



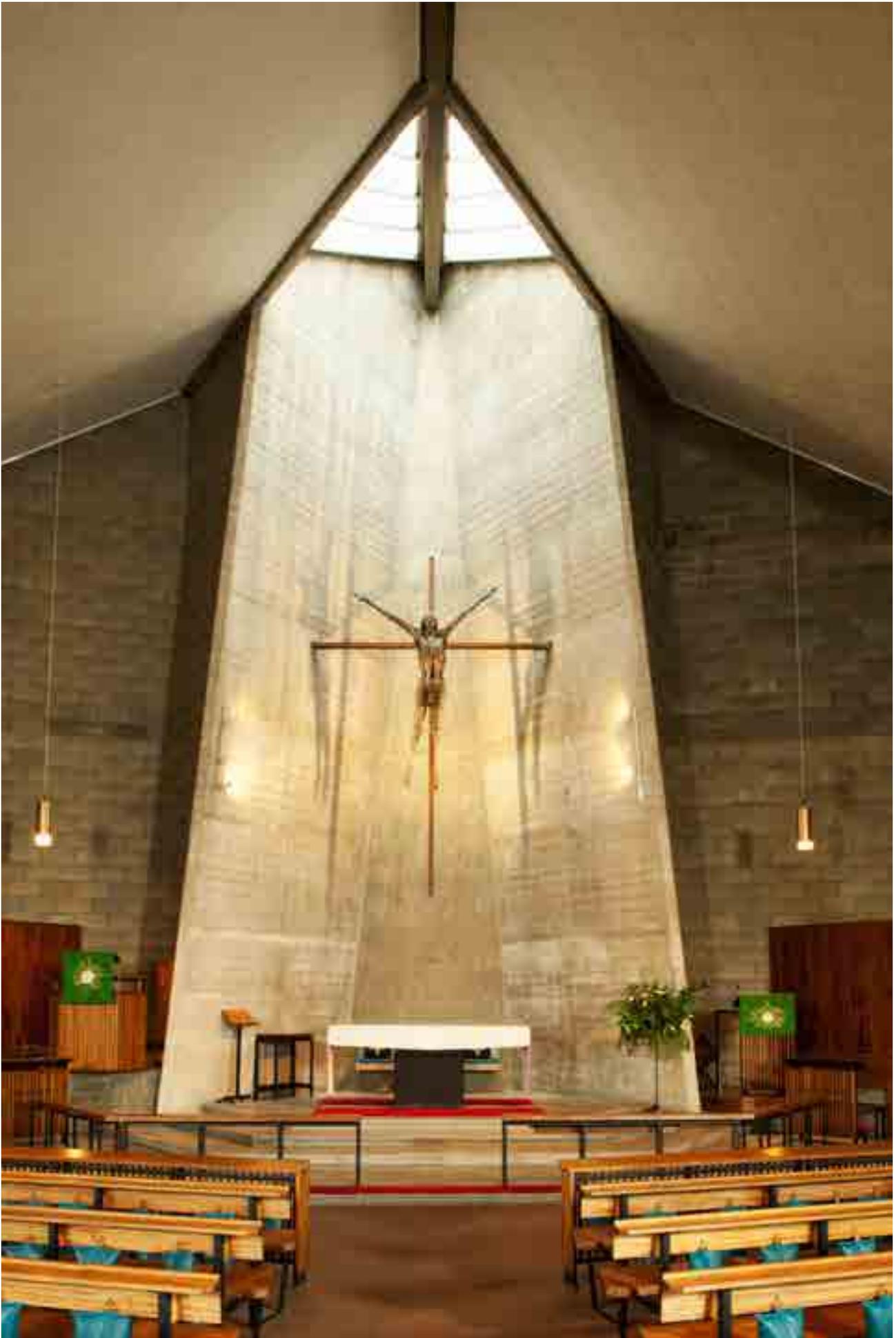
Historic England

Designation Yearbook

2014-15

New Highlights from
the National Heritage
List for England





Church of St George, Letchworth Garden City, Hertfordshire. Newly listed at Grade II (page 69).

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Foreword



By Sir Laurie Magnus, Chairman of Historic England

I am delighted to be introducing this year's review of our designation activities.

Historic England has three key objectives in its work: to be expert, to be constructive and to champion our historic environment. I believe that all three of these qualities shine through this publication.

On 1 April 2015, the Historic Buildings and Monuments Commission for England completed a significant change in its structure. This involved changing its name from English Heritage to Historic England and simultaneously transferring the care, but not ownership, of its National Heritage Collection to a charity, the English Heritage Trust. Historic England is responsible for advising government on listing (designation) and planning whilst also undertaking research, publishing guidance, managing a significant archive and making grants. The English Heritage Trust is now set on a course to achieve financial break-even (without subsidy from government) within eight years.

Historic England's name will be heard with increasing frequency over the next year as it demonstrated the range and depth of its expertise in the identification and protection of our historic environment. Our designation activities will continue to be a key component of what we do, building upon the work described so well in the pages that follow.

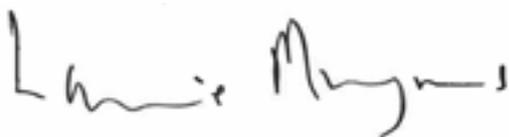
Our work is often most successful where it involves partnership both within the organisation and outside. Our experts in Heritage Protection were instrumental in identifying post-war commercial offices and in providing the context whereby informed recommendations could be reached. Externally, our on-going work with Network Rail (and its expert consultants, Alan Baxter's) has led to a series of projects on major historic railway lines, such as the Great Western Railway, in advance of electrification. This work provides the basis of our designation

activity, resulting in an enhanced designation base, a better understanding of significance and more informed decision-making at all levels.

Heritage and commercial vitality are too often seen as opposites. The absolute reverse is true. A rich historic environment is a capital asset and an important factor in delivering economic success. Historic England has the expertise and experience to clarify what matters in our historic surroundings. We need to keep abreast of changing views of what is special and deserves care. The post-war offices project demonstrates this well, although our purpose of safeguarding the best of all generations for future enjoyment inevitably causes some controversy.

Last year saw the centenary of the outbreak of the First World War. We have contributed to the Government's programme of commemoration in various ways, most particularly through our work in ensuring that many more war memorials are protected for the future through listing. This too is an exciting area of partnership working, where our dealings with War Memorials Trust and Civic Voice are leading to a new form of participation in the designation process.

Helping everyone to identify, appreciate and manage the significant heritage all around us continues to be a vital task. Designation is one of our most prominent areas of activity, and I am grateful to everyone for delivering the outcomes described in this publication.

A handwritten signature in black ink, appearing to read "Louise Murray". The signature is written in a cursive, flowing style.

Introduction



By Dr Roger Bowdler, Director of Designation

Welcome to the third edition of the Designation Yearbook, and the first to come from Historic England. We want to share some of the additions we have made to the National Heritage List for England (NHLE) over the past year, and I really hope you find it interesting.

As mentioned in our Chairman's foreword, this has been a remarkable year for us – Historic England is now launched, and English Heritage enters a new phase as a separate charitable trust. New it might be, but Historic England has duties which go back for over a century in some cases, such as scheduling. We are proud of this lineage: and are keen to bring 21st-century approaches to bear too.

These include our digital offer. This year saw us pass a major milestone in the journey of sharing our understanding: we received the millionth visit to the National Heritage List. That doesn't yet mean a million visitors: but it does show that the national designation base was accessed over 1.1 million times. It was only in 2011 that the separate Lists, the Schedule of Ancient Monuments, the Registers of Parks and Gardens, and of Battlefields, and the Protected Wrecks were all brought together in one digitally accessible place. We knew it would be of interest (and a core professional tool) to many: but to reach this audience is a pleasing surprise. It is an amazing resource.

Soon – within the next three or four years – we shall come to the next designation milestone: the inclusion of the 400,000th entry. Designated assets are truly everywhere: we recently established that 94% of the population lives within one mile of a designated asset (in the main, these are listed buildings). A national List, but locally situated: as a barometer of identified significance, it has no peers. Colleagues have also been involved in developing new ways of flagging significance without necessarily designating it: particularly in the realm of archaeology, it has

long been recognised that there are far more sites of significance – of *national importance*, as the statutory wording has it- than those included on the Schedule. Helping local authority Historic Environment Records capture this is an important piece of ongoing work.

Designation used to be all about identifying. Now, it is about explaining too, and sharing our expertise. Fuller entries can help identify where significance is present, and where it is absent. This helps owners, helps local authority staff, and enables us to do more of the championing role we are so eager to perform. There remains a huge amount of work to do if the NHLE is to keep abreast of modern discoveries, modern values, and the inexorable pace of change: some assets have to come off the List, as well as new ones come on (last year we de-listed 260 assets, as well as adding 476 new ones).



30 Cannon Street, City of London. Listed Grade II in 2015.

The National Heritage Protection Plan (NHPP) ran from 2011 to 2015, and its shift towards planned, strategic work has resulted in a real change in the sorts of outcomes we have delivered. We have undertaken more thematic projects, which drew on drawing on in-house and commissioned research. It has covered topics as varied as modern office buildings and railway signal boxes; prehistoric rock art to First World War shipwrecks. This has been widely welcomed, and we look forward to engaging with the Heritage 2020 Action Plan – the successor to the NHPP.

One of the most prominent of this year's thematic projects has been the listing of 14 recent commercial office buildings. Keeping the NHLE up to date by including recent heritage is one of our most interesting challenges: buildings invariably dip in esteem, once their novelty has worn off and before period allure starts to settle. Just what is tomorrow's heritage? Owners and occupants need to know: they can't wait for ever, while deliberations take place – they need to plan, to know where they stand. That is why we chose this area as a priority: to show that the statutory duty of identifying buildings of special interest was as closely reconciled with the world of commercial property as possible. We describe the outcomes of the project in the *Yearbook*, on [page 30](#). Respecting heritage is totally reconcilable with commercial success, and it is gratifying to report that owners of these listed buildings appreciate the recognition being given to their property.

While we can celebrate the designations we have achieved, and a brief pause for review may be permissible, we know just how much work awaits us in the future. Sometimes the recommendations are disputed. But we are proud of our 99.8% acceptance rate by Government of our recommendations, and confident that the clarity that these decisions bring will help in the positive management of the assets in question.

Finally, heartfelt thanks go to all of my colleagues for another productive year of hard work, and to everyone who has been involved – the Minister onwards – for their part in this.

The National Heritage List for England Explained

The National Heritage List for England (NHLE) is the statutory record of formally designated heritage assets in this country. It is the only official and up-to-date database for important sites and structures which have been officially recognised by the Government. These include:

- Listed Buildings
- Scheduled Monuments
- Protected Wrecks
- Registered Parks and Gardens
- Registered Battlefields

It also includes buildings which have been issued with Certificates of Immunity against Listing, or with Building Preservation Notices. The NHLE includes cultural World Heritage Sites too, which are recognised by UNESCO.

The NHLE is curated by Historic England on behalf of the Department for Culture, Media and Sport (DCMS) and is available at <https://www.HistoricEngland.org.uk/listing/the-list>.

As of 31 March 2015, there were nearly 398,000 designated assets on the NHLE. These consist of the following categories. Each designation category is enabled by legislation, and each is slightly different in its criteria and its operation.

- **Listed Buildings:** Section I of the Planning (Listed Buildings and Conservation Areas) Act 1990 imposes a duty on the Secretary of State to make a list or lists of buildings of special architectural or historic interest as a guide to planning authorities when carrying out their planning functions. Listing was first effectively introduced

through the Town and Country Planning Acts of 1944 and 1947. Listing recommendations are prepared by Historic England, and decisions are taken by the DCMS.

- **Scheduled Monuments:** the most recent legislation derives from the Ancient Monuments and Archaeological Areas Act of 1979. Scheduling originated with the Ancient Monuments Act of 1882. Scheduling recommendations are also prepared by Historic England, and decisions are taken by the DCMS. Monuments can be scheduled for their archaeological, artistic, historic or traditional interest.
- **Protected Wrecks:** wrecks, or the site of wrecks, can be designated under the Protection of Wrecks Act 1973. Wrecks can be registered for their historical, archaeological or artistic importance. Again, recommendations are prepared by Historic England for determination by the DCMS.
- **Register of Parks and Gardens:** this Register came into being with the National Heritage Act of 1983. The concept was first mooted in the Historic Buildings and Ancient Monuments Act of 1953. Designed landscapes of special historic interest may be included. These cases are determined by Historic England.
- **Register of Historic Battlefields:** this was established by English Heritage in 1995. These cases, which consist of defined geographical areas within which military forces engaged each other in historically significant encounters, are determined by Historic England.

DCMS guidance is available on listing (<https://www.gov.uk/government/publications/principles-of-selection-for-listing-buildings>) and scheduling (<https://www.gov.uk/government/publications/scheduled-monuments-policy-statement>). For a statement of the Government's policy on the historic environment which includes the place of designation, see the National Planning Policy Framework (2012): <https://www.gov.uk/government/publications/national-planning-policy-framework--2>. For more information about how we designate (including our appeals process), see <https://www.HistoricEngland.org.uk/listing>.

Certificates of Immunity from Listing. Under the Enterprise and Regulatory Reform Act 2013 a COI can be applied for at any time from Historic England. It will last for five years.

Building Preservation Notices are a form of temporary listing under section 3 of the Planning (Listed Buildings and Conservation Areas) Act 1990. They may be served by a local planning authority on the owner of a building which is not listed, but which it considers is of special interest and is in danger of demolition or substantial alteration.

Minor Amendments Programme

Minor Amendments is a procedure for correcting minor errors and making updates to NHLE entries which do not affect the reasons for Designation. Over 2014-15 a total of 6,909 was made. These amendments include correcting spelling mistakes, updating addresses and improving the location on the map. NHLE users notify Historic England via MinorAmendmentstotheList@HistoricEngland.org.uk, and these inaccuracies are then checked and, where appropriate, changes made. More substantive changes are referred to the appropriate territory designation team for possible full amendment. A similar process is also being used to de-list buildings demolished with Listed Building Consent that were never removed from the List. The next phase of this programme will take a more strategic approach, targeting inconsistencies and departures from current usage. This will improve the quality of the List, and also its searchability online.

Enriching the List

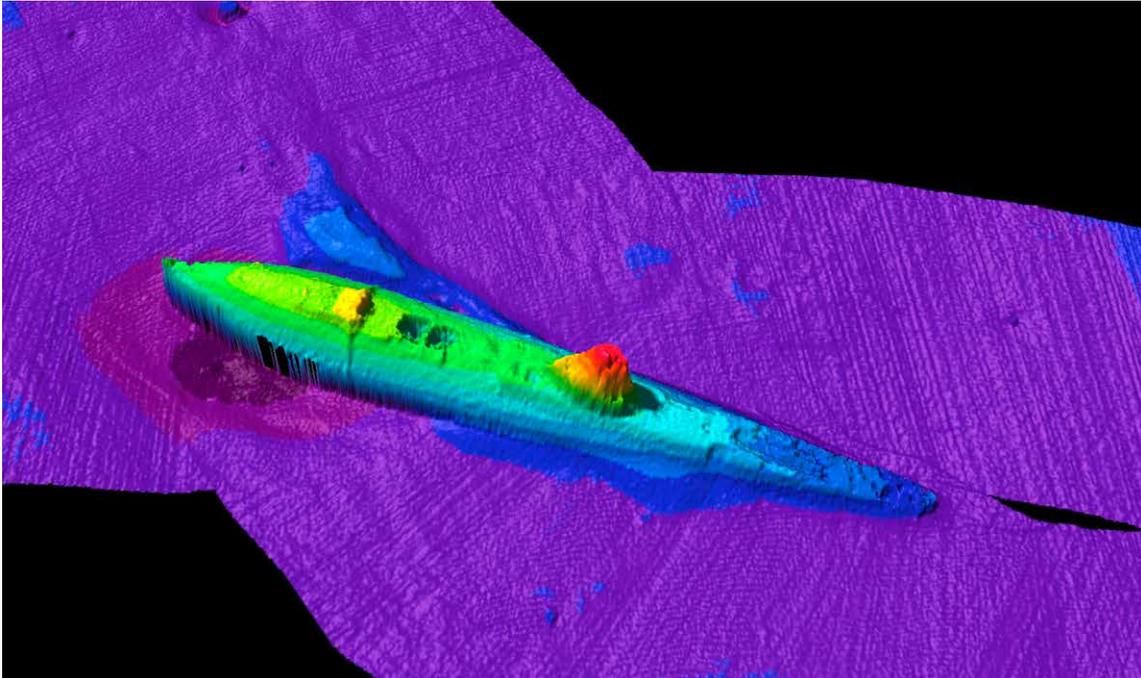
During March 2015 , we received the millionth visit to the National Heritage List for England (NHLE) in this financial year.

Getting the List online was one of the key achievements of our ambitious programme of heritage protection modernisation, and online accessit was launched in May 2011. For the first time, all national designations - Listing, Scheduling, the Registers of Parks and Gardens and of Battlefields and the record of Protected Wrecks – were available to everyone, in a single integrated form. Until then, these important statutory tools were only available separately, in small numbers of hard copies, scattered across our offices and those of local authorities. The web has transformed the possibilities: what began life in 1882 as a ‘schedule’ of prehistoric sites worthy of state involvement has become a fundamental planning tool – and a resource of increasing general interest too.

We are now regularly exceeding 100,000 visits to the website each month. We are also dealing with more telephone and email enquiries than ever before through our Designation helpdesk. Customer service is extremely important to us and we are always striving to improve it.

However, many of the 398,000 entries on the List are of considerable age and compare poorly against the fuller, clearer, descriptions now produced. There is a real need to enhance these old entries, and to explore new ways of maintaining, improving and presenting the List as part of Historic England’s overall digital offer. Better and fuller entries on buildings, sites or landscapes will help provide clarity to help inform the management of change, and to help everyone better understand our shared historic environment. Furthermore, our ongoing responsive and strategic work to consider new additions to the List will ensure that it remains up to date with current thinking about special interest. This includes asset types that might have been overlooked previously, and the very best late C20 buildings, such as commercial offices, that are only now

eligible for designation. We are also looking at ways to present the List in a more imaginative way, improving the user experience, and encouraging greater public engagement. That is particularly through our new initiative 'Enriching the List', to be launched late in 2015. This exciting project will encourage anyone to upload information and images that relate to NHLE entries in a separate, publicly accessible part of the List.



