, surviving in almost its original form. It was the principal building of the medieval Palace, demonstrating the authority of the Norman Crown.

Architecturally, the 14th century hammerbeam roof is a technical masterpiece, the largest spanning timber structure in Britain for 500 years. Westminster Hall was, in the medieval period, the kingdom's 'prime public space'. When momentous

decisions were taken in parliament, Westminster Hall was the location of their wider dissemination to the people. For almost 1,000 years it has hosted state events, coronations, banquets, public trials, and lyings-in-state.

Today, Westminster Hall remains the largest surviving medieval hall in Europe. It continues its distinguished 1,000-year role at the heart of British public and political life; Queen Elizabeth II's lying in-state the most recent example, a global historical event.

#### Former and new use of the building/site, if applicable

The Palace of Westminster, notably the Hall, was the seat of English Government from the late medieval period. From the 15th century, Westminster Hall housed the Law Courts, and was therefore a focus for public life. During this period, it also served as the principal venue for coronations and state events. In 1882 the courts relocated, returning Westminster Hall into a ceremonial space, linked to the Victorian Palace. Since then, the Hall has continued to be used for significant Parliamentary and State events, speeches, art installations, as a public space, and as the principal public and visitor entrance to Parliament.

#### State of conservation of the building/site/work of art before the project commenced

The effects of historic pollution deposits and sulphates on the limestone were evident. The medieval roof displayed evidence of deathwatch beetle attack, with occasional falling timber details. The lantern suffered partial collapse of its oak vaulting in 2005, which required a safety deck to be installed, with rainwater leaking through and staining the York stone floor below. Initial inspections via rope access confirmed that after over 60 years of exposure to the elements the lantern had significant thermal fatigue and the lead cladding required renewal. The building services did not meet modern standards, and there was no high-level fire detection.

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## Conservation work undertaken

#### Aims and objectives of the project.

The project's aims were twofold: firstly, to bring the building's fabric back into good repair; secondly, to improve its architectural presentation through the restoration of the interior's integrity. The design approach was one of minimal intervention based on historical research, extensive site surveys, trials and investigations. At the project outset, the methodology, be it for cleaning, repair or conservation, was to ensure that the end result was one of a 'light touch'. It was not intended for the fabric to be re-built other than to the extent that this was necessary as part of the scope of repairs or in order to locally introduce measures to slow the rate of future decay. It was envisioned that on completion of the works, the fabric is still obviously historic, but well repaired.

The conservation approach adopted at the outset was one of minimal intervention, employing like-for-like materials and traditional methods:

- The masonry was repaired and conserved in order to prolong the life of the historic fabric, principally by the careful cleaning and consolidation of deteriorated elements.
- Fabric was replaced only where structurally necessary.
- New stone for repair work was carefully selected to provide a close geological and architectural match for materials originally used.
- Carved ornaments were conserved as found; no enrichments were replaced, regardless of deterioration.

#### Historical and technical research undertaken for the project.

Petrological studies, extensive research, surveys and analysis were undertaken to understand the history of alterations and repairs, as well as the provenance and significance of each feature. This information was critical in informing the cleaning and conservation techniques used, as specific treatments may have been appropriate for one area or stone type, but

detrimental to another. These surveys also informed the repair of the lead cladding to the roof lantern, through assessment of the condition and existing defects (and their causes and vulnerabilities) the redesign was intended to improve technical details and longevity rather than change appearance.

Within the Hall, there are 13 trusses, which form 12 full bays. From October 2017 to September 2019, each of these bays was scaffolded. This level of access, for the first time in 100 years, allowed us to photographically document every inch of the roof before cleaning, after cleaning, and after repair. Accredited conservation architects and surveyors were responsible for the surveys and the specification of the works, working closely with Parliament's own heritage and architecture teams, with the work then carried out by highly skilled conservation carpenters from Dolmen Conservation, Sands and Randall, and DBR Ltd, under Principal Contractor Mitie.

Design and conservation work carried out and the stages of implementation of the project.

As stated above, Insall worked to conserve the Hall in three phases.

Phase 1 of the project involved the installation of a new stained-glass window into Westminster Hall's north wall which had been glazed with clear diamond panes in lead comes since the old window was damaged by an IRA bomb in 1974. This new window was the gift of both Houses of Parliament to Queen Elizabeth II, on the occasion of her Diamond Jubilee. The window was designed and made of around 1,500 separate pieces by the British glass artist John Reyntiens. Donald Insall Associates worked closely with Reyntiens and specialist stonemasons to repair and conserve the tracery and install the set of three 15 foot tall windows in time for the unveiling to the Queen. The work by Reyntiens formed the first piece of permanent artwork in Westminster Hall since the Reformation.