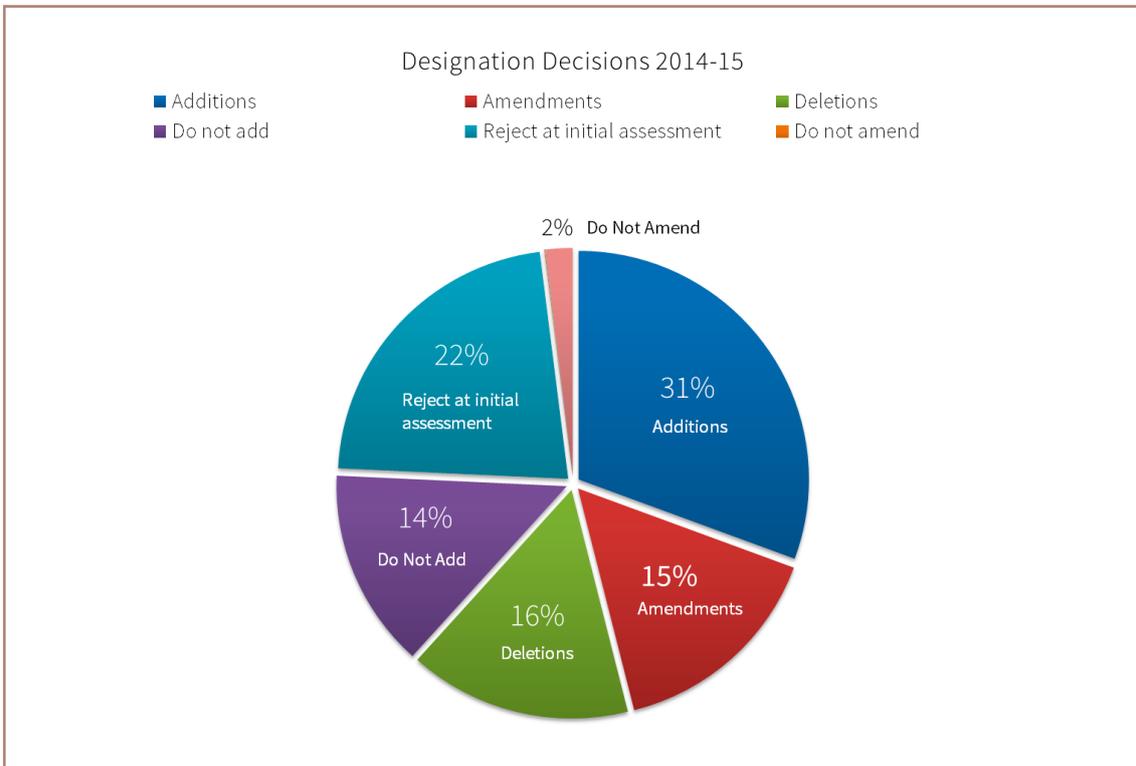
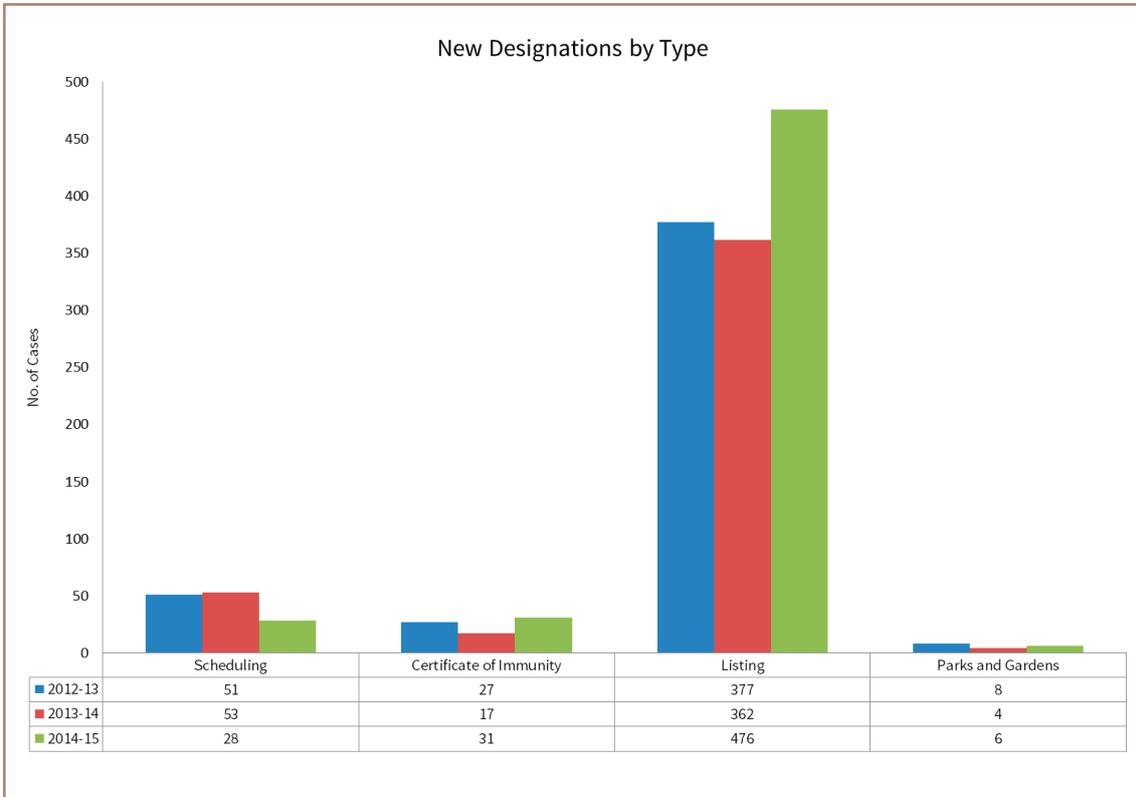
The designated wreck of the submarine *A1*, which sank in 1911 off Sussex. A dive trail for the site has recently been launched.

Casework Statistics

Summary of Designation Work 2014-15							
Type	New Designations	Major amend's	Minor amend's	COI*	Not Designated	Removed	Rejected
Scheduling	28	57	135	-	13	13	20
Listing	476	193	6,728	-	219	246	343
Listed Grade I	2	5	-	-	-	-	-
Listed Grade II*	16	8	-	-	-	-	-
Listed Grade II	458	180	-	-	-	-	-
Parks and Gardens	6	7	44	-	2	1	7
PAG Grade I	0	0	-	-	-	-	-
PAG Grade II*	0	3	-	-	-	-	-
PAG Grade II	6	4	-	-	-	-	-
Battlefields	0	0	-	-	0	0	-
Protected Wrecks	0	0	-	-	0	0	1
Grant COI	-	-	-	31	-	-	-
Totals	510	257	6,909	31	234	260	371

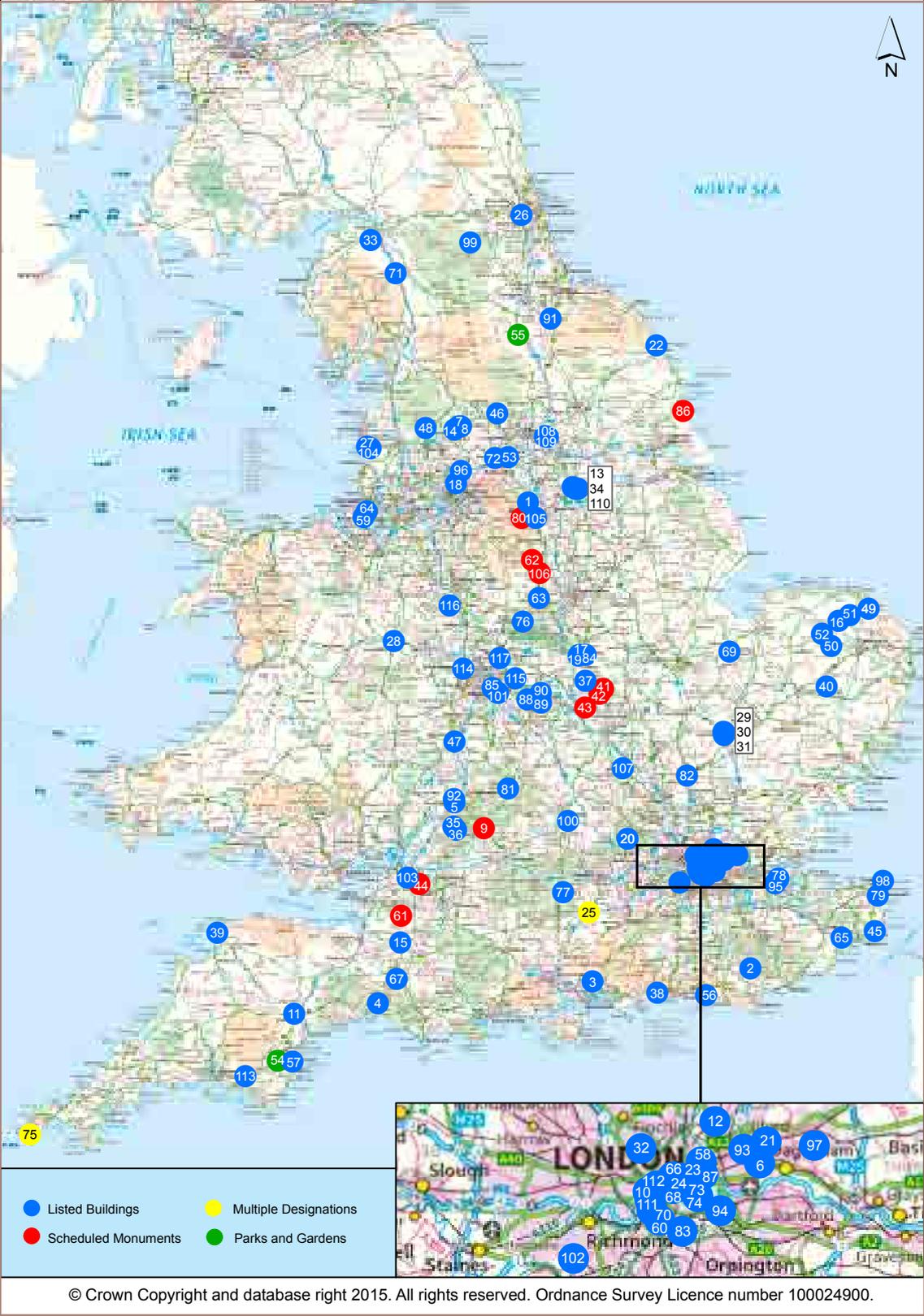
*Certificate of Immunity

New Designations 2014-15 and National Totals		
NHLE entry type	2014-15 additions	NHLE totals
Scheduled Monuments	28	19,850
Listed Buildings	476	376,181
Listed Grade I	2	9,324
Listed Grade II*	16	21,850
Listed Grade II	458	345,007
Parks and Gardens	6	1,633
PAG Grade I	0	142
PAG Grade II*	0	456
PAG Grade II	6	1,035
Battlefields	0	46
Protected Wrecks	0	49
Total entries	510	397,759



Distribution of Entries

Numbers refer to the cases in the gazetteer which follows.



Gazetteer of Designation Highlights

As before, the arrangement of the gazetteer follows that of Historic England's Selection Guides which set out the designation criteria for each type of building or site (available at www.HistoricEngland.org.uk/listing/selection-criteria/listing-selection/).

As the Director's Introduction notes, our work is increasingly strategic and thematic. Reports on this type of project are identified by the brown header bars at the top of articles. In cities and towns development impacts particularly on buildings of the C20: early designation assessment is important in managing change. Here we report on projects which considered late C20 commercial offices, Basil Spence's suburban post-war churches in Coventry, and notable groups of later C19 and early C20 houses in Cambridge and the Cotswolds.

Three projects focused on archetypal C19 structures. Ahead of line modernisation, we assessed pioneering early structures along the Leeds-Selby railway in another successful collaboration with Network Rail. Other ambitious structures of the great mid- C19 improvement era are of those of the water and sewage industries; we assessed a further 28 in the West Territory. Village schools, too, were a Victorian priority, and in Norfolk we listed an additional twelve.

2013 marked the centenary of the introduction of scheduling. Here we report on work to update the entries for 33 of the first sites to be so scheduled, including several of our best-loved castles and monasteries. Evidence of the lives of ordinary people is important too, and the quality of the earthworks of Northamptonshire's deserted villages is acknowledged with further schedulings.

Another anniversary was that of the outbreak of the First World War. Over the next four years we will add 2,500 war memorials to the List. A good start has been made, and we report on some highlights.

Please note that many properties featured in the *Yearbook* are privately owned and not open to the public.

The 1913 Scheduling Project: Celebrating a Designation Milestone

The Designation Department has undertaken a project to update 33 of our oldest scheduling records, marking the centenary of the 1913 Ancient Monuments Consolidation and Amendment Act – a watershed moment for the preservation of Britain’s heritage. The Act, which markedly expanded the scope of the original 1882 Ancient Monuments Act, introduced designation through the ‘scheduling’ of archaeological sites. It involved the compilation of a list or ‘Schedule’ of monuments, which were deemed to be of ‘national importance’. Once a site was on the Schedule and the owner had been informed it became a crime to damage it. Scheduling did not apply to houses or churches in use, which began to be protected through the listing of buildings after the Second World War.

The first 139 sites to be protected by the 1913 Act were predominantly medieval castles and monasteries, although there were a few prehistoric monuments and Roman sites. A number of these are now in the guardianship of English Heritage: revising their List entries is particularly relevant, as it steadily becomes a separate organisation. Most of our records relating to these were updated during English Heritage’s Monuments Protection Programme in the 1990s, but 33 had not been revised. These lacked a record providing their history, a site description or the reasons for designation, and it is these shortcomings which have been addressed. Among them are such key sites as Netley Abbey and

Wolvesey Palace in Hampshire, Stokesay Castle in Shropshire, and Brough Castle in Cumbria, which now have modern designation entries.

Netley Abbey, near Southampton, is the most complete surviving Cistercian monastery in southern England. Most of the walls of the beautiful C13 church, together with much of the cloister and surrounding ranges, remain upstanding. After the Dissolution it was transformed into a substantial manor house by Sir William Paulet, a wealthy adviser to successive Tudor monarchs. About a century later it fell out of use. Partial demolition and the robbing of stonework meant that by the mid C18 it had become an overgrown, ivy-clad, romantic ruin, frequented by writers, painters and poets. Antiquarians carried out excavations in the later C19, before it received protection through Scheduling following the 1913 Act.

Several miles north of Netley, within the Roman city walls of Winchester, is **Wolvesey Palace**. This is a multi-period site that includes part of the Roman city, the rare buried remains of an Anglo-Saxon bishop’s palace, and the upstanding remains of a medieval successor, rebuilt on a grand scale in the Norman period. The original scheduling focused on the medieval upstanding remains but the area of protection has now been extended to include the earlier buried remains, as well as those of the Norman west hall of the palace.



Netley Abbey (English Heritage): a view of the ivy-covered ruins of the cloister.



Netley excavations 1893.



Wolvesey Palace (English Heritage).

Stokesay Castle in the England-Wales borderlands is one of the finest and best preserved medieval fortified manor houses in the country. Built by a wealthy Shropshire wool merchant in the 1260s to 1290s, it has an almost unaltered great hall, flanked at one end by a north tower and solar (the family's private first-floor room) and at the other by the battlemented south tower, also with high-quality accommodation. About 1640 there was a new phase of investment at the site, including the construction of its elaborate timber-framed gatehouse. Recent dendrochronology (tree-ring dating) has determined precise dates of construction.



Stokesay Castle (English Heritage).



C18 engraving of Brough Castle (English Heritage).

Brough Castle, at the upper end of the Eden Valley in Cumbria, is constructed on the site of the Roman fort of *Veteris*. This was one in a chain of forts guarding the Stainmore Pass: a road running from York over the Pennines to Carlisle. The earthworks of the fort and associated *vicus* (civilian settlement) helped determine the form and layout of the late C11 castle. A new keep was built in the late C12 before a hall and D-shaped tower were added in the following two centuries, only to be accidentally burnt down after a Christmas feast in 1521. It was restored in the C17 but later fell into decay and was robbed of stone. In the C20 it was scheduled and taken into Government care.



First 'List of Monuments'.



Left: 'List of Monuments', now known as the 'Schedule', compiled in the years following the 1913 Ancient Monuments Consolidation and Amendment Act and published in 1921. Three previous Acts, since 1882, had focused on taking monuments into State care though 'guardianship' but the 1913 Act introduced Scheduling. **Above:** Historic sign at Scheduled site.

Today these four magnificent sites – all English Heritage properties – are among about 20,000 scheduled monuments in England. This remarkable legacy is testament to the foresight of those who passed the 1913 Act over a century ago.

Old Hall Farmhouse 1

Brightholmlee Lane,
Brightholmlee,
South Yorkshire
1484, C17

Upgraded to Grade II*

Old Hall Farmhouse has recently been reassessed and upgraded to II* as an evolved vernacular building originating in the late C15, with clearly identifiable later phases demonstrating changes in living standards. The original building is cruck-framed, a form of construction favoured – and why remains unclear – down much of western England.

Previously thought to be C17, English Heritage dendro-dated the cruck blades revealing a felling date of 1484, which significantly added to understanding cruck-framed construction's emergence in the region. In the C17 the house was encased with local gritstone and two front gables were added to enable a first floor to be inserted. A full two-storey house was also built against the west gable.

East and west C18 roadside barns and small group of C19 outbuildings in the yard of Old Hall Farmhouse
Listed Grade II



In the late C17 a gentile, two-storey, stone parlour block was added, embodying the upward aspirations of its yeoman occupants.

In front of the farmhouse are two part-aisled C18 barns, evidencing agricultural investment by the landowner. Their plan forms show a dual use for crop storage and animal husbandry, with a threshing floor in the east barn. The small yard between the barns and farmhouse contains a number of C19 stone outbuildings including a first-floor, three-seater, earth closet.





Walnuts Farm Barn 2

Barretts Park,
Heathfield,
East Sussex

Late C16, with later
modifications
Listed Grade II

Walnuts Farm Barn is a timber-framed threshing barn, probably dating from the late C16, and later adapted for animal husbandry. A high percentage of its historic fabric remains. The oak frame has a mid-rail and jowled posts with some curved braces to the tie beams; the central cart entrances survive as does most of the wall frame. The south bay has had a later floor inserted

and the two curved braces to this truss were replaced as down rather than up braces. Above the tie beam the roof structure was replaced, probably in the C19. Between 1899 and 1910 there were further additions, probably animal pens, and some internal fittings relate to this use including a wooden feed rack at the south end of the barn and some stall partitions.

Barn at Shafters Farm 3

121 Anmore Road,
Denmead, Hampshire

Probably C17, repaired in the
C18 and C19

Listed Grade II



Timber-framed aisled barns with queen post roofs were built in Hampshire from the C16 to C18. This example is particularly well built and complete and shows some unusual – perhaps local – traits in its construction. Changes to it are important too. The cranked braces were probably added c.1700.

Compared with the large, majestic, aisled barns which were built in Hampshire well into the C18, this example is relatively modest. Nevertheless, barns of this scale are of interest as they show something of the character of smaller farms, which proliferated as the ‘yeoman

farmer’ emerged from the C16. This surge in new building reduced the availability of large-scale timbers from English woodlands, requiring new constructional techniques to be developed to make use of smaller scantlings.

Barns reflect the scale of agricultural production, the types of crop grown, and how and where these were stored and processed. In Hampshire, few agricultural buildings other than barns survive from this date: coupled with their farmhouses, they are important indicators of the local economy and countryside character.

Purcombe Farmhouse 4

Batts Lane, Pilsdon, Dorset

Early C16, with some later minor interventions

Upgraded to Grade II*

This isolated farmhouse was listed at Grade II in 1951, but renovation work by the present owners has revealed significant new evidence, including a wall painting of a religious figure, which sheds light on the building's early occupants. The painting has been dated stylistically to the early C16, indicating that it was added either when, or soon after, the house was built. What makes this painting remarkable is that images of religious figures are rarely found in medieval houses, and those that are tend to be located in far less prominent places such as private chambers or even attics. It depicts St Clement, an early Bishop of Rome, and is situated within the former hall. St Clement is credited with writing a letter to the Corinthian Church after some clergy were deposed, in which he inferred that only by 'Apostolic' authority – that is, the Pope – can priests be appointed or deposed. By having such a painting so prominently sited in their house the

owners of Purcombe Farmhouse were rather bravely, albeit subtly, conveying their opinion that Henry VIII's so-called 'authority' to be head of the Church and to appoint bishops was invalid.



Wall painting.



The rise of outdoor funerary monuments began in the mid C17 when new modes of remembrance began to emerge. Headstones grew in popularity, becoming one of the most important forms of memorial in Britain.

This example, which commemorates Elizabeth Baylis who died on 18 December 1635, is a rare example of a pre-1650 headstone where the wording remains legible. Although modest, it bears a shaped head with cusped and scrolled carvings. The inscription in the recessed panel reads MORS VITA/HERE LYETH/THE BODY OF ELIZA/BETH WIFE OF THOMAS/BAYLIS



Headstone to Elizabeth Baylis 5

Approximately 20 metres east of the chancel of the Church of St Lawrence, Barnwood, Gloucester
1635

Listed Grade II

SHE DIED DE:18/1635 non habemus hic/civitem manentem sed/futuram [inquiri]mus 13:14. The Latin quotation is from the Bible (Hebrews 13:14) and is especially apposite, as it can be translated as 'For this world is not our permanent home; we are looking forward to a home yet to come.' It is an early tribute to an individual, and expresses well the importance in Anglican thinking of preparation for dying.

Tomb of Captain John Bennett 6 St Margaret's church, Barking, London Borough of Barking and Dagenham 1716

Listed Grade II

Captain John Bennett of the Royal Navy died in Barking, aged 46, in 1717. Much curiosity and secrecy surrounded his death, or rather his legacy, which was colossal and included a number of clauses preventing the disclosure of the contents of bequeathed pieces of furniture. This great wealth fuelled theories of involvement in smuggling (for which there is strong circumstantial evidence), and less probably in the Scillies disaster of 1707 when four ships of the Royal Navy sank with the loss of almost 2,000 men.



Bennett reserved the substantial sum of £500 (around £40,000 in today's money) to commemorate himself at his parish church of St Margaret, and his executor commissioned a 'grave with iron railles' in the churchyard and a memorial inside the church. The mason for the tomb is believed to be the London mason Thomas Stayner (1665-1733). It is a thing of bulbous baroque beauty, depicting symbols of Bennett's life, career, family and strength, with a Fourth-Rate ship of 50-54 guns to the centre. The carving is highly detailed, including a man using a speaking trumpet to holler at a man in the rigging. Although the protective iron railings were lost to the war effort, the tomb remains a fine tomb to a distinguished, if still enigmatic, seaman.

Wallace Hartley's Monument 7

Colne Cemetery, Keighley Road, Colne, Lancashire
1912
Listed Grade II

In other circumstances it is likely that Wallace Hartley would have lived an unassuming life as a peripatetic professional musician. However, fate intervened when he became band leader on the 1912 maiden voyage of the RMS *Titanic*, whose sinking was sensationally reported round the world. Amongst the accounts was an assertion that the eight-member band continued to play as the ship sank, culminating in the loss of life of all the musicians. This selfless sacrifice captured the public imagination, especially when it was reported that the band's last tune was 'Nearer, my God, to Thee'. Although the hymn's identity was disputed by some witnesses, the moving tableau it conjured up was widely promoted and the band feted as heroes, especially Hartley.



Wallace Hartley Memorial 8

Off Albert Road, Colne
1915, by the Bromsgrove Guild of Applied Arts
Listed Grade II

His posthumous celebrity was demonstrated when his body was later recovered and returned to his home town of Colne for burial. It was said 30,000 to 40,000 people lined the route of his funeral procession. His 3m high pale granite cemetery monument incorporates a violin and a music book open at 'Nearer, my God, to Thee'. In 1915 a handsome public memorial incorporating a bronze portrait bust of Hartley was commissioned from the well-regarded Bromsgrove Guild of Applied Arts and erected in the town centre. Paid for through voluntary contributions, it represents a heartfelt tribute by the citizens of Colne to one of their own who won tragic renown on board the *Titanic*.



Tar Barrows 9

Cirencester, Gloucestershire

Prehistoric/Roman

Amendment to Schedule

Situated on the high ground to the north-east of Cirencester are the surviving earthworks of two prehistoric or Roman round barrows and the buried remains of a Romano-British or earlier funerary and ritual site. Although the national importance of the barrows was recognised in 1949, it was not until 2005 that the cropmarks of a large square-ditched enclosure, adjacent to the easternmost barrow, were discovered by our aerial reconnaissance team. Based on its form, along with its setting, it is believed to represent a small temple or mausoleum which served the local population of Cirencester (*Corinium*). Further archaeological investigation revealed the existence of an additional series of smaller enclosures interspersed

with individual and conjoined square or sub-square structures, possibly building foundations, which have parallels, in terms of setting and form, with those found on Romano-British religious and funerary sites. The discovery of surface scatters of C5-C9 chaff-tempered pottery suggests that the site was also used in some way in the Saxon period.

This is clearly an important complex, and any future investigation is likely to enhance understanding of funerary practices in the Cirencester area. It might also throw light on the suggestion that the presence of the site influenced the routes of Roman roads hereabouts, and possibly even the location of *Corinium* itself.



War Memorials Listing

Almost a million Britons died in the First World War, and many times that number suffered injury or bereavement. The over-riding sense at the war's end was one of loss, and over the following few years most communities across the land subscribed to a memorial of some sort to those who had served, and especially to those who had died. Early on in the war the decision had been taken that bodies should not be repatriated, but instead be cared for in the cemeteries established by the Imperial (later Commonwealth) War Graves Commission. This absence of a grave close to home greatly increased the need for a focus for remembrance.

Only around 1,700 of the country's tens of thousands of war memorials are listed, and very few at a higher grade. As part of the wider government-sponsored work on war memorials over the First World War centenary period, Historic England is working in partnership with Civic Voice and War Memorials Trust to add 2,500 memorials to the National Heritage List. Here we showcase just a few of those added or upgraded over the last year.

Royal Artillery Memorial 10

Hyde Park Corner, City of Westminster

1921-5 by Charles Sargeant Jagger (sculptor) and Lionel Pearson (architect)

Listed Grade I

Several of the main London memorials stand at Hyde Park Corner, alongside the Wellington Arch.



Royal Artillery Memorial.

The largest, and the most striking, is the Royal Artillery Memorial, sculpted by Charles Sargeant Jagger and recently raised to Grade I. Set beneath a powerful howitzer and given a proper List entry carved in Portland stone are four bronze figures: an Artillery lieutenant, holding an overcoat; a carrier sporting shell panniers; a driver, wearing a cape and heavy protective boots; and, controversially at the time, a recumbent corpse, shrouded in an overcoat. Below the corpse is the inscription *HERE WAS A ROYAL FELLOWSHIP OF DEATH*, taken from Shakespeare's *Henry V*.

Exeter City War Memorial 11

Exeter, Devon

1923 by John Angel

Listed Grade II*

The war memorial in Northernhay Gardens was commissioned by Exeter City Council to commemorate the fallen of Exeter and Devon. It is of particular interest due to the subjects of the statues, including a Voluntary Aid Detachment nurse, a soldier, a sailor and a prisoner of war. The bronze statues were the work of by the renowned local sculptor John Angel, who would later go on to receive international acclaim through his work in America, and are of high achievement. The inclusion of civilians eloquently underlines the all-encompassing nature of the war effort.



Exeter City war memorial.

Walthamstow War Memorial ¹²

Waltham Forest Town Hall,
London Borough of Waltham Forest

Listed Grade II

Many places chose a cenotaph as their memorial; from the Greek words for 'empty tomb' it symbolically remembers those buried abroad or lost at sea. At Walthamstow the figure of a woman mourning on the steps (the sculptor is unknown) recalls the many thousands of mothers, wives and daughters left bereft. The memorial was moved in 1961 to its current position in front of the Waltham Forest Civic Centre, built in the 1930s and also listed at Grade II.

Bennetthorpe War Memorial ¹³

Junction of Roman Road, Bennetthorpe,
and South Parade, Doncaster,
South Yorkshire

1923 by Ernest Prestwich

Listed Grade II

Bennetthorpe war memorial stands prominently on the approach to Doncaster. Constructed of sandstone ashlar, the obelisk has three stone plaques depicting the three branches of the armed forces and also civilians. The left-hand panel (seen here) carries the Royal Air Force eagle badge with a tableau of a child holding a model bi-plane, a blacksmith, an allegorical figure of Victory, and a pilot. The right-hand panel shows Britannia and various ships: Drake's *Golden Hind*, Nelson's *Victory*, a contemporary battle cruiser and a merchantman. The rear panel depicts St George flanked by a soldier and a Red Cross nurse.



Bennetthorpe war memorial.



Walthamstow war memorial.

Boy Scout War Memorial ¹⁴

Market Square, Market Street,
Nelson, Lancashire

1919 by Job Davies

Listed Grade II

Depicting a boy standing to attention, wearing a Scout uniform, this memorial is dedicated to the 105 former Scouts from Nelson who lost their lives in the First World War. The Scouting movement, set up by Robert Baden-Powell, had only begun in earnest in 1908, just six years before war broke out, and the Scouts commemorated would have been teenagers or young men in their early twenties. The sculptor used a local boy, John Abraham Moore, as a model and the Scout uniform of the day is accurately depicted. While not the only memorial to fallen Scouts, it is believed to be the first, and perhaps the most moving.



Boy Scout war memorial.

Memorial Shell Casing 15
 Baltonsborough, Somerset

1918, unveiled 1922

Listed Grade II

The National War Savings Committee was established in 1916 to encourage communities to raise money for the war effort. The following year six tanks were returned from the Western Front to tour the country promoting the sale of War Bonds and War Savings Certificates. 'Feed the Guns' week followed in November 1918, and communities which raised significant sums of money were presented with an engraved shell casing by the National War Savings Committee. This example, a 15in BL [breech loading] siege howitzer shell, was given to the village of Baltonsborough. Broodingly eloquent, it was unveiled in 1922 when the neighbouring war memorial was erected; it carries an additional plaque commemorating the men of the village who lost their lives.



Baltonsborough shell case.

Salle Memorial Hall, Norfolk 16

1929 by Edward Thomas Boardman

Listed Grade II

Many communities, often led by ex-servicemen, chose socially beneficial forms of remembrance. They include hospitals, nurses' homes, schools and even tracts of open countryside, sometimes vested in the National Trust. Commonest were memorial halls, and this distinctive example was commissioned by Sir Woolmer White of Salle Park to commemorate the men of the parish who lost their lives in the conflict. He chose a prominent Norwich-based architect, whose design thoughtfully echoes the materials and character of the adjacent Victorian school with its crow-stepped gables and steeply pitched roof surmounted by decorative cresting. Inside, the main hall has a graceful, segmental arch-shaped ceiling, while to the rear its kitchen retains the original fitted dresser and cupboards which create an evocative picture of the village community enjoying a new facility.



Salle Memorial Hall.

Memorial Parks and Gardens

Another socially beneficial form of remembrance was war memorial parks and gardens. We commissioned one of our Introductions to Heritage Assets to draw attention to these poignant landscapes, and to encourage their sympathetic management www.HistoricEngland.org.uk/images-books/publications/iha-war-memorial-parks-gardens/. With our support a national gazetteer of these designed landscapes is being created by Parks & Gardens UK, available via www.parksandgardens.org/

The Former Boot and Shoe Operatives Union and National Union Headquarters 17

3 St James Street, Leicester

1902 by Harrison & Hattrell

Listed Grade II

The former Boot and Shoes Operatives Union and National Headquarters is an assured example of an Edwardian office building with an imposing classical façade expressing strength and stability. Internally the public spaces are equally impressive with Ionic columns of polished Devonshire marble and Roman Ionic capitals, foliate and floral plasterwork and elaborate wrought-iron work by the nationally renowned local firm Gimsons and Co. The construction was undertaken by trade union labour, working within trade union conditions.

The building embodies an epoch in the history of the Trade Union movement, both locally and nationally. It is a survivor of Leicester's strong radical working class traditions and its large and significant boot and shoe industry. More footwear was manufactured in Leicester than anywhere else in Britain, and the choice of location for the National Union Headquarters followed naturally. The building evokes both the growing strength of the Trade Union movement, and also Leicester's distinct industrial and social heritage.



Former Independent Labour Party Club 18

Milton Street, Middleton,
Greater Manchester
1911-12 by Edgar Wood
Listed Grade II

The Independent Labour Party was founded in 1893 as a working-class, socialist, political cause. In the early C20 it was to become a key component in the formation of the early Labour Party.

The Club was built for the Middleton branch of the ILP, the membership of which was drawn largely from textile workers. It is accordingly very modest in form, being a single-storey, rectangular, building with porch in a stripped, sparse idiom, containing just two main rooms: a club room and a hall. It was, however, designed by the avant-garde architect Edgar Wood whose designs were at the cutting edge of European



architecture; he gained a considerable national and international reputation during his lifetime, notably in Germany. He was sympathetic to the ideals of the ILP and additionally was a Middleton man. This building demonstrates the idiosyncratic characteristics of his work, notably the stepped gable parapets, a motif that suggests C17 Holland or the inter-war Art Deco period rather than an early C20 date.

As is now usual for parts of buildings which lack special interest, we excluded unremarkable 1930s and 1960s extensions from the listing.



8-10 High Street 19 Leicester

1896 by Henry Langton Goddard
Listed Grade II

This is a particularly good example of an exuberant late Victorian shop ornamented with finely worked terracotta. It was built in 1896 for the Paget Trustees and was originally occupied by Hoggett's, a gentlemen's outfitters. The architect was at this time a junior partner in Goddard, Paget and Goddard, a prolific and successful family practice based in Leicester. His design makes the most of the triangular site, with multiple tiers of decoration sweeping around the curved frontage and becoming more elaborate as they increase in height, terminating in an eye-catching conical roof. It is the creation of an accomplished and confident architect whose eclectic mix of free Renaissance and Baroque has here considerably enlivened the streetscene.

Uplands Conference Centre 20

Four Ashes Road,
Cryers Hill, High Wycombe,
Buckinghamshire
1982-6 by Edward Cullinan
Architects
Listed Grade II



From the 1960s many large firms established their own residential centres to bring their staff together for training and team-building in a convivial environment. Such developments often occupied the grounds of former country houses, with the house sometimes retained as a prestigious showpiece. Ted Cullinan came to specialise in this type of commission early on, resulting in a sequence which includes the former Olivetti Training Centre in Haslemere, Surrey 1971-72, (Grade II*) and culminates in Cemex House, Surrey, 1988-9 (Grade II*).

At Uplands, for the Nationwide Building Society, Cullinan transformed a relatively unprepossessing Victorian house into the centrepiece of a Palladian composition of symmetrical wings and pavilions. The house is alluded to through a carefully-chosen palette of colours and materials while the formality of the built elements is set off to striking effect by a series of landscaped courts and gardens by Georgina Livingston. Inside, the theatrical yet spatially-intricate foyer is the key focal space, designed to promote encounter and conversation.

Former Cauliflower Hotel 21

553 High Road, Ilford, London
Borough of Redbridge
1900, by Waterman and Lewis
Listed Grade II

The Cauliflower Hotel, a Jacobethan pile named after the former agricultural use of the building plot, stands tall and proud on the Ilford High Road. It was designed at the turn of the C20 when pub building was at its peak by the architectural practice of Waterman and Lewis, of Culham Street, London. Externally, despite the loss of its original signage and the addition of a modern mural, it is very little altered, with a well-composed façade that incorporates opulent, richly-moulded materials. It is the interior that is the real treat, a fine example of the lustrous gin palace of the *fin de siècle*, with cut and etched glass, brass fittings, timber screens, classical columns, lincrusta wallcovering, panelling and tiling. Despite 'opening-up'



in the late C20, the original layout of rooms can still be discerned, and the opulence of the composition continues to shine through.

At the time of listing (June 2014) a plan was underway to restore the hotel. With the List entry guiding where special interest lies, there is the potential for the outcome to be quite glorious.