Phase 2 began with trials and investigations to establish the most appropriate cleaning and repair methods and materials to be used. Following this, the works included the cleaning and repair of the internal masonry walls including the carved frieze, the window surrounds, mullions and arches, as well as the repairs and maintenance necessary to the statues and delicate medieval carvings.

The final phase of the project was the most challenging to undertake technically and logistically. The medieval roof was carefully cleaned, conserved, and structurally repaired where necessary. As part of this phase, the lantern was redesigned following an assessment of existing defects, their causes and vulnerabilities. Much of the external redesign involved the relocation and omission of lead welds, adding copings, enhancing saddles and laps to meet current standards and a redirection of the rainwater flow to ensure gutters would overflow outwards if blocked, rather than into the structure as previously.

Problems encountered and justification for the decisions taken to overcome these problems, both before and during the project.

Temporary works presented design, programme and safety challenges because internal scaffolding had to be removeable or concealable within six hours from notification of the monarch's death. For the masonry, only three bays were scaffolded at once. For the roof, complex scaffolding was designed to suspend from the 1920s steel roof trusses, managing loading limits, while the lantern scaffold bridged over the entire hall.

The conservation work was supported by technical experts in their respective fields to overcome challenges in the design and construction of certain elements. The lantern, for example, presented significant challenges when dismantling and rebuilding the windows, embedded rainwater drainage, and oak fan vaulting. All had failed due to poor 1950s joinery details, leading to partial collapse of the vaulting, while the lead cladding was split and fatigued. Insall re-detailed all to withstand movement, create reversibility, and ease of dismantling for future maintenance, reusing original material wherever possible.

Building and conservation techniques and materials employed and any traditional crafts and skills that were used.

The masonry was gently cleaned using Arte Mundit latex poultice. Bath, Cadeby and Chilmark stone were identified as good petreological matches for the medieval masonry, and were used sparingly to replace stonework in areas which were beyond repair. Stone was fixed using best practice methods such as stainless-steel pins and lime mortars. Friable stone was consolidated using lime mortar repairs, nano-lime, and colour-matched sacrificial lime shelter coats.

The roof and lantern continued the use of traditional carpentry joints and physical fixings to provide reversible and honest repairs, as previously, because reversible adhesives would struggle to offer long term performance in these environmental conditions. Materials included English Oak, dried to a range of between 12-19% moisture to match the existing timber, and sand-cast lead for the lantern. Work was completed by traditionally trained masons, carpenters, lead workers and conservators, using workshops built on site, with apprentices trained on the project.

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## Results and impact

Summary of the main results achieved and knowledge that has been gained. List the ways that the project/initiative contributes to the preservation and/or enhancement of the historical, cultural, environmental, educational and/or social values of the heritage in question. Mention the project's impact on conservation policy and practice, if any.

It cannot be denied that Westminster Hall is among, if not the most, significant secular buildings in Britain. The repair and conservation of the masonry, hammerbeam roof and lantern have enabled the Hall to continue its distinguished public and international use as one of Britain and Europe's oldest and most significant in-use historic buildings.

The reservicing and fire detection protects it from a key risk, using innovative laser technology. The reorientation of the visitor route, facilitated with the addition of a ramp to the east doors during Phase 2 of the project, has enhanced the visitor experience to the Palace holistically. The vision for the fabric to remain obviously historic, but well conserved, has been achieved.

The project has made an immense civic contribution both to the city of London and Britain as a whole, not only through its meticulous conservation and representation of the Hall as it was meant to be viewed, but also through its contribution to what is known about the history of Westminster Hall and its construction.

Desk-based research, site works, petrological studies and investigations revealed how the Norman triforium was transformed in the medieval era; significant areas of medieval masonry; reused Norman masonry; concealed Norman painted polychromy; masons' marks; polychromy to the 14th century frieze; and medieval daisy wheels and carpenters marks to the hammer-beam roof.

Project works have significantly contributed to technical knowledge of conservation techniques, for Britain as a whole, with information incorporated into studies by Historic England on the conservation of Magnesian limestone and studies by Historic Royal Palaces on Reigate stone, directly benefitting listed buildings and Scheduled Ancient Monuments.