Former Francis Hairdresser's Shop 22

7 South Street, Scarborough, North Yorkshire

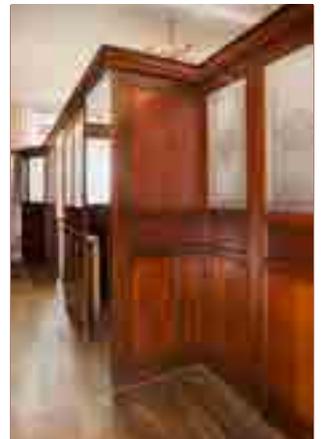
C19 townhouse converted into a hairdresser's 1930s

Listed Grade II

Scarborough has many cafes, one of the more unusual being Francis Tea Rooms, located in the South Cliff area of the Yorkshire seaside town. The shop front is emblazoned with the single word 'Francis' in black 1930s lettering, set against a pearlescent peach coloured background. Inside, the single room is divided up into a number of discrete, timber-panelled booths. These also date from the 1930s and, since conversion of the premises in 2004, have provided tranquil spaces for visitors taking lunch and afternoon tea. However, these booths were originally designed to afford privacy to ladies having their hair dressed.

South Cliff was originally developed in the C19 as an exclusive resort, frequented by European aristocracy. By the first half of the C20, when Scarborough was

attracting very large numbers of working-class visitors, the South Cliff area remained the reserve of the well-to-do: gentlemen with their valets, their wives attended to by ladies' maids. By the 1930s, with the steep decline in the numbers of domestic servants since the First World War, new commercially-provided services had evolved including professional hairdressing. With his discrete individual booths, Francis offered privacy to those ladies who previously had their hair dressed by a maid in their own dressing room. Escaping the typical rounds of fashionable refittings that most hairdresser's are subjected to, Francis's remained unaltered until its sympathetic conversion into a tea room in 2004. As such it represents a rare surviving insight into a genteel section of 1930s society.



Later C20 Commercial Offices

14 buildings listed Grade II; one amendment to list; two landscapes added to the Register of Parks and Gardens at Grade II

Commerce has played a major role in shaping our historic towns and cities, and the later C20 has been no exception, from new towers that have changed our skylines to business parks. The way we work has been revolutionised by technology, so how have our buildings adapted?

We have recently brought the story up to date by completing a thematic study of post-1965 commercial office buildings. Our project aimed to recognise the very best examples through listing, adding to the range of those key buildings which are protected by law. The most distinctive examples combine high-quality urban design with commercial appeal; they are valued by their owners and occupiers.

This is a building type subject to continual change, so it is especially helpful for owners to have clarity about where significance lies. We deployed the most up-to-date statutory provisions to exclude parts of the buildings that lack special interest, allowing energy to be focused on the most special aspects. Here is a selection of the results.

1 Finsbury Avenue in the City of London (1982-84 by Peter Foggo/Arup Associates) was an early response to the deregulation of the financial markets and set new standards for commercial offices. Its deep trading floors are highly flexible and borrowed light from a central atrium, while the taut, bronzed, exteriors are a model of High-Tech precision and poise. It was the first and finest element of Broadgate, a major new commercial quarter in the City of London.

Most workspaces are designed for periodic renewal, but where face-to-face contact and networking remain important, impressive semi-public spaces are likely. William Whitfield's spiritedly contextual additions of 1967-70 to John Belcher's 1890-3

Institute of Chartered Accountants, One Moorgate Place, City of London, includes some fine interior spaces with bleached oak panelling and coffered concrete ceilings. We amended the Grade II* List Entry to recognise the intrinsic interest of Whitfield's work.

Gateway House ²⁵ in Basingstoke, Hampshire (1974-6, Arup Associates) shows how integral landscaping can be to architecture. Its cascading terraces and 'water garden' courtyard, landscaped by noted garden designer James Russell, were also added to the Register of Parks and Gardens at Grade II.

Finally, **MEA House** in Newcastle upon Tyne, of 1972-4 by the noted Newcastle-based practice of Ryder & Yates. This is the first English example of a purpose-built office housing multiple voluntary organisations, and demonstrates the growth of the 'third sector' in the late C20. Its extruded form and innovative structural design exemplify the practical yet quirky architectural approach that makes this regional practice so distinctive.



1 Finsbury Avenue. ²³



Institute of Chartered Accountants. ²⁴



MEA House. ²⁶

Ansdell Institute 27

Woodlands Road,
Lytham St Annes,
Lancashire
1909 by GH Willoughby
Listed Grade II

Occupying a prominent corner site, the Ansdell Institute and Public Hall offers an eloquent expression of the civic pride and community spirit widespread in the north-west in the years immediately before the First World War. The eclectic mixture of Neo-Jacobean and Baroque motifs, enhanced by the use of Accrington red brick and ebullient terracotta work, make a bold and dignified statement which expresses the aspirations of its early C20 founders for the educational and cultural development of the neighbourhood. Built in 1909 for the expanding community of Ansdell, the Institute was designed by GH Willoughby, whose design had been selected in a competition, with terracotta work by the accomplished and highly regarded Manchester sculptor John Jarvis Millson. The Ansdell Institute and Public Hall join a select group of listed buildings built by Willoughby and Millson including the Grade II* London Road Fire Station, Manchester, considered to be a masterpiece of terracotta work. The Institute and Public Hall continue to operate as an important asset for the Ansdell community into the C21.



69 Monkmoor Road 28 Shrewsbury, Shropshire c.1905

Listed Grade II

This modest, semi-detached, suburban house (the left-hand of the pair, on the left of the picture below) resembles thousands of others built in towns and cities across the country in the late Victorian and Edwardian period, with its proud but unremarkable brick frontage and neat bay windows. What sets it apart is that this was the last permanent home in England of the quintessential First World War poet, Wilfred Owen (1893-1918). When the young Wilfred's family moved to the house in 1910, he already had literary ambitions, and begged to be allowed the attic bedroom as his garret. A mattress was installed under the angle of the hipped roof, and a desk tucked into the wide dormer window recess. From here, Wilfred had an expansive view over countryside, to that great Shropshire landmark, The Wrekin, which helped to inspire his pastoral teenage poetry.

After leaving his family home, Owen lived in Berkshire and later in France. In the autumn of 1915, he returned to his family in Monkmoor Road and enlisted in the Artists' Rifles. In 1917, he was invalided back to the UK suffering from severe shell-shock, and it was whilst recuperating in Edinburgh that he met Siegfried Sassoon, beginning an important literary friendship which produced some of the most acclaimed poetry of the First World War. After recovering, Owen visited his family in Monkmoor Road for 48 hours' leave before returning to the front line in France. He was killed in action on 4 November 1918, and it was at the house in Monkmoor Road that his family received the terrible news a week later, on Armistice Day.

69 Monkmoor Road (seen here in the 1960s) would be immediately recognisable to Owen were he to return today. It is very little altered, and its listing on the grounds of its historical association with the poet has also allowed a typical example of this modest building type to be included on the List.



West Cambridge Suburbs Project

6 listings Grade II; 6 listing amendments;

1 upgrade to Grade II*

1 addition to the Register of Parks and Garden at Grade II

The Defined Area Survey of the West Cambridge suburbs was set up to identify and assess buildings of potential special interest, and to amend the List entries for a number of buildings already designated. This area of the city contains a large number of architect-designed houses built between 1870 and c.1920 and represents a significant development in suburban design. The former medieval West Field, covering about 200 acres, was owned primarily by the colleges which had always strongly resisted any building west of the Backs (the stretch of land which runs along the back of the riverside colleges), but the loss of revenue from the later C19 agricultural depression led to the decision to lease the land in building plots. The demand for large family homes was partly fuelled by a new statute passed in 1882 that finally allowed Cambridge dons to marry without having to give up their fellowships. Subsequently three new institutions were established – Newnham College in 1875, Ridley Hall in 1877, and Selwyn Hostel (now College) in 1879 – and many suburban houses were built piecemeal over almost half a century.

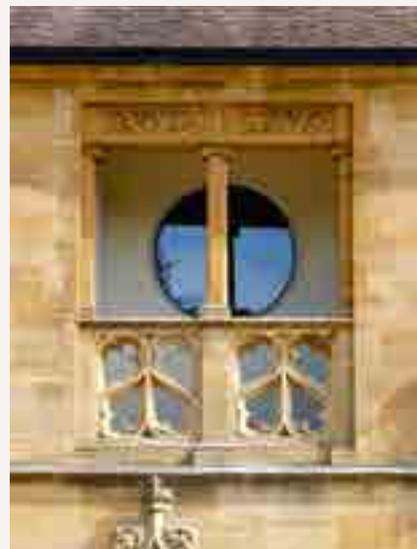
Although economic necessity had forced the colleges to allow building on the land, they were determined to keep a strict control over the residential development. This consisted almost entirely of high-end middle class housing, interspersed with university playing fields, without any community facilities such as churches or shops. There was no overall plan but the landowners ensured that take-up was restricted to an affluent market by issuing leases that specified numerous conditions, including minimum plot sizes, minimum house costs, and specification of superior building materials, usually red brick and tiles. The great majority of building leases were taken up by academics who commissioned either local or London-based architects, many of whom are now considered to be amongst the finest of the late Victorian and Edwardian ages, notably MH Baillie Scott who designed nine houses here, ES Prior, JJ Stephenson, and Ernest Newton.



Upton House, Grange Road. 29



Front elevation, The Stone House, 3 Madingley Road. 30



Detail, The Stone House, 3 Madingley Road.



Pergola, 48 Storey's Way. 31

This period is characterised by several architectural movements, notably the Queen Anne style, Arts and Crafts, and Neo-Georgian, all of which are represented in the West Cambridge suburb.

Upton House on Grange Road (1912) by A Winter Rose is one of the most original and imaginatively designed houses in the suburb. It demonstrates the Edwardian fusion of revived Classicism with the ideals of the Arts and Crafts Movement, but goes beyond this in its playful treatment of classical forms and motifs. Whilst evoking the general impression of a Georgian country

manor house, the anticipated symmetry is inverted to create an intriguingly irregular façade. Another unexpected design is **The Stone House** on Madingley Road (1896) by Edward Doran Webb, so-called because it is one of very few houses in West Cambridge executed in a material other than red brick. The warm yellow sandstone is enhanced by fine carvings to the hood mouldings, door surrounds and the balcony. In addition to new designations, **48 Storey's Way** (1913) by Baillie Scott has been upgraded to Grade II* and the garden has been added to the Register. Baillie Scott regarded most contemporary houses as shallow, showy and pretentious, and he was inspired by the 'old work' to create houses that were 'full of a still, quiet earnestness which seems to lull and soothe the spirit with promises of peace'. 48 Storey's Way perfectly embodies this aspiration in its masterly composition, plan form, detailing and craftsmanship. The design of the garden is carefully integrated with that of the house to create an open and dynamic relationship between the inside and outside space, and is structured into what Baillie Scott called 'outdoor apartments' connected by straight paths. The house and garden together form an exceptional ensemble, one of the best examples of this major architect's work.



48 Storey's Way.

78 South Hill Park 32

Hampstead, London Borough of Camden

1963-5 by Brian Housden

Listed Grade II

Never was the over-used term 'unique' more appropriately applied than in describing the house which Brian Housden designed for himself and his family in South Hill Park. He drew on a great wealth of influences, from pioneering European modernism, to the houses of the Dogon Tribe of Mali, to create a piece of architecture with conviction and ingenuity which is entirely personal. The house has a concrete post-and-slab superstructure, supported on a raft of reinforced-concrete ground beams. The walls are faced with Venetian white glass mosaic, panels of glass lenses, and bands of narrow steel windows.



The simple, robust, quality of the interior is exemplified in the untreated board-marked concrete ceilings, and exposed services which snake through the spaces, providing heating and power. The house is well provided with natural light, the soft diffuse nature of which brings out the sculptural quality of the interior, in particular the double-height space between lower-ground and ground floors, and the Escher-like cantilevered stair. However, views out of the house are generally constrained to bands of clear glazing that are at sitting or reclining level.

Vernacular buildings often have a complex but unrecorded history. They can be extended or subdivided. Eaves may be raised and roofs replaced, windows and doors blocked or broken through. This small building has just such a complex history having been both extended and raised over successive periods. It tells us a fascinating story of the modest life lived by the rural inhabitants of the northern borderlands. Present on the mid C19 tithe map, it exhibits features characteristic of regional buildings of the C16 and C17. Throughout the Anglo-Scottish Borders a typical domestic building of that period is the *bastle*, a defensible structure providing domestic accommodation on the first floor over ground-floor facilities for livestock. This looks to be the case with this building, although *bastles* generally had significantly thicker walls for defence. Perhaps it is best regarded as an example of a *bastle*-derived tradition of living ‘over the shop’ rather than a specific architectural style.

First-Floor Dwelling with Agricultural Ground Floor 33

Townhead Road, Dalston, Cumbria

C17 or C18
Listed Grade II



Keeper's Cottage and Kennels 34

Orchard Lane, Cusworth,
South Yorkshire

Late C18-early C19
Listed Grade II

Keeper's Cottage was built around 1800 as an estate cottage for Cusworth Hall, near Doncaster, seat of the Wrightsons. It was intended to house either the keeper of the estate's pack of hounds or the estate gamekeeper, and was built with associated dog kennels. The cottage was also deliberately designed and placed to enhance the designed landscape around Cusworth Hall. Its carefully composed facade combines local vernacular detailing with more refined, smooth-rendered walls and decorative stone hoodmoulds. This strongly suggests that William Wrightson was well aware of the contemporary architectural pattern books



which a gentleman wishing to embellish his estate might study. The building is carefully placed within the pre-existing landscaped grounds designed by Richard Woods in the 1760s. These slope down from the front of the Hall to a chain of three lakes, with the cottage terminating the vista at the east end of the middle lake.

Arts and Crafts Houses in the Minchinhampton Area of Gloucestershire

Nine houses listed Grade II

The long-established and instantly-recognisable vernacular building traditions of Gloucestershire, with warm local limestone for walls, roofs and windows, pointed gables and extensive interior joinery, provided the Arts and Crafts designers and architects who moved to the south Cotswolds at the very end of the C19 and beginning of the C20 with the inspiration to create their own buildings, using traditional materials and methods. Several architects sought to leave London and live near nature, but it was really the move to Sapperton by Ernest and Sidney Barnsley and Ernest Gimson which prompted the great flowering of Arts and Crafts building and

design in the area around Stroud and Cirencester which would be so lasting and influential. Our designation project identified a number of houses constructed in Minchinhampton, Rodborough and Amberley by Cotswold Arts and Crafts architects during the first four decades of the C20 which merited further assessment. The houses around Minchinhampton Common are delicate, often subtle designs, with fine detailing which is vulnerable to unsympathetic change, and as such are under threat of the sort of cumulative alteration which can quickly erode their integrity and authenticity.



Milestone Cottage. 35

These buildings included ones by architects of established national reputation, such as Ernest Barnsley and Norman Jewson, but the project also allowed us to assess examples by good local and regional architects whose work was not yet represented on the List. The buildings which have been listed as a result of the project include four houses by Thomas Falconer (1879-1934), who had trained in London and set up on his own account in Amberley in 1909, and was responsible for a number of houses in the area, all demonstrating a deep love and understanding for local building traditions, as well as his evident skill and dexterity as an architect.

Milestone Cottage (listed Grade II), a modest Thomas Falconer house, clearly shows how the Gloucestershire cottage tradition persisted well into the C20. Built just before the First World War as a house for a farm manager, this compact cottage is an extremely well-preserved example, with a wealth of restrained but

beautiful interior detailing. As was the case with most of the Arts and Crafts houses constructed in the area in this period, the window and door furniture and other ironwork was made by Alfred Bucknell, the foreman-blacksmith who worked with Gimson and the Barnsley brothers at Sapperton; the timber doors were provided by Peter Waals's workshop in Chalford.

While the houses we selected for designation all share a deep debt to traditional Cotswold building and demonstrate all the characteristics which make them recognisable as part of the Cotswolds Arts and Crafts movement, they do show considerable variety and invention. **Greystones** (listed Grade II), variously attributed to Ernest Barnsley and Norman Jewson, is a handsome house with deep roofs, a steep central gable, stone-mullioned windows and gabled dormers. Despite some reordering of the ancillary spaces, the house is little altered, and the interior retains good joinery which reflects local traditions.



Greystones. 36

The Remains of Knaptoft Hall 37

Knaptoft, Lutterworth, Leicestershire

c.1525

Listed Grade II

Knaptoft was documented in the Domesday Book of 1086, and a survey of 1301 records a manor house with gardens and fish ponds. In the late C15 the Turpin family acquired the manor and built a hall displaying craftsmanship of a high order. At least parts of this, built between 1525 and 1530, appear to have remained in occupation well into the C19. Then, in the 1840s, the remains of the building were incorporated into a farmhouse and range of storage buildings. Enveloped to the south and east by earthwork remains of the abandoned medieval settlement, garden earthworks, fishponds and remains of the medieval field system, the standing fabric of Knaptoft Hall forms an eloquent reminder of the lost grandeur at the heart of the ensemble.



Peckhams 38

Poling Street,

West Sussex

Earliest part dendro-dated to 1405

Upgraded to Grade II*

Peckhams was originally a three-bay, early C15, hall house with a central open hall heated by a massive contemporary axial stone fireplace on the south wall. This mainly survives, with its arched stone opening, stone ends for supporting spit racks and a complete bread oven lined with Roman tiles – altogether a very rare survival outside palaces and monasteries. Much of the timber wall frame and internal partitions survive, as do two crown posts to the solar roof. The open hall was later ceiled over, and there are five fine mid C17 brick and stone fireplaces.



This modest yet characterful timber hut was the retreat of the eminent writer Henry Williamson, particularly well known for his fictional stories based on his passion for nature and social history. It was built by the author, financed from the £100 prize money he received for winning the 1928 Hawthornden Prize for Literature in recognition of arguably his most famous novel, *Tarka the Otter; His Joyful Water-Life and Death in the Country of the Two Rivers* (1927). The hut has been little altered (it remained in the Williamson family's ownership until recently, and was kept as he left it



Writing Hut of Henry Williamson 39

Ox's Cross, Georgeham, Devon

1929

Listed Grade II

including many of his personal belongings). There is a brick corner fireplace with steps within the chimney breast leading up to a small sleeping platform. A complicated and often troubled man deeply affected by his experiences fighting in the First World War, Williamson frequently sought refuge in the solitude of his hut. He often wrote here for up to 15 hours a day, surrounded by the North Devon landscape that inspired him and which, through the popular rural walk the Tarka Trail, has become synonymous with his work.

Candleyards 40

Banham Road, Kenninghall, Norfolk

c.1600

Listed Grade II

This enticing little timber-framed cottage was originally built as a pair of semi-detached tenements. They had a symmetrical layout consisting of one room with an entrance door in the outer corner and a rear outshut for storage. One of the outshuts still remains, which is a rare and important survival. In the late C17 the tenements were converted into a single dwelling with a centrally placed front door on an axis with the chimney, thereby becoming what is known as a lobby entrance house. This is a key development in the use and plan form of domestic buildings during the C17. There are also remnants of red ochre on the interior walls which provides further evidence of the appearance and decoration of a modest house of the period.



Northamptonshire Medieval Settlements

10 sites Scheduled; Amendment to Schedule 14 sites

The broad aim of this project has been to secure the designation of a number of abandoned or partially abandoned medieval settlements and the remains of their closely associated ridge and furrow cultivation. Sites worthy of assessment had been identified in 2000 during an English Heritage-funded project looking at medieval settlements across the country. Although most English medieval villages and hamlets continue to be occupied to the present day, some 2,000 were abandoned in the medieval and post-medieval periods, while others have shrunken considerably. Desertion of the settlements sometimes occurred as early as the C11 although it seems to have peaked during the C14 and C15. It is not clear what caused this, but in Northamptonshire it appears to be mainly down to a shift from arable farming to sheep grazing in the C15 and C16 which required large tracts of land to be made available as pasture, and to the enclosure of open fields from the late C16 through to the mid C19 for imparkment or agricultural improvement. It is commonly believed that plague caused the abandonment of many villages, but only one such case in Northamptonshire has been identified.

Often the best way to appreciate these sites is from the air where it is possible to see the complete layout of the settlement. We were very fortunate in that our Aerial Reconnaissance Team was able to fly over all the sites included in the project and photograph them in the late autumn sunlight, with perfect results. The photographs of Clipston and Winwick, and that of Little Oxendon on the cover, clearly show the earthworks of the former villages and the range of features associated with them. The abandoned village of **Little Oxendon** has a central sunken track and rectangular house-plots (crofts) marked by low banks extending at right angles from it. Within the crofts small rectangular platforms are evident indicating the site of tofts (houses). A large enclosure on the north side of the central track is understood to be the site of the manor house or a chapel. To complete the picture Little Oxendon is surrounded by ridge and furrow, the remains of medieval and later arable farming, which until fairly recently gave much of midland England a corrugated appearance. At **Clipston**, earthworks of tofts, crofts, enclosures



Little Oxendon. 41

and areas of medieval ridge and furrow lie around much of the modern village. It is not possible to say if the extensive remains represent the maximum extent of the village in times gone by or represent phases of settlement expansion and contraction over a long period. Its history is equally confused. In the Middle Ages and later Clipston was divided between several manors, and often lumped in for taxation and other purposes with the nearby – and now completely deserted village – of Nobold.

Extensive earthworks again surround the whole of the existing village of **Winwick**, and present a suite of features which help us to understand the former expansion and shrinkage of the village. The aerial photograph shows the remains of a moated manorial site which has been over-ploughed with ridge and furrow, indicating that the moat is earlier in date. It is thought that this is the site of the grange (or farm) owned by Pipewell Abbey and documented in 1266. A small archaeological excavation carried out in the



Clipston. 42

village was particularly enlightening, revealing late Saxon activity and demonstrating the archaeological potential of living settlements. They harbour important structural remains, artefacts and deposits which

can help us understand the history and evolution of midland settlements and how these fitted within the wider landscape.



Winwick. 43

Part of the Roman Settlement at Keynsham Hams 44

Former Cadbury's Factory, Keynsham, Somerset

C1 to C4 AD
Scheduled

This Roman settlement, which only survives as buried remains, is possibly *Traiectus*, the major town listed in the written road-map known as the Antonine Itinerary between Bath (*Aqua Sulis*) and Bristol (*Abonae*). This is the only major Roman site between London and the west to remain unidentified.

Located on a gentle slope leading down to a sharp bend in the River Avon, the vast majority of the settlement was destroyed during the construction of the Fry's (later Cadbury's) factory in the early C20. However, a substantial part of the town remained untouched under sports pitches. Excavation uncovered

a main road lined by the foundations of buildings, with evidence of smaller routes leading off it. There is also a probable temple site. Archaeological finds were plentiful and will help our understanding of life in Roman Britain. Opportunities for investigating such prominent and early Roman sites for the first time are few and far between.

While major redevelopment works are planned for the site, the scheduled area will remain in its leisure use; a little more care will now be paid to how the goal posts are erected.



Castle Hill House 45

7 Castle Hill Road,
Dover, Kent

Built in 1760 for the
Stringer family

Upgraded to Grade II*

Castle Hill House is a large classical style brick house of 1760, of seven bays over three floors, attics and basement, with a central projecting pediment and a pedimented doorcase. Originally set in parkland, it is the only large detached C18 house in Dover. One of the reasons for the upgrading is the outstanding interior joinery of the period including staircases and panelling, as well as rococo plaster ceilings and marble fireplaces. In the early C19 a curved bay was built to the rear with further rooms for entertainment. It was the home of numerous mayors of Dover and in the 1930s was the constituency home of John Jacob Astor, the newspaper proprietor and local MP.



Heathcote and Associated Subsidiary Buildings and Structures, and Entrance Walls 46

Kings Road, Ilkley,
West Yorkshire

1906-8 by Edwin Lutyens

Upgraded to Grade I

Sir Edwin Lutyens was one of the country's pre-eminent architects of the early C20. Heathcote has recently been upgraded to reflect its significance as a pivotal building in his career and a tour de force of his creative genius. It is the first building in which Lutyens moved away from the Arts and Crafts vernacular and fully embraced a more challenging Classical form of architecture. Lutyens' very particular brand of creativeness is clearly expressed in the two main elevations, with an austere formal, urban, north entrance front and a lively and busy south garden front. In a supporting role



are various subsidiary buildings, including an early motorcar house, flanking a northern forecourt, and strategically placed south terrace, steps and reflecting canals, apsidal garden shelters, piers and garden gate. These close or enhance vistas and create a strong axial line which complements the Classical symmetry of the main house. Internally the house is stamped with Lutyens' mastery of planning and bespoke details such as individual marble fireplaces, a grand, black marble staircase, coloured marble floors, walnut panelled billiard room, and china and display cabinets.

Battenhall Mount (former St Mary's Convent School) 47

Battenhall Avenue, Worcester

1865 and 1891-6 by JH Williams and RA Briggs

Upgraded to Grade II*

A comfortable, suburban house was built in 1865 for Mr William Spriggs. It had yellow brick walls and Italianate details and views across to the Malvern Hills. In 1889 it was bought by the Hon. Percy Allsopp MP, chairman of a brewery and mayor of Worcester. He bought the house next door, too, and knocked it down. On his bigger plot he set about adding to Battenhall Mount to form a grand house for entertaining. A local architect, JH Williams, created a large drawing room and added a new dining room, as well as a stable block and lodge. The exterior was extended in the same style and materials as before, but the interior was very luxurious, with much-carved wood, rich plasterwork and stained glass. Further additions included a music room with

sprung floor and orchestra stage, and a sculpture gallery, top-lit by a stained-glass vault. These were added by RA Briggs, who also designed two belvedere towers and a private chapel with intricate, inlaid furniture and patterned marble floors made, amongst others, by Farmer and Brindley and Starkie Gardener. It is this interior quality which led to the upgrading.

The whole exercise cost Allsopp over £100,000 and probably contributed to his bankruptcy. In the 1930s the house found a new use as a convent school, which since then has treated the building with considerable respect.



Stonyhurst College 48

Clitheroe, Lancashire

1 listed Grade I

2 listed Grade II*

Other listings Grade II

One of the most distinguished Roman Catholic schools in England, Stonyhurst evolved out of a C16 century courtyard house which saw additions in the late C18 century as it took on its educational role. The buildings then expanded considerably through the C19, with a remarkable new south range by Dunn & Hansom. Originally listed at Grade I in 1952, the very brief List entry for this large complex did not adequately express the particular and relative importance of its constituent parts. As part of the College's preparation of a Conservation Management Plan, we worked with its consultants (Architectural History Practice) to develop a new suite of designations to current standards. This work resulted in five list entries: the C16 house with its remarkable gate tower was designated at Grade I. The Jesuit church of St Peter, designed by JJ Scoles, and Dunn & Hansom's imposing south range, were listed at II*. The latter is one of the more remarkable school buildings from a century which saw so much investment in education. Other elements of the complex were listed at Grade II, including early C19 chemistry laboratories (now used as the art school) and the 'Ambulacrum', a covered playground dating from 1849-52.



Stonyhurst House (the Quad)

The C16 house at Stonyhurst was built by Sir Richard Shireburn in 1592 and was embellished during the C17 by his descendents. The four-storey gate-tower is a notable exercise in Elizabethan Renaissance design with each storey marked by a different architectural order in 'correct' Classical sequence: Doric, Ionic, Corinthian and Composite. Built around a courtyard, key elements of the Elizabethan house have been incorporated into the later school. The long gallery with its moulded plaster ceiling is intact while the great hall was sensitively extended in a matching style as part of the C19 rebuilding of the north side of the courtyard.

Church of St Peter

St Peter's was built for the Society of Jesus (Jesuits) as a church open to all, rather than being a college chapel. This underscores the role of Stonyhurst and other Roman Catholic schools in the early C19 as community foci. Most earlier Roman Catholic church building was deliberately modest, partly as a result of legislation and partly to avoid unwanted attention. However, JJ Scoles's building reflects the greater confidence of the Roman Catholic community by the 1830s; its size, prominence and elaboration is a break with earlier buildings and its borrowing of the form of King's College Chapel, Cambridge, is a subtle claim to Stonyhurst's status as an educational establishment.

South Range

By the mid C19, Stonyhurst's success prompted a significant investment in new buildings. The architectural practice of Dunn and Hansom created a grand new south front which incorporates the Boys' Chapel, classrooms, dormitories, libraries, archive stores, offices and other functions. The style chosen for the building was not an ecclesiastical Gothic but rather an English Renaissance Revival style, referring back to the original Elizabethan house at Stonyhurst. The resulting building was a palace for education, which still provides the principal teaching space for the college.

Small Rural Schools in Norfolk

12 listed Grade II

Village schools are susceptible to social and economic changes, and vulnerable to closure with shifts in local education policy. The Small Rural Schools in Norfolk project was a response to the increasing rate of school closures in the late C20 and early C21, which placed at risk the varied architecture of the county's historic village schools through conversion to domestic or commercial use, or possible demolition. These themes

are to the fore in *Building an Education: An Historical and Architectural Study of Rural Schools and Schooling in Norfolk c.1800-1944* by Susanna Wade-Martins and Adam Longcroft (2013). This publication informed the selection of schools for the project, which resulted in 12 buildings being newly listed, only five of which are still schools. All those noted below are newly listed at Grade II.



Swafield School. 49



Welbourne School. 50



Blickling School. 51



Swanton Morley School. 52

From 1811 until the 1870 Education Act, which allowed for the creation of local School Boards, the main provider of education in Norfolk's rural communities was the Church of England's National Society for Promoting the Education of the Poor. This provided what were known as National Schools. **Swafeld** (1852) and **Welbourne** (1847) are typically modest, yet pleasing, relatively early examples. The county is also one of great estates, and owners often worked with the church, or alone, giving land or financial assistance towards building village schools. For example, the Holkham Estate of the Earls of Leicester, the largest in Norfolk, contributed towards a school in every one of the estate's villages, including Weasenham in 1859, while the school at **Blickling**, close to Blickling Hall, was built by the 8th Marquis of Lothian in 1868. As with many of the project's schools, both of these have attached teacher's houses, essential in remote rural locations, and an integral part of the schools' design. The only school in this project financed by industrial wealth was Trowse, close to Norwich. This board school was enlarged in 1882 to designs by the well-known local architect Edward Boardman, and funded by the mustard magnate Josiah Colman.

The design and plan of Trowse, with small individual classrooms off a central hall, heralded new ideas about education. Generally, Norfolk's rural schools tended towards the conservative – one large room – in their plan, as well as in the traditional choice of architectural style. Gothic or Jacobethan remained in favour and the Queen Anne style, favoured elsewhere in the country following the introduction of secular school boards, was slow to be adopted. Among the project schools only **Swanton Morley** referenced the Queen Anne style. Opened in 1916 as a replacement for the condemned village school, it displays idiosyncrasies in its design and execution perhaps attributable to the fact that it was built after the introduction of conscription in March 1916, when skilled labour and materials were in increasingly short supply. Like Trowse, its design is a rare example in rural Norfolk of the influence of new ideas about education, in this case the need to provide children with light, fresh air and opportunities for exercise.

Reconstructed Roman Watchtower

53

Castle Hill, Kirklees Park, West Yorkshire

Listed Grade II



Sir George Armytage, owner of Kirklees Park in West Yorkshire, was an archaeologist. In 1905 he investigated an earthwork enclosure (now scheduled) on a hilltop within the park (today registered at Grade II) and concluded that it had been constructed by the Roman army. On this basis he then built a reconstruction of a Roman-style watchtower in the centre of the enclosure, to which he often took guests to enjoy views across his park and the landscape beyond. Its design was taken from depictions of watchtowers carved into Trajan's Column in Rome, erected in AD113 in celebration of the emperor's victories against the Dacians. The Kirklees watchtower is thought to have been the first example of a historical reconstruction of a Roman building erected in England, being roughly contemporary with the reconstruction of the Roman defences at Cardiff (1898-1923) and at Saalburg in Germany (1898-1907).

In fact no evidence of Roman activity has ever been found within the area. It is now thought that the earthwork enclosure was an example of a small defended settlement enclosure, probably built c. 500-700 years before the Roman invasion.



The Italian Garden

54

Great Ambrook, Ipplepen, Devon

1909-12, by TH Lyon

Added to the Register of Parks and Gardens at Grade II

In 1988, the owners of an overgrown patch of Devon hillside stumbled on an unexpected piece of stonework. Scratching at the ground, a stretch of path was revealed, and gradually, over the following years, an elaborate Italian-style garden. This garden had always been a secluded one, since its design c.1910 for Arthur Graham, a wealthy aesthete. Part of a circle linked by homosexuality as well as artistic and literary interests, Graham appears to have created his garden as the setting for a form of life which could not be enjoyed openly in the early years of the C20. Instead of following the contemporary fashion for formal 'Italianate' gardens, Great Ambrook is more picturesque in style, with its serpentine paths of

white stone edged with rills, Mediterranean planting, and unfolding vistas taking advantage of the Devon landscape. TH Lyon's eclectic garden buildings provide a range of recreational and bathing opportunities – adjacent to the swimming pool is an early example of a dedicated sun-bathing area, whilst the viewing terrace of the tennis pavilion contains a plunge pool. While the summerhouse, which formerly had an ogee roof reminiscent of the garden pavilions at Montacute, is now in a poignant state of dereliction, the garden overall – perhaps partly due to its years of neglect – is remarkably well preserved. Its rediscovery and the dedication with which it has been restored is a cause for celebration.

Hornby Castle Park 55

Hornby, Bedale , North Yorkshire

Medieval hunting park modified as a landscaped pleasure gardens and park for Lord Holderness in the 1770s, possibly to the design of Lancelot 'Capability' Brown and William Mason. Added to the Register of Parks and Gardens at Grade II

Hornby Castle is actually a manor house that was built in the late C15 or early C16 to emulate a quadrangular castle. In the 1770s its grounds were landscaped for Robert Darcy, the 4th Earl of Holderness. Although it is not absolutely certain, it is believed that Lancelot 'Capability' Brown was the designer, working with advice from the poet and gardener theorist William Mason. The landscape is certainly Brownian in style and incorporates a network of extensive rides that extend far beyond the registered area. The designation focuses on the core area of the design which can be roughly divided into two components: firstly an extensive area of open, grassed, parkland studded

with trees; secondly the pleasure gardens featuring water courses, woodland paths and ornamental structures. The landscaping involved extensive earth moving to turn a relatively small stream into a series of ponds to emulate a river - the focus of the pleasure gardens - when viewed from the house. Although Brown, partly because he was so prolific, is now much more widely known than Mason, the latter was very influential in the later C18 through his development of picturesque garden design, even though he actually designed very few gardens personally. His most famous work is the Grade I-registered Nunham Courtney in Oxfordshire, where again he worked alongside Brown.



North, South and West Garden Walls, Vault and Garden Structures Comprising The Secret Garden 56

Intersection of Bristol Place and Bristol Gardens,
Kemp Town, City of Brighton and Hove
c.1830 by William Ranger for Laurence Peel
Listed Grade II

Despite the resemblance to mid C20 concrete blockwork, these garden walls were built c.1830 using an experimental building material known as Ranger Artificial Stone.

Kemp Town developed rapidly in the 1820s to provide accommodation for the increasingly fashionable Brighton; Ranger Artificial Stone, patented in 1832 and 1834 by its inventor, a Sussex builder called William Ranger, was one of the products to emerge from this building boom. It forms part of a contemporary Europe-wide trend, aided by new technology, to develop cheaper, mass-produced building materials.

Parker's Roman cement, a natural hydraulic cement, had been patented in 1796, while Portland cement, developed by Joseph Aspdin, was patented in 1824. Reputedly Ranger's invention looked like Portland stone, but cost a third of the price. It could be moulded into blocks or cast *in-situ* as a solid mass, making him a pioneer of concrete block and monolithic construction. Various trial formulas were used in his Brighton projects – the best known being the Grade II-listed Pepperpot, in Queen's Park. The walls of the Secret Garden, however, are an early, or possibly the earliest, example and important as inside the garden the 'stone' walls survive in their original condition.



Arcaded Retaining Wall between Tor Hill Road and St Efride's Road 57

Torquay, Devon

Mid C19 with late C19 rockwork in the upper arcade by FW Meyer
Listed Grade II

This well-designed and striking mid C19 two-storey arcaded retaining wall to the cliff face of Tor Hill was created to provide a garden terrace to Lauriston Hall, a villa commissioned by Sir John Theophilus Lee in the 1830s. It forms a prominent feature in the wider landscape and it is clear that it was intended to be admired for both its sophisticated engineering and for its architectural accomplishment. Built in the Italianate style and constructed of limestone with brick and stone dressings, it is an impressive and well-realised double-height, vaulted arcade of semi-circular arches with associated balustrades and a covered walkway to the upper arcade.