The project has been incredibly well received by the public, building users, Westminster City Council and Historic England alike, and celebrated as an exemplary conservation project in both its methodology and outcome.

Aspects of the project that can be considered innovative within its area or field.

The innovative suspended scaffold for the roof works was expertly designed around the loading capacity of the structure and suspended from the 1920s steel trusses, with no impact on the medieval fabric. This provided full working access while meeting six-hour decant requirements. The external scaffold bridge managed loading limits on the building, ground, and buried archaeology, controlled via assessments and GPR scanning.

Innovative conservation methods included nano-lime consolidation, latex poultices, and petrographic stone mapping. Design innovation was required to re-detail the leadwork to meet modern standards, adding new laps, welts, saddles, sparges, and copings, without compromising historic design integrity. The oak vaulting was innovatively re-detailed to incorporate traditional joints and to be able to be rebuilt from the interior only, using laser alignment, with no difference in appearance. There are no technical standards for this work, which relied on design skill and knowledge, and is therefore highly innovative.

Measures to ensure the sustainability/future viability of the project (in terms of future plans and funding).

The use of the building is not expected to change, and so risk of redundancy and neglect is not foreseen. Instead, the challenges lie in justifying the expenditure of public money on the building.

For example, it was recognised that future conservation work will be required to the exterior, particularly the masonry facades which were not in the scope of this project. We have obtained as much information as possible, commissioning petrography studies, stone mapping, and completing condition surveys of the roof and external masonry. This will better inform future project planning.

Another key area is lighting, which was beyond the budget of this project. However, we carefully installed new power and data in discrete routes through flues and beneath lead gutters, providing power and data cables to each roof bay / truss on both sides, based on a developed design for new ambient and event lighting for television broadcast.

Environmental sustainability of the project and contribution to climate action (in terms of results, techniques, materials employed, methodologies etc.), if relevant.

In a building of such immense significance and design clarity, interventions such as insulation were not deemed appropriate, nor necessary due to the building's use. However, sustainability is at the heart of the project's approach to materials and embodied energy, with existing fabric up to 1,000 years old. The materials employed are long-lasting, natural, recyclable or reusable, with as much of the existing fabric reused as possible. Fatigued sand cast lead was melted down, re-cast and reused. The natural stone used in the Hall is from England and northern France, with English and Welsh natural slate used on the roof. Where existing stone had to be removed, the good material was reused for indent repairs elsewhere. In some areas, material that had clearly been re-used previously has found a third life. The medieval roof and lantern were repaired with sustainably sourced English oak from the region, reducing mileage.

Project's interaction with the surrounding community and landscape.

The Hall remained open throughout as an events space and main entrance for tourists, passholders, and those attending Parliamentary business. Even during the roof and lantern works, the provision of safety decks, exclusion zones, contained scaffolding and night works, enabled the Hall to be kept open. This recognised the democratic right of citizens in the UK to visit Parliament and lobby their MP, and include the immense significance of the Hall in the visitor experience.

During all phases, temporary interpretation was installed in the hall, and the visitor guides were briefed about the works, making it part of the visitor experience. Interpretation was also installed for the artworks, including the Jubilee Window and New Dawn. Engagement with building users, the Parliamentary community, and heritage groups also included scaffold tours. External scaffolding was also carefully designed to minimise disruption to the surrounding community and avoid harm to the landscape and archaeology.

Dissemination of the project's results and knowledge gained and any outreach or educational activities.

Until this project, only reactive repair work was undertaken in the last 150 years. Although previous works were recorded, a significant amount of information on the Hall's fabric and architectural evolution was unknown or based exclusively on theory.

The completion of the project has made an immense civic contribution to what is known about the history of Westminster Hall and its construction. Desk-based research (which included the translation of 14th century court rolls) alongside the site works, petrological studies and finishes investigations revealed:

- How the Hall's Norman triforium was transformed into its present day, medieval form;
- Substantially more Medieval masonry than previously thought;
- Reuse of romanesque masonry;
- Masons' marks shared with the White Tower, at the Tower of London;
- Polychromy to the frieze in the 14th and 15th century masonry;
- That Richard II's successor, Henry IV, added his own heraldry to the carvings.
- Medieval daisy wheels to the hammer-beam roof.

Involvement of youth, community and/or non-traditional audiences.

Consultation with the building users, the Education Department and Visitor Services identified opportunities for visitor and public engagement.