In the 1880s the upper arcade was adapted to create naturalistic rockwork with associated grottoes, caves and a waterfall, and was planted with alpines, ferns and climbers. Designed by the landscape gardener FW Meyer and executed by Robert Veitch & Sons of Exeter, it represents an early example of their collaborative work. The incorporation of the rockwork into the structure and the associated planting would have been intended to contrive a 'natural' landscape. This very much fits in with the contemporary reaction against the mid Victorian formal gardens of WA Nesfield and the like, and the favouring instead of natural and especially rocky garden settings promoted by designers like Edward Milner.



Former French Protestant Hospital (later Cardinal Pole School) 58

Victoria Park Road, London Borough of Hackney

1864-5 by Robert Lewis Roumieu

Upgraded to Grade II*

This riot of High Victorian Gothic, built as La Providence – a hospital and almshouse for London’s Huguenot community – was upgraded to Grade II* in recognition of the vigour and panache of its architecture. Belonging to the strident, beetle-browed, variety of Gothic that the architect and writer HS Goodhart-Rendel labelled ‘rogue architecture’, here it is given a strong French accent by the use of corner turrets and steep pyramidal roofs with swept eaves, creating a châteauxque roofscape. The lavishly decorated interiors are almost as distinctive as the exterior, including a splendid double stair and rich encaustic tile-work. Roumieu, himself of Huguenot descent, was one of the architectural extremists of the age, and this building is a major work of his oeuvre. Huguenot immigration in the late C17 and early C18, when La Providence was founded, had an immense impact on British cultural and economic life, especially in the capital. The original La Providence, built in Finsbury in 1718, is long vanished, but the Hackney building, latterly occupied as a school, is its direct successor. Its existence testifies to the enduring strength and cohesion of London’s French Protestant community.



Byrne Avenue Baths 59

Birkenhead, Merseyside

1931-3 by Robert W Johnston
Listed Grade II

In the years following the end of the First World War a wide range of sporting pursuits captured the imagination of a public longing for fun after the privations of the war and its aftermath. Encouraged by the introduction of paid holidays, recreation and outdoor life became a focus for many, and swimming



became ever-more popular. In the 1920s and 30s, over 90 public baths were constructed nationally.

Byrne Avenue Baths, constructed in 1931-3, was one such building. Its Art Deco influences and reinforced-concrete construction reflected advances in technology and a new era of swimming bath design incorporating glamour and lightness.

As a key community building the baths was designed to be multi-purpose and used all year round, hosting concerts, dancing and roller skating in the winter when the galleried main pool was floored over. As well as two swimming pools, the building also contains two sets of slipper baths – that is individual bath tubs – one set of which is completely intact. These enabled those with either no or limited washing facilities at home to have a bath; although once commonplace, they are now extremely rare nationally.

Although now closed and derelict, a wealth of original interior features survive, and a local community group is hoping to restore and re-open the building.

Whittington Lodge 60

Battersea Dogs & Cats Home

4 Battersea Park Road,
London Borough
of Wandsworth

1907 by Clough Williams-Ellis
Listed Grade II

The Temporary Home for Lost & Starving Dogs was originally founded in 1860 by Mary Tealby at a site in Holloway, moving to its present location in Battersea in 1871. From the outset, the aim of the Home was to rescue lost, abandoned and neglected dogs, and rehome them. Initially the Home only took in dogs, but after 1883 cats were cared for too. Between 1906-7 the architect Clough Williams-Ellis, renowned for his idiosyncratic Italianate architecture, designed what was probably the first purpose-built cattery in Britain – for Battersea. He called it Whittington Lodge, after legendary London Mayor and cat owner Dick, and noted ‘I was permitted to do a little face-lifting



of the office blocks’ street front and slightly to embellish the entrance and board rooms, whilst on some pretext or other I did get away with a little two-storied pavilion with a cupola and weather vane atop its steep pantiled roof, and an elegant outside timber stairway round it.’ Since the 1960s, there has been substantial modernisation and reconstruction at the Home; nevertheless, Whittington Lodge has remained intact and is a memorable sight for all visitors to Battersea Dogs & Cats Home.

St Cuthbert's and Chewton Lead Mines and Fair Lady Well 61

Wells Road, Priddy, Somerset

C16 to early C20, with probable Roman origins

Scheduled

Lead has been mined on the Mendips since at least the Roman period. The rather sparse medieval and later records point to a steady, but fluctuating lead industry which reached a peak between 1600 and 1670. Its final phase began in the mid C19 when improvements in waste processing meant that it was economic to rework the considerable amounts of lead-bearing slags and waste left behind by earlier mining activity.

These two abutting mines were owned and operated as separate enterprises from at least the early C16 until 1893 when St Cuthbert's acquired a licence to re-process its neighbour's debris. From the mid C19 there was significant investment in both mines

to facilitate reprocessing the waste material that had accumulated here over many centuries. New dressing floors were established and steam-powered furnaces installed, and in 1890 St Cuthbert's was described as having a 'concentrating and smelting plant of the most modern description'. Water was an essential requirement of many re-processing activities, and a series of legal disputes between the mine owners over water rights in the late C19 is well documented. On the boundary between the parishes of Priddy and Chewton Mendip – also the boundary between the two mines – is Fair Lady Well, a water source referred by name in a document of 1259.



Lumsdale Mills Complex 62

Lumsdale Valley, Matlock, Derbyshire

C17 or earlier

Scheduled

Lumsdale Mills represent a multi-period, multi-industry complex dating from the C17, or earlier. The valley was established as an industrial centre about 100 years before the Industrial Revolution began in earnest, and the potential of the small but fast flowing Bentley Brook for providing power was clearly recognised. The combination of standing fabric and buried archaeological deposits provides evidence of the changes in processes used and, of crucial importance, the water management systems which served the mills throughout history.

Lumsdale lies less than 4km from Cromford, where Richard Arkwright developed the first purpose-built cotton factory in 1771. The earliest purpose-built cotton mill within the Lumsdale Valley was constructed

in 1784 by Watts, Lowe and Co. at considerable risk of failure, as in 1775 Arkwright had obtained a patent covering many processes that he hoped would give him monopoly over the fast-growing industry. In 1781 Arkwright tried but failed to uphold his patent. The case dragged on in court for years but was finally settled against him in 1785. Even though it was possible that Arkwright might win, many groups risked prosecution and made plans to copy his machines. Watts, Lowe and Co. was one such group, and Lumsdale was caught up in the 'gold rush' which followed. This led to a high demand for water-powered sites which could be converted to textile use, and the industrial remains which survive in Lumsdale owe their basic visible form to the first expansion of the Arkwright factory system here in 1783-4.



Weir 63

Darley Abbey, Derbyshire Constructed c.1782 Listed Grade II

Darley Abbey is in the Derwent Valley, at the south end of the Derwent Valley Mills World Heritage Site, a 24km stretch of industrial mills and associated structures extending from Matlock Bath in the north to Derby in the south. The valley's abundant water supply lay behind the location of a series of historic textile mills and factories, and it became one of the cradles of the Industrial Revolution. The construction of massive weirs to control the flow of the River Derwent demanded careful analysis of water flows and levels, the design of the optimum form of weir for each chosen mill location and major engineering skills. The weir at Darley Abbey, approximately 110m in length, is a two-part weir structure, with a concave sharp-crested weir curving upstream. It forms an important group with the Grade I-listed Darley Abbey Mills South Complex to the



east, and the Grade II-listed Darley Abbey Mills North Complex to the north-east. The Derwent Valley World Heritage Site contains four listed weirs: two at Milford (both listed at Grade II), one at Belper (listed at Grade II*), and now this one at Darley Abbey.



Heap's Rice Mill 64 Beckwith Street, Liverpool Early-mid C19 with later additions and alterations Listed Grade II

Early supplies of rice first came to Europe from Italy, but in the C18 it was imported from the Carolinas in the United States, and Bengal and Madras in India. In the mid C19 the flow of rice into Europe was disrupted by events including the Indian Mutiny and the American Civil War, leading millers and merchants to look to British-ruled Burma instead. Messrs Joseph Heap & Sons of Liverpool was one of the earliest European rice firms to start operating there.

Heap's Rice Mill, constructed in several phases during the C19, started life as a rice mill and sugar warehouse complex. The incorporation of late C19 fireproofing measures is an important illustration of

the success of the Heap's business at that time, and exemplifies technological developments in warehouse construction in Liverpool.

Heap's Mill is one of the earliest and last surviving warehouse complexes in Liverpool's Baltic Triangle area, a once thriving industrial area next to the city's southern docks. Despite recent disuse and neglect, the historic character of the interiors survives. Externally, its austere styling, characteristic of C19 warehouse design, and huge scale, serve as a permanent reminder of Liverpool's prominence and international significance as a port city in the C19, and in particular of the now almost forgotten rice trade.

Stanford Windmill 65

Kennett Lane,
Stanford, Kent
1851 by John Hill
Upgraded to Grade II*

Standing overlooking the busy M20 motorway, Stanford windmill is the best surviving example of a brick tower mill in Kent, a county where wooden smock mills were the dominant form of windmill. It was built in 1851 for John Hogben by the millwright John Hill of Ashford, who was responsible for building many windmills and watermills in Kent and Sussex.

Although its sails (more correctly termed sweeps) were removed in 1961, a high proportion of its milling machinery still survives *in situ*, an increasingly rare occurrence given how many windmills have been converted to residential use. It is unusual for its buttressed, two-stage design and the inscription carved into one of the beams recording its date and



builder. The current owner is intending to restore the mill to working order.

Bacon Smokehouse 66

44-6 St John Street,
Islington, London Borough
of Islington
1877 by Charles Bell
Listed Grade II

Small-scale bacon smokehouses which remain recognisable are rare nationally, and even more so in London where, just up the road from the Metropolitan meat market at Smithfield, this example survives.

The area north of the market, specifically Cowcross Street and St John's Lane, was once a literal hotspot of smokeries, although as the C19 and C20 progressed production shifted to larger-scale industrial facilities rendering the smaller examples defunct.

This smokehouse was built for ER Parker, a provisions merchant of substantial success. His activities required large warehouses, stabling, offices and the smokehouse,



all built to the designs of the architect Charles Bell. The building remained little known until identified by the Survey of London as it worked on Clerkenwell.

The specialised industrial function of the smokehouse is evident in its surviving building fabric: the meat would have been hung on racks in the upper heights of the building, and slow-burning kilns would have emitted smoke from below. The external walkway allowed the monitoring and control of smoke levels by means of the sliding circular shutters. In its conversion to offices in the late C20 the principal features of the building were retained, allowing the industrial process to continue to be read.

East Walk of West of England Twine Works 67

West Coker, Yeovil, Somerset Listed Grade II

Rope and twine making were significant industries in Somerset throughout the C19, with between 30 and 40 manufacturers. Twine was originally produced in the open, until the introduction of steam power and covered walks from the mid C19. There are two surviving twine works in West Coker: the West of England works on the eastern edge of the village, and WJ Dawe & Co. twine works, listed at Grade II*, to the west.

The West of England Twine Works was established by George Gould c.1837, and was relocated to its present site by his son Job c.1880. By 1902 the works had expanded from a single walk to three. Flax was grown close to the works and was retted (soaked) in pits; it was then hackled (combed) before being sent to spinners at Bridport and elsewhere, being returned for twisting and finishing. The company produced sewing twines and cords for

use in the mattress and upholstery industries; it also made loom cords, masons' lines, and packing twines.

The 97m long east walk is probably late C19. Its first floor and attic was where the twine was twisted, with two walks on each floor. Its ground floor, open-sided to dry the twine, was used for finishing. The twine was then formed into a ball within the balling house attached to the north gable end of the walk. The machinery was at first steam-powered, and latterly driven by two diesel engines.

Following closure in the 1970s much of the twisting and finishing machinery was removed. The middle walk was demolished, and the southern half of the west one later collapsed. The surviving half has been converted to business units.



Kirkaldy's Testing Works and Testing Machine 68

99 Southwark Street, London Borough of Southwark
1873 by Thomas Roger Smith to house
David Kirkaldy's testing machine of 1863-4
Upgraded to Grade II*

Of international importance as the world's first purpose-built independent commercial materials testing laboratory, the building amazingly still contains one of the earliest testing machines to remain in working order. It was used to test structural metalwork, and is of great importance in the history of materials testing and the development of materials science.

David Kirkaldy (1820-97) was a Scottish engineer with a background in the Glasgow shipbuilding industry, who in 1861 established an independent laboratory in Southwark to scientifically test structural building materials. In order to do so he patented his own powerful testing machine. In 1873 he moved to new premises, commissioning a striking

Italian Romanesque-style building from the noted architectural theorist TR Smith on the newly laid-out Southwark Road. With a worldwide list of clients, the company tested components for structures including London's Hammersmith Bridge (1887) and Eads Bridge in St Louis (1874), at the time the longest arched bridge in the world. In 1880 Kirkaldy carried out tests on elements of the Tay Bridge (Dundee) which had collapsed the previous year, helping to establish the cause of the disaster.

The impressive 116-ton hydraulic testing machine remains *in situ* on the ground floor of the building which is now open as an evocative museum celebrating Kirkaldy and his contribution to structural engineering.



Elm Fire Engine House 69

Main Road, Elm,
Cambridgeshire
1847
Listed Grade II



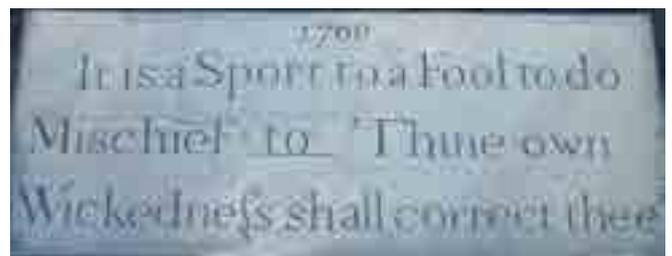
Although some local communities were providing fire-fighting equipment in the early C17, the oldest listed fire engine houses date from the late C18 and are extremely rare. In the early C19 fire brigades were organised throughout the country by the police, insurance companies, a variety of businesses and private individuals. Elm possessed a parish fire engine by 1834, and it is likely that the current engine house (1847) replaced an earlier one in the village. It is a modest, red-brick, single-cell structure, and it accommodated a horse-drawn, hand-pumped appliance. From the 1850s the first reliable steam-powered appliances were adopted by brigades, and following the Metropolitan Fire Brigade Act of 1865 fire stations increased in the capital and throughout the country. Elm Fire Engine House was requisitioned for storage by the Elm Home Guard and the War Office during the Second World War, and the parish was paid compensation for its wartime use. It survives as a largely unaltered example of a mid C19 fire engine house, built before the great age of fire station construction in the 1860s.

Village lock-ups were a feature of many English villages during the C18 and early C19. Used for the short-term incarceration of drunks, rogues and miscreants, they were often associated with a pound for keeping animals and, as was the case at Dulwich, with the village stocks for the subsequent punishment of offenders.

The Dulwich lock up had been demolished by 1878. This plaque, which would probably have been over its door, was discovered near its original location in 1922 when a parade of shops was being built. Subsequently mounted in a small public garden as a reminder of the C18 history of the village, the plaque bears the date 1760 and the apposite inscription IT IS A SPORT FOR A FOOL TO DO/ MISCHIEF TO THINE OWN/ WICKEDNESS SHALL CORRECT THEE, combined from two biblical proverbs. Such examples of 'improving' texts from C18 correctional facilities are rare, and we listed this relatively early example as a tangible and evocative reminder of crime and punishment during the Georgian period.

Stone Plaque Originally Affixed to the Village Lock-Up 70

Located in a garden
adjoining 1d Calton Avenue,
Dulwich, London Borough
of Southwark
1760
Listed Grade II



Around the turn of the C20 Penrith Urban District Council needed a new town hall. Instead of opting for a new building – the usual choice for local authorities – it chose instead to adapt two late C18 semi-detached townhouses. Work to convert the houses into a broadly Italianate-style Town Hall and Free Library began early in 1905 - but stopped abruptly after a few weeks. Claims emerged in the national press that the houses had been designed by the notable architect Robert Adam, and that one of them had been lived in by John Wordsworth, William's cousin. While the Adam connection was proved incorrect, that with the Wordsworths was sustained. Enter Canon Rawnsley, co-founder of the National Trust, local resident and member of the Council. He used his influence to ensure that as many of the original features as possible were retained. Work resumed in March 1905 and was completed the following year. The resultant building clearly reflects his intervention, and the result is a handsome civic building with a considerable street presence, but whose bipartite interior and retention of C18 fittings reference its domestic origins.

Penrith Town Hall 71

Corney Square,
Penrith, Cumbria
1905-6 by municipal surveyor
JJ Knewstubb
Listed Grade II



West Vale Public Hall 72

Rochdale Road, Greetland,
West Yorkshire
1873-4 by Horsfall, Wardle &
Patchett of Halifax
Listed Grade II

Town halls are one of our most conspicuous civic building types. Most Victorian examples are large and grand affairs found in town and city centres, the apogee being Alfred Waterhouse's Grade I-listed Manchester Town Hall. However, at the opposite end of the scale, West Vale Public Hall, located in Greetland, West Yorkshire, is a good example of a small civil administration building. Its village location and public funding dictated an unusual dual use as a mechanics institute.

The now-empty hall has an impressive front elevation in Lombardo-Gothic style which, combined with a landmark entrance tower, creates the impression of an urban town hall in miniature. The good quality interior also retains a number of grand spaces and features designed to impress and convey civic pride, including a panelled committee room, an imposing main stair and a large first-floor public hall with architraved windows, a patterned floor, and a stage and balcony.

River Wall, Stairs and Cranes, Custom House Quay 73 Custom House Quay, City of London 1817-19 by John Rennie Listed Grade II*

The river wall at Custom House Quay is one of the few surviving works of the eminent Georgian engineer John Rennie (1761-1821). The quay was built between 1817 and 1819 with the help of Rennie's usual contractors, Jolliffe and Banks, who had also worked under Rennie on such projects as Waterloo Bridge (1811-17), Southwark Bridge (1815-19) and the Deptford Dock Victualling Yards (1816-19), all requiring state-of-the-art engineering techniques. The Custom House complex had been successively rebuilt from the C14, each rebuilding reflecting the increased expansion of London's trade, and culminating in the Grade I-listed Custom House of 1813-17 designed by David Laing.