School groups are an almost daily occurrence at the Palace of Westminster, with a special effort made to keep the hall open for them throughout. Interactive interpretation boards were provided that explained the nature of the works and artworks and showed technical drawings and samples of materials. Visitor guides were also briefed about the works, so that it became part of the visitor experience. Selected groups of university students, scholars and heritage groups visited all phases of work, meeting the specialist craftspeople and designers.

The project welcomed apprentices from the Building Crafts College who worked alongside DBR stonemasons to gain their qualifications in NVQ level 3 Advanced Stonemasonry. The project was an excellent training ground, providing a rare opportunity for the apprentices to set out and work gothic revival masonry.

Transferability of the initiative to other contexts and its scalability potential.

This project adopted a conservation-led approach with a focus on the use of traditional methods and materials, and best-practice conservation methods. However, newer approaches such as nano-lime surface consolidation of friable masonry were undertaken.

The project works have significantly contributed to the technical knowledge of conservation techniques, for Britain as a whole, with information assembled during the project incorporated into studies by Historic England on the conservation of Magnesian limestone and studies by Historic Royal Palaces on Reigate stone. The specialist craftspeople and conservators will transfer these skills elsewhere, and the results of the work are being monitored.

Technologically, the project also reflects best practice fire detection in roofs of this type, informed by smoke modelling. Environmental monitoring is ongoing as Parliament manages the historical presence of deathwatch beetle, avoiding chemical treatment.

The historical evidential information has been collated by the Estates Archivists, with a view to publishing the findings.

Any related work that still needs to be completed, if applicable.

There was an awareness throughout the project that future M&E works, including the introduction of a new lighting system, should happen once funding could be sourced and proposals agreed.

To facilitate this, the cabling and data required for a new lighting system and BBC broadcast to all bays and trusses was discretely installed, with Listed Building Consent, while the internal and external scaffold was in place for Phase 3. Our new OSID laser fire detection was installed at the same time, with major routes hidden in redundant flues and beneath lead gutters.

It was recognised that future conservation work will be required to the exterior, particularly the masonry facades which were not in the scope of this project. We have obtained as much information as possible, commissioning petrography studies, stone mapping, and completing condition surveys of the roof and external masonry, to better inform future project planning.

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## European and international dimension

European significance of the project/initiative/nominee.

Westminster Hall is intertwined with European politics, built by the Norman-English King William II, son of William the Conqueror. It hosted Coronations, state events and banquets, with European figures and royalty, too numerous to list here. It hosted the trials of figures linked to European history and social movements, including Guy Fawkes and King Charles I. It

hosted the lying in-state of monarchs, William Gladstone, and Sir Winston Churchill. It hosted the opening ceremonies of the Commonwealth Parliamentary Association and the North Atlantic Assembly, and speeches by Nelson Mandela (1996) and Pope Benedict XVI (2010). It hosted the lying in-state of Queen Elizabeth II, broadcast around the world, a hugely significant event on the European stage which contributed to a widely felt sense of social cohesion, remembering one of the last great figures of the 20th century. The project ensured the hall was expertly conserved ahead of this momentous event.

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## Costs of the project/initiative

Costs of the project (in euro), financial and management arrangements, funding partners and/or the type of funding.

All phases of work equated to approximately €16,000,000 in contract value. This excludes professional fees, decant and internal organisational costs to UK Parliament, such as staffing, decant and stakeholder management.

The work was funded directly by UK Parliament, using public funds. This was managed via UK Parliament's in-house Strategic Estates department (formerly the Parliamentary Estates Directorate), who acted as the client, representing the Corporate Officers of the House of Commons and the House of Lords.

The budgets were approved based on an initial Outline Business Case to enable pre-construction design development, and subsequent Full Business Cases per project phase. Procurement was in accordance with public sector requirements and regulations, with Phase 3 using on the OJEU process. Tender processes were managed by the Parliamentary Procurement Service. No funding partners nor sponsors were involved.

Funding provided by the European Union or the EEA/Norway Grants (including programme, year and amount of the Grant), if any.

N/A

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## Additional information

How would winning the European Heritage Award / Europa Nostra Award benefit you, your project and/or your organisation?

Winning a European Heritage award would demonstrate the project team and UK Parliament's commitment to delivering the highest quality conservation work to the buildings within their care, particularly during the challenging covid-19 pandemic. UK Parliament is embarking on major projects including the Victoria Tower project, and the multi-billion Restoration and Renewal programme: this award would be a fantastic endorsement and a timely reminder that conservation is, and should remain, at the heart of these projects.

In case this submission is the winner of the Grand Prix, what will the monetary award be used for?

N/A

In case this submission is the winner of the Grand Prix, who will be the recipient of the monetary award?

N/A

How did you find out about the European Heritage Awards / Europa Nostra Awards? Other

Is this the first time that this entry has been submitted to the European Heritage Awards / Europa Nostra Awards?

Yes

On a scale of 1-10, how satisfied are you with this online submission form?

✓ 8

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[1.1 PW.WH John...](#) 2.3 MiB



[1.2 PW.WH Win...](#) 1.3 MiB



[1.3 PW.WH Jubil...](#) 2.2 MiB



[2.1 PW.WH East...](#) 244 KiB



[2.2 PW.WH Nor...](#) 206 KiB



[2.3 PW.WH Hall...](#) 1.3 MiB



[2.4 PW.WH East...](#) 1.2 MiB



[2.5 PW.WH - We...](#) 3.8 MiB



[2.6 PW.WH Nor...](#) 871 KiB



[2.7 PW.WH Ma...](#) 1.8 MiB



[2.8 PW.WH Ma...](#) 1.6 MiB



[3.1 PW.WH In-P...](#) 341 KiB



[3.2 PW.WH Lan...](#) 2.1 MiB



[3.3 PW.WH Lan...](#) 1.3 MiB



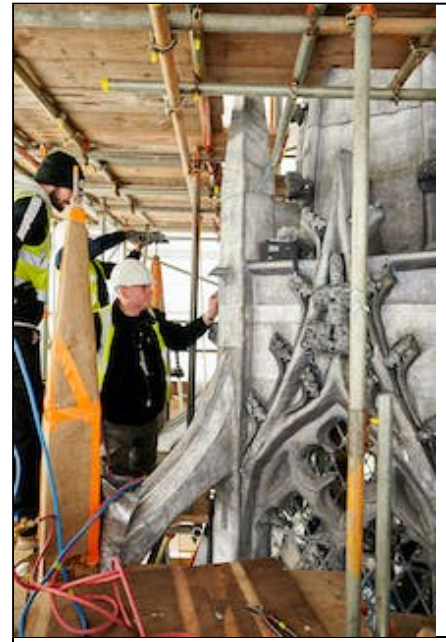
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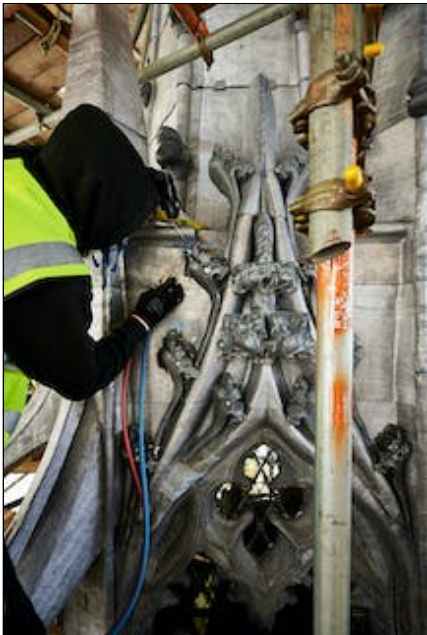
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[3.6 PW.WH Lan...](#) 233 KiB



[3.7 PW.WH Lan...](#) 495 KiB



[3.8 PW.WH Lan...](#) 420 KiB



[3.9 PW.WH Lan...](#) 3.8 MiB



[3.10 PW.WH La...](#) 2.0 MiB



[3.11 PW.WH La...](#) 2.2 MiB



[3.12 PW.WH La...](#) 3.2 MiB



[3.13 PW.WH La...](#) 580 KiB



[4.0 PW.WH Roo...](#) 2.1 MiB



[4.1 PW.WH Roof...](#) 1.0 MiB



[4.1 PW.WH Hall...](#) 420 KiB



[4.2 PW.WH - We...](#) 178 KiB



[4.3 PW.WH Hall...](#) 246 KiB



[4.6 PW.WH Hall...](#) 210 KiB



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[Phase 1 2002H...](#) 1,007 KiB

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[Phase 1 2003K...](#) 905 KiB

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[Phase 2 2013 S...](#) 350 KiB

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