Rennie's river wall was one of a series of commissions for docks and wharfs undertaken on the Thames after the end of the Napoleonic Wars. The two cranes, at the wall's east end, are both early and well-preserved examples of 1830s technology and show the transition from cast-iron to composite cast and wrought-iron construction. The crane at the east end is not *in situ*, but is very probably the crane that was originally located in front of the Custom House portico, used for lifting goods in and out of its basement. The western crane is *in situ* and appears to be that depicted in engravings of the late 1830s onwards.

Seamen's missions represented a 'home from home' for mariners, combining places of worship with social and welfare facilities. The Swedish Seamen's Mission is one of a trio of Grade II-listed Scandinavian missions which served the Surrey Commercial Docks in London's Docklands, long the principal point of entry for Scandinavian timber. Its designer, Bent Jørgen Jørgensen (1915-99), was a Danish-born architect who, after a stint in the Copenhagen practice of Arne Jacobsen, built up his own successful business in Växjö, Sweden.

The exteriors are disarmingly simple, but inside a rich sequence of contrasting spaces unfolds: double-height entrance hall, intimate servery, aisled hall, and finally the mission church. For this commission Jørgensen retained and re-ordered Wigglesworth and Marshall Mackenzie's 1930 church which had previously occupied the site, stripping back its interior to a brick box and adding a blue-beamed ceiling and bespoke copper light fittings. Daylight and natural materials are handled with assurance but subtlety. As a whole, the building is a storehouse of good Swedish craft and design, at a time – then as now – when it was widely admired and imported to Britain.

Swedish Seamen's Mission 74 120 Lower Road, Rotherhithe, London Borough of Southwark 1964-6 by Bent Jørgen Jørgensen with Elkington Smithers Listed Grade II



The Ullies, and an RNLI Collection Box 75

Porthgwarra
Penzance,
Cornwall

Probably late C19,
and early C20
Scheduled, and
listed Grade II

Lying on the foreshore beneath a tiny fishing settlement on the Cornish coast, the ‘ullies’ (a local term) are an unusual set of granite tanks, formed by the careful movement of large rocks, for the containment of live shellfish prior to their shipment to market. The rocks were partly cemented in place, and a free flow of the tide, in and out of the tanks, was provided. Timber lids were originally fixed to the tops (the hinges remain) to deter the shellfish from climbing out, crabs being notoriously agile and persistent escapees. Vital for the guaranteed freshness of the catch prior to sale, the ‘ullies’ were the equivalent of refrigeration units. Other known examples are few, and apparently confined to the south-east of the country. This rarity, and their strong local context, underpinned the case for scheduling.

The abundant waters around Porthgwarra were at one time popular fishing grounds which carried great risks during bad weather, hence the establishment of a Royal National Lifeboat Institute collection box by the slipway on the foreshore. A dainty and yet robust piece of cast-iron street furniture, the box continues to be well-maintained and resplendent in the RNLI colours, synonymous with a charity that is world-renowned for its dedication and service.



Burton-Upon-Trent Rifle Range 76

Burton-upon-Trent,
Staffordshire

Late C19, rebuilt c.1914

Listed Grade II

The 1850s was marked by growing political and military concerns over French foreign policy and the development of an arms race between the two nations. Fears were heightened when the French press demanded an invasion of Great Britain following the attempted assassination in 1858 of Napoleon III by the Italian revolutionary Count Orsini. One direct consequence was the establishment of a Royal Commission in 1859 to consider the defences of the United Kingdom. Although its primary concern was the need for modern defences to protect Royal Dockyards, ports and arsenals, local provision was also



encouraged. Rifle Volunteer Units were subsequently set up throughout the country in anticipation of war with France. One such club was established at Burton-upon-Trent in 1859, where the Marquess of Anglesey provided land for a 1,100-yard (1,000m) rifle range at the north end of Burton Meadows. At the outbreak of the First World War the range's target wall was rebuilt on a monumental scale, some 61m long. It still stands largely as built in the early C20, indented with thousands of bullet holes, a mute reminder of changing threats to national security.

Former Wing Headquarters, & Combat Support Building 77

Greenham Common,
Berkshire

c.1985 and 1984-5

Listed Grade II* and Grade II

Greenham Common is a name synonymous with the Cold War given the Cruise missiles that were stored on the United States Airforce base here, and the women's peace camps that brought the missiles' presence to the attention of the world. The Cruise missile storage area and airfield control tower are already protected through designation (as a scheduled monument and Grade II-listed building respectively). Now two other key buildings have been added to the List from the period in the mid 1980s when the base was modified for Cruise.

The Wing Headquarters building was the command centre for the base, receiving instruction from higher command to deploy and, if necessary, to launch missiles.



The building includes a hardened bunker and an impressively complete decontamination suite, one of the best-known survivals nationally. The building is a chilling reminder of the complex command and control structures required to wage modern war, and the measures needed to secure personnel after nuclear, chemical or biological attack. The neighbouring Combat Support Building provided protected accommodation for about 100 military personnel who could be immediately available, even after a conventional, biological or chemical attack, to defend the base against enemy infiltration.

The base was returned to the Ministry of Defence in 1992, and closed in 1993.

Two First World War Sentry Posts 78

East of Lodge Hill Lane, Chattenden, Kent

c.1915

Listed Grade II



These two sentry posts are part of a group of six, positioned to reinforce the defences of the former Royal Navy ordnance depots at Chattenden and Lodge Hill during the First World War. The prospect of Zeppelin raids and the launch of an enemy attack against such an important military site prompted the establishment of an anti-aircraft battery at Lodge Hill – the first purpose-built, anti-aircraft guns to be mounted in England – and the construction of the sentry posts, which would have functioned as points of refuge under fire. The two posts to the east of Lodge Hill Lane guarded the southern approach to the neighbouring depots. Relatively few defensive structures from the First World War are known, making these rare survivals nationally. As far as we can see, these are a locally distinct form, with examples confined to the Medway area.

Second World War Anti-Tank Pimples and Cylinders 79

Pegwell Bay, Thanet, Kent

1940

Listed Grade II

This group of anti-tank structures with associated pillbox was built in the summer of 1940 as part of the system of beach defences hastily erected along the south and east coasts of England following the Fall of France and the British army's evacuation from Dunkirk. Close to the shortest invasion route across the Channel from Calais and just south of the port of Ramsgate, Pegwell Bay with its flat salt marshes represented a high-risk beach for a potential German landing. In addition to the row of anti-tank pimples (colloquially known as Dragon's Teeth) and the pillbox, all built to standard designs, the impressive stretch of some 300 anti-tank cylinders illustrates the improvised nature



of many coastal defences of this period. These were formed of embedded concrete drainage pipes filled with additional concrete, and were originally topped with barbed wire.

Other beach defences included a flame fougasse, which would have pumped burning oil from pipes along the beach in the event of a landing: a rare installation, confirming the perceived strategic importance of Pegwell Bay. While this and much else of the defences were removed at the war's end, what survives provide a telling reminder of the threat of invasion during the Second World War.

Redmires First World War Training Area 80

Lord's Seat, Hallam Moors,
Redmires, Sheffield, South Yorkshire

1914-16

Scheduled

Once war was declared against Germany on 4 August 1914, large numbers of men rushed to join the colours. To aid recruitment, men who worked together, or lived in a close-knit community, were allowed join up together, serving shoulder-to-shoulder in what were called 'Pals Battalions'. In Sheffield, permission was obtained to raise such a Battalion, and recruitment was so successful that within two days the Sheffield City Battalion, the 12th (Service) Battalion York and Lancaster Regiment (popularly the 'Sheffield Pals') had reached full strength.

Initially the 1,131 officers and men trained at the Bramall Lane football ground, but on 5 December 1914 they moved to Redmires Camp at Lodge Moor, where training began in earnest at Lord's Seat, on the eastern edge of the Hallam Moors. The soldiers received periods of individual tuition leading up to working at Company and Battalion strength, where they were taught the broader principles of field engineering and trench combat.

Having honed their skills, the Pals were sent to Egypt, before embarking for France in March 1916 in readiness for the Somme offensive. The battle opened on 1 July 1916, and by the evening of the 3rd the Sheffield City Battalion had lost 513 Officers and men killed, wounded or missing, while an additional 75 men had suffered slight wounds.

Back home, the training area was used until the end of the war before returning to agriculture, and sheep now wander amongst 22 hectares of infilled trenches.



Church of St Mary 81

Lower Swell, Gloucestershire

C12, with large addition of 1852 by JC Buckler and
1880s decoration by Clayton and Bell

Upgraded to Grade II*

As a C12 church, still fully legible and with Norman carving remarkable both for its preservation and for its detail, St Mary's possesses the more than special interest which is required of buildings listed at Grade II*. Above its doorway a bird pecks the Tree of Life, while around the chancel arch the unusual symbolic imagery includes startling human figures and animals. Later additions make their own historical and architectural contribution. The principal C19 building – now the nave – is by the architect and antiquary JC Buckler

(1793-1874), and if his restrained work does not overwhelm the C12 church with competing detail, it does leave it somewhat dwarfed. More significant is the 1880s chancel decoration by Clayton and Bell, telling the story of the Passion both through the stained glass for which the firm was renowned as well as wall paintings, which are less common. Clayton and Bell's work at St Mary's, with glass in both the C19 and C12 parts of the church, provides a unity within this complex, multi-phase, building.

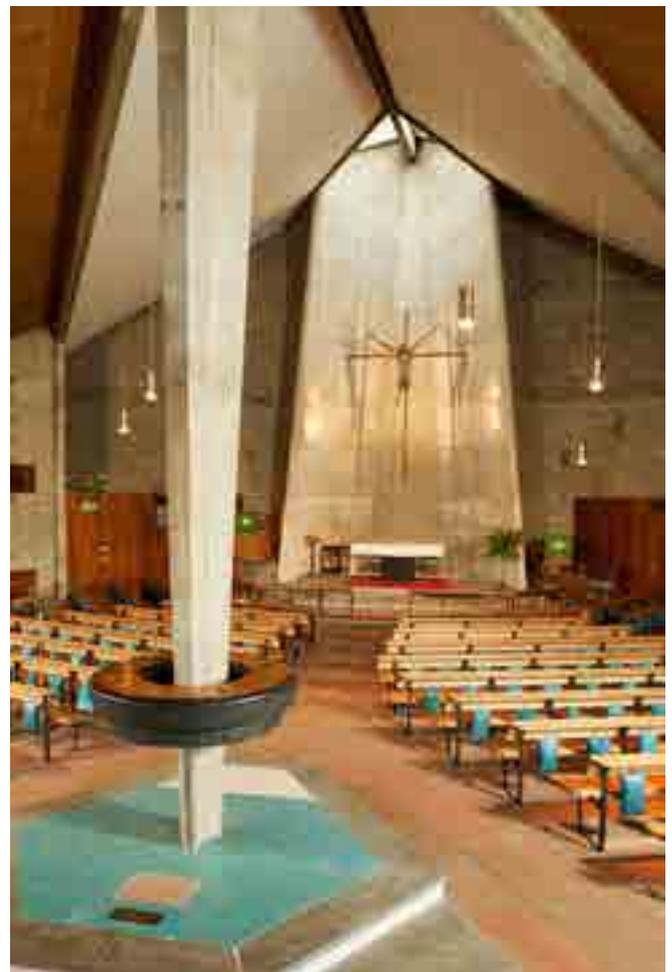
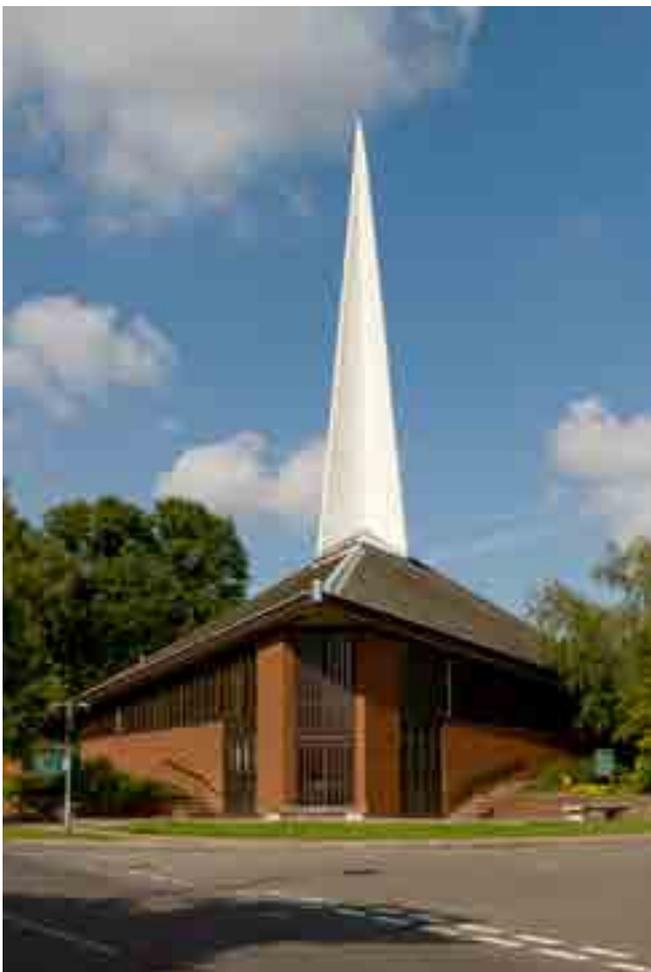


Church of St George 82

Common View, Letchworth Garden City, Hertfordshire
1962-3 by Peter Bosanquet
Listed Grade II

In the early C20 the Liturgical Movement had a profound influence on church design across all denominations. The theological ideas it engendered, combined with modernist architectural styles, new materials, the widespread destruction of the First and Second World Wars, and suburban growth, provided an exciting idiom for the design of new churches in the post-war period. Architects experimented with a variety of plan forms and internal arrangements, and designed striking hyperbolic paraboloid roofs. The Church of St George by Peter Bosanquet (1918-2005) embraces the experimental spirit of the Liturgical Movement in the post-war period. Its form

is unconventional, with a kite-plan roof, an arrow-shaped plan arranged over two floors, and a fan-shaped seating arrangement to the nave focusing on a forward altar and communion rail at the north-east end. The influence of the Liturgical Movement can also be seen in the positioning of the baptismal font and choir behind the congregation in the south-west corner of the church. Bosanquet designed much of the church's interior furniture and fittings including the pews, churchwardens' wands, candle holders and hymn board. The fibreglass sculpture of Christ over the altar, dramatically illuminated by the skylight, was designed by Harry R Phillips of Leeds (1911-76).



Church of St Bede and Institute 83

412 Clapham Road, London Borough of Lambeth
 Institute 1924, church 1935 by Edward Brantwood Maufe
 Listed Grade II

St Bede's is one of a small number of churches built and run by the Royal Association in Aid of the Deaf and Dumb (RADD, now the Royal Association for Deaf People). The RADD was founded in 1854 to continue the work begun in 1841 by the Institution for the Employment, Relief and Religious Instruction of the Adult Deaf and Dumb. The architect of St Bede's, Edward Brantwood Maufe (1882-1974), was a major church architect in the Arts and Crafts tradition. His design for St Bede's specifically catered for the needs of a deaf congregation by incorporating a sloping floor, twin pulpits and indirect lighting. Maufe took inspiration from restrained Scandinavian prototypes and combined this with good but unostentatious

materials and simple detailing to produce a church of austere dignity but without harshness.

The Institute, immediately beneath the church, has a sloping ceiling corresponding to the church's raked floor. The floor of the Institute is of wood blocks, and at one end there is a stage with a proscenium arch.



Built of reinforced concrete, steel beams and timber joists, this striking post-war church stands high in a prominent location on the outskirts of Leicester. It was constructed to a high specification using superior materials and survives virtually in its original form. Its stunning architectural form is emphasised to dramatic effect by a 24m tall bell tower faced in golden quartzite and by sweeping copper-covered roofs which indicate the main glazed entrances. Externally, colour and texture is used in the paving to guide parishioners in

Roman Catholic Church of St Joseph 84 Uppingham Road, Leicester 1967-8 by Thomas E Wilson Listed Grade II



a processional way towards these entrances, side altars and the adjacent Priest's House. Internally the circular form allowed the congregation to be as near as possible to the altar; and with the Sanctuary positioned on the circumference of the building, seating could radiate from its centre. The relative simplicity of the internal decorative detailing is in contrast to, but complemented by, stained glass installed in 2002. This enhances the theatrical quality of the internal space by providing a sun which rises and sets over the congregation.

Former Friends' Institute Buildings 85

220 Moseley Road,
Birmingham
1897 by Ewan Harper
Listed Grade II*

Richard Cadbury (owner of the famous chocolate factory) took a keen personal interest in Quaker Sunday schooling in the Highgate region of Birmingham. He started taking a small class of adults in 1872 and his inspired teaching meant that by 1898 attendances had ballooned, with 463 at the men's morning schools and more than 1,000 children attending the afternoon session. Initially, classroom accommodation was in a range of hired or adapted buildings including two board schools and a mission hall. The new Institute, designed by Ewan Harper (1853-1920) and funded entirely by the Cadbury family, was completed in 1897, with ample space for all the functions of a Quaker

institute. It had a coffee room and reading room, with a lecture theatre for 400 above. Behind this was a range of 37 classrooms, which led in turn to an enormous meeting hall which could seat 2,000. In the airy basement was a gymnasium for the Dolobran Athletic Club, which had also outgrown its former premises, and it was here that the first international athletics meeting in Britain took place in March 1900.

The building is handsome and solid and a great deal of its original plan and appearance remain.



Cropmarks of Neolithic Henge 86

Northorpe,
East Riding of Yorkshire
3rd millennium BC
Scheduled



About 50 prehistoric henges are known in England. While their form – circular, with a massive bank and an inner ditch – and Neolithic date (most seem to have been built between 2800 and 2200 BC) are firmly established, their function remains unclear. All clearly involved great effort to construct, and it seems only reasonable to assume that social or religious communal activities (archaeologists often favour the catch-all term ritual) took place within them. But so far, few clues have come from excavation about what really went on. Here, there is a clearly defined entrance to the interior on the right-hand side, leading to an interior amphitheatre-like space about 50 metres across: a considerable area for a get-together.

The Northorpe henge is the most obvious feature in a site first identified by aerial survey in 2010. Its ditches, and those of a late Bronze Age field system around it, show up as dark marks in a corn field. These are called crop marks, and arise from the cereal's roots reaching deep into the infilled ditches, and remaining green and lush for a week or two after the surrounding crop has begun to ripen and turn yellow.

St Benet's Chapel 87

Queen Mary University of London,
327 Mile End Road, London Borough of Tower Hamlets
1961-2 by Playne & Lacey; sgraffito mural *Apocalypse of St John*
of 1964 by Adam Kossowski
Listed Grade II

St Benet's was built as the Church of England Chaplaincy to the University of London, replacing a bombed mission church by the Victorian architect Ewan Christian. The exterior, with its blind drum, dome and fleche (spirelet) presents a rather enigmatic face to the busy Mile End Road, but this is a building which was designed from the inside-out. Its centrally-planned layout was intended to encourage lay participation in worship and shows the influence of the Liturgical Movement on the Anglican Church.

Wrapped around the circular interior is *Apocalypse of St John*, a continuous mural by Adam Kossowski (1905-86), a Polish-born artist who became an important figure in the post-war revival of Roman Catholic art.

It is a late example of the decorative technique of *sgraffito*, in which a surface layer is incised to reveal a ground of contrasting hue. The technique could be considered an apt choice for the subject matter, as the Greek word *apokalyptein* means to uncover or reveal. Here, a sequence of seven black-and-white panels depicts scenes from the Book of Revelation, the final book of the New Testament. They are separated by figures of St Peter (a self-portrait of the artist), St Paul and the Four Evangelists. Each panel had to be completed while the plaster was still wet, and Kossowski was reported to work through the night on occasions. In its apocalyptic imagery, monochrome starkness and vigorous execution, the mural recalls sources as diverse as Romanesque church art and Picasso's *Guernica*.



Coventry Churches by Basil Spence

In 1954 Bishop Gorton of Coventry, who was a strong supporter of the appointment of Basil Spence (1907-76) as architect for his new cathedral, also commissioned three churches from him for the city's post-war suburbs. Spence offered a 'simple, direct, topical and traditional solution which should be serviceable to the church yet inexpensive'. The diocese had received money from the War Damages Commission for the bomb damage suffered by an inner-city church, but £50,000 had to be made to stretch to all three churches, each of which also needed a community hall and bell tower. The three churches, St Chad, Wood End; St Oswald, Tile Hill; and St John, Willenhall, were built over 1954-7.

The tight budget called for stringency. Discussions about materials were started at an early stage in the design process with the contractor, Wimpey. Although the individual designs differed in their details and the siting of the different elements, all three churches shared a rectangular, basilican plan and the same system of construction – a concrete portal frame, set at intervals of ten feet. Walls were formed from a lightweight concrete called 'No-fines' which Wimpey was also using for housing surrounding the churches. Shuttering for both the portal frame and walls was transported between the sites and the pre-cast window frames, which appear at two levels in the side walls,

were set into the shuttering before pouring. An external coating of spar-dash render was applied to the walls. Spence was redesigning certain elements of Coventry Cathedral at this time and he used the three churches as testbeds for artworks, the flow of space and lighting by different arrangements of windows, especially in the chancel. His intention was that the congregations should decorate their churches, but he set the tone with his designs for chancel furniture and silver.

Church of St Oswald and Bell Tower 88 Tile Hill, Coventry

1954-7 by Basil Spence

Listed Grade II

St Oswald contains the most original artworks of the three churches. They include a large external sculpture of Christ crucified, by Carroll Simms, and a cloth hanging by Gerald Holtom to the chancel east wall, which pre-dates, but is similar in its impact, to the Sutherland tapestry at Coventry Cathedral. Lighting is by margin glazing at the west, and vertical slit windows at either side of the chancel, with two ranks of square lights to the side walls. Existing trees meant that the belfry was made free-standing and not connected to the church by a covered walkway as elsewhere, but church, tower and hall are tightly grouped.



Church of St Oswald, chancel east wall cloth hanging.



Church of St Oswald, exterior view of the west elevation.



Church of St John the Divine, church hall and bell tower.

Church of St John the Divine, the Church Hall and Bell Tower 89

Willenhall, Coventry

1954-7 by Basil Spence

Listed Grade II

Here the western wall is entirely glazed and the side walls have only one, lower row of lights, with two different styles of window ranked to either side of the eastern chancel. Spence designed the choir stalls, altar and font with inlaid wood, and also the delicate silver chancel furnishings which are common to the three churches and inspired by those at Vence (south-east France) by Henri Matisse. Careful maintenance over the years has preserved the church hall and the bell tower and the whole conjoined group is included in the listing.

Church of St Chad and Bell Tower 90 Wood End, Coventry

1954-7 by Basil Spence

Listed Grade II

St Chad's was the first of the three churches to be finished, and consequently had the first bite at the budget for fittings. It has a full set of the elegant pews which Spence designed, as well as chancel furnishings which are common to all three churches. At the east end is a large, hanging crucifixion, designed by Eric Gill and donated by Bishop Gorton. St Chad's has full glazing to both the east and west walls and two ranks of windows to the side walls. Here, as at St John's, the tower is joined to the church by a covered processional way.

Church of St Lawrence 91

East Rounton, North Yorkshire

Reconstructed 1885 by RJ Johnson; memorial window to Gertrude Bell by Douglas Strachan

Listed Grade II

The tiny church of St Lawrence includes a most unusual memorial window: framed by poetry written by the Persian mystic Hafiz and rendered in flowing lines of Arabic script, the window has two lights labelled West and East respectively. The west light depicts a genuflecting monk facing the east with a picture of the Matterhorn above and a view of Magdalen College Oxford below. The east light has a female figure in exotic Arabic dress, below a depiction of a desert camel train and above a view of Khadimain near Baghdad.

The memorial is to Gertrude Bell (1868-1926), a truly remarkable woman, the granddaughter of the industrialist Sir Lowthian Bell who had funded the reconstruction of the church in 1885. The west light makes reference to Gertrude's early life which saw her gain a First Class history degree from Oxford (the first woman to do so, and in just two years), and in the summers between 1899-1904 her systematic exploration of the Swiss Alps, pioneering at least ten new routes or first ascents. The east light refers to her later career in the Middle East. Before the First World War she travelled widely through the Syrian Desert, Anatolia and Turkish Mesopotamia, working as an archaeologist and diplomatic correspondent. When travelling she was often the only European in the camel train, and this direct experience of living with Arabs led to her recruitment into the Arab Bureau at its inception in 1916. This wing of military intelligence included TE Lawrence, 'Lawrence of Arabia', amongst its officers. Gertrude was the only woman to hold rank in the force



and was initially responsible for gathering intelligence about the movements of Bedouins in central Arabia. By 1917 she was the second-in-command of the British administration in Baghdad. With the collapse of the Ottoman Empire, Gertrude was instrumental in the creation of the new state of Iraq, and served as the chief adviser to King Feisal. She died and was buried in Baghdad in 1926.

Holy Trinity Church 92

Church Road, Longlevens, Gloucester

1934 by Harold Stratton Davies

Listed Grade II

From the late C19 the Arts and Crafts Movement, which drew imaginatively on English vernacular styles, influenced the design of many churches, producing a powerful and organic church architecture often enhanced by a suite of contemporary fittings. Holy Trinity, designed by the Gloucester-based architect Harold Stratton Davis, is just such an example. Built of a simple palette of local Coleford brick and Guiting stone, its design is an imaginative interpretation of C15 Gothic, here stripped back to its fundamental elements to produce a bold, sparsely-detailed church of substantial proportions with a clear vertical emphasis. Internally, the minimal Gothic stone arcades create a light and expansive interior which is enhanced by a remarkably complete suite of architect-designed contemporary furnishings. Made of oak, the pulpit, lectern, choir stalls, communion rail and chairs are all beautifully simple designs which are characteristic of the Arts and Crafts Movement as exceptionally well-made, but functional, pieces of furniture which adhere to a traditional vocabulary of craftsmanship. The original chairs are particularly interesting: arranged into groups of five, with wavy backs and folding seats, they are hinged to the floor to allow easy cleaning. It is this kind of attention to the functionality of design that gives the building its special interest and demonstrates Stratton Davis's skill as both a designer and a craftsman.



Roman Catholic Churches in Southwark and Brentwood: Taking Stock

Roman Catholic churches are currently under-represented on the National Heritage List for England, and we have been working alongside individual dioceses via the Taking Stock project to enhance understanding of their overall building stock, and especially to identify listing candidates.

In 2011 the Architectural History Practice (AHP) carried out a review of Roman Catholic churches in the Diocese of Southwark, followed by one of the Diocese of Brentwood in 2012. Both reports recommended buildings that might be worthy of listing. In 2014 we commissioned AHP to complete this work: nine buildings in Southwark and a further ten in Brentwood have been added to the List as a result.

Our use of consultants here has served as an exemplar for future projects by drawing on external expert advice

and speeding up designation assessments. Indeed, we have already rolled-out this model of collaboration to two other Taking Stock projects, in the dioceses of Westminster, and Arundel and Brighton.

The churches assessed in Southwark and Brentwood are all of C19 or C20 date. One example in Brentwood Diocese is **St Nicholas** (newly listed at Grade II), in Manor Park in the London Borough of Newham. It was designed by Gilbert R Blount, a renowned Roman Catholic Gothic Revival architect, and constructed in 1869-70 as the chapel to the St Nicholas Industrial School. Industrial Schools had been established following an Act of 1857 to address problems of juvenile unemployment and crime by removing children from their home to a boarding environment, where they would receive a basic education and learn a trade. Here the principal building was a former manor



St Nicholas. 93



Our Ladye Star of the Sea. 94

house, an early C19 Grade II-listed building to which the chapel is attached. Later, in 1918, St Nicholas became the church serving the new parish of Manor Park. Picturesquely composed and carefully detailed, this stone built church has an attractively informal external composition. Its apsidal (ritual) east end and the adjoining sacristies and boundary wall make a strong contribution to the local townscape. Internally there are good carved details and also noteworthy original features including a gallery.

A small number of the churches, such as **Our Ladye Star of the Sea** (London Borough of Greenwich and Southwark Diocese), were already listed at the start of the project but merited re-examination to see whether they were correctly graded. This church, designed in a Decorated Gothic style by William Wardell, the most prominent Roman Catholic architect in London in the mid C19, and built c.1846-51, had

been listed at Grade II as long ago as 1973. It is a highly accomplished building with an exceptionally sturdy and handsome west tower with spire, reputedly intended to serve as a landmark for watermen on the Thames. Internally, the church is richly decorated with painted ceilings, high-quality stained glass windows and elaborate fittings, many designed by AWN Pugin, the most important and influential designer of the mid C19 Gothic Revival; later, it was enhanced with additions by his eldest son EW Pugin. Accordingly the church has been upgraded to Grade II* in recognition of its skilful design and overall quality.

Of the C20 churches assessed as part of the project, a particularly interesting post-war example is the newly Grade II-listed church of the **English Martyrs** in Strood (Medway). This is a bold and sculptural church, built in 1963-4 to the designs of E Dodds and KC White, which captures the mood of the time of the Second Vatican Council which had such an impact on Roman Catholic liturgy and buildings; here the fan-shaped plan with its seating focused on the sanctuary was designed to encourage active participation by the laity in the liturgy. Built in brick, concrete and copper, the design combines striking geometrical forms and finishes with touches of brutalism to the exterior yet with a welcoming well-lit worship space inside, dominated by the ribbed and curving timber roof. There are also some very good fixtures and fittings, such as the *dalle de verre* (slab in resin) abstract glass designs made by the monks of Buckfast Abbey in Devon, and its fibreglass Stations of the Cross.



Church of the English Martyrs. 95

Church of St Mary-in-the-Baum 96

St Mary's Gate, Rochdale, Greater Manchester

1909-11 by Ninian Comper

Upgraded to Grade I

Sir Ninian Comper (1864-1960) was a leading Anglo-Catholic church architect in the late C19 and early C20, who was particularly renowned for the virtuosity and intellectual rigour of his designs for church furnishings and stained glass, and highly accomplished as a church architect.



St Mary-in-the-Baum was designed to replace a much-loved C18 chapel in an awkward, urban site. Comper's plan was ingenious, placing the nave and chancel on the south side to catch the primary source of light on a site otherwise hemmed-in by tall mills. Internally, two contiguous aisles lie to the north, the outer one designed in the character of the former chapel. By 1909 Comper had become increasingly inspired by the continuity of Christian worship. This was his first church to clearly show a synthesis of classical and Gothic styles, combining Perpendicular with classical details measured directly from Greek architecture, and imbuing the Gothic church with the spirit of the C18 classically-inspired chapel.

Decoratively the church is a tour-de-force of Comper's design skills, notably the intricate timber screens and the enormous east window. The representation of a young beardless Christ holding a book of the Gospels in his left hand and blessing with his right, set in a mandorla (an almond-shaped form) on the chancel tie beam and also within the east window, was influenced by early Christian iconography where the image was known as Christ Pantocrator, or Ruler of All. It was subsequently used by Comper in his other great church, St Mary the Virgin, Wellingborough, Northamptonshire (listed Grade I), and elsewhere.

The Rom Skatepark 97

Hornchurch, London
Borough of Havering
1978, by Adrian Rolt
Listed Grade II

One of our most unusual listing cases of the last year has to be The Rom Skatepark, not least because it has challenged perceptions about what constitutes heritage. Skateboarding originated in the surf culture of 1950s and '60s southern California when surfers created 'wheeled surfboards' for non wave-dependent 'surfing'. These skateboarders used streets, sidewalks, spillways and drains, and also the oval and kidney-shaped swimming pools of the Los Angeles elite. These features all influenced the design of the very first purpose-built skateparks, constructed in ever-increasing numbers in the mid 1970s.

The craze reached the UK in the summer of 1977 and *The Rom* was built a year later, devised by the leading



skatepark designer of the day, Adrian Rolt of G-Force. It is the best and most complete purpose-built skatepark in the country with 'shotcrete' (a form of concrete) features whose names describe their form, such as the pool, the four-leaved clover, the snake run and the half-pipe. This is the first time a skatepark has been listed in Europe, and only the second listed example in the world (the first being the Bro Bowl, in Tampa, Florida). This listing arose from our recent book on Sporting heritage, *Played in London*.



Walpole Bay Tidal Pool 98

Cliftonville, Margate, Kent
1937, by the borough engineer
Listed Grade II

Margate, on the north Kent coast, was in the forefront of sea bathing in the C18, with bathers originally being taken into the sea in simple carts before a purpose-built bathing machine appeared there by 1753. Bathing rooms had been established in the 1750s, and in the 1820s the Grade II-listed Clifton Baths were excavated from the chalk cliff north-east of the harbour. The Walpole Bay Tidal Pool, constructed in 1937 at Cliftonville, made it possible for large numbers of people to bathe in the sea water at all states of the tide. It was an impressive engineering feat, constructed of interlocking concrete blocks, each weighing a ton, strengthened by old tram rails. It covers an area of 1.6 hectares with walls on three sides, the seaward end 91m long, the other sides 137m long, and the chalk beach used as a floor. It provided an improvement to sea bathing at the period of the greatest popularity of the English seaside. Today, together with the other recently listed seaside features at Cliftonville, it celebrates England's long sea-bathing heritage at this special historic resort.

Giant's Stride 99

The Old School,
Hunstanworth, Co Durham
1866

Amendment to List

A tall hardwood pole stands in the playground of the former Townfield School (listed Grade II). This had opened in 1864 as part of the Hunstanworth Model Village, a rebuilding funded by the estate owner of the existing lead miners' settlement by the architect SS Teulon. Originally thought to be a maypole, it is now recognised as the centrepiece of a giant's stride, a once common but now very rare piece of playground equipment. Suspended from a rotating finial at the top, short chains and ropes provided the pupils with an opportunity for strenuous exercise by taking giant strides around the base of the pole.

Contemporary school log books record the giant's stride's donation in 1866 to the boys of the school by

the vicar, the Rev. Dr Simons, and his wife. In response to the strenuous activity offered by the stride, Mrs Simons gave skipping ropes for the girls.



This pavilion stands out from most contemporary sports facilities for the quality materials and particular attention to detail expended on it. It stands close to Arne Jacobsen's St Catherine's College (listed Grade I), which was being built at the time, and it needed to reflect the general character and rhythm of the new college's buildings. Talking about the building, the architect Michael Dixey recalls that he was influenced by the work of Le Corbusier, and was particularly interested in concrete finishes. Certainly, the concrete boardmarking is precisely executed, and all the materials – concrete, grey brick and timber fittings – are carefully chosen. The building is in every sense a pavilion, standing on a shallow plinth, designed to be seen from all sides and surrounded by the open sports field. Dixey worked closely with the landscape architect Richard Sudell, who specialised in sports fields. Rather than standing alone, the pavilion has its own informal landscape of birch trees and boulders, again a reflection of Scandinavian influence and similarly pioneered in Oxford at St Catherine's.

Merton College Sports Pavilion 100

Merton College
Sports Ground, off
Manor Road, Oxford
1966 by Michael GD Dixey
in association with Richard
Sudell and Partners
Listed Grade II



Play Sculpture 101

Curtis Gardens, Fox Hollies Road, Acocks Green, Birmingham

c.1960 by John Bridgeman
Listed Grade II

This unusual, and last-surviving play sculpture by John Bridgeman (1916-2004), was one of a series of semi-abstract sculptures for children he created for a number of post-war housing estates in Birmingham between 1959 and the mid 1960s. These reflected new ideas on playground design, and were influenced by Scandinavian examples.

Bridgeman was Head of Sculpture at Birmingham College of Arts and Crafts from 1955 to 1981. He worked mostly in bronze and cement, but was a pioneer in the use of fibreglass and plastics. He had a relatively large number of public commissions,



including the Madonna for Coventry Cathedral. About his play sculptures he said: 'Sculpture, with a capital S, has until now it seemed – from the child's point of view at least, been a remote, 'arty' grown-up aberration associated with vast, resounding, slippery-floored museums, usually roped off from young, meddling fingers, or at best intimidatingly labelled 'do not touch'. Here he came up with something which was the opposite: tactile, stimulating and robust.

Historic England will be working on a project on post-war sculpture in 2015-16.

John Langdon Haydon Down, for whom the boathouse was built, is best known as the doctor after whom the medical condition Down syndrome was named. In 1868 he set up his own pioneering hospital for the treatment and welfare of his patients in a large house and grounds on the River Thames in Teddington. By the late C19 boating for pleasure, typified by Jerome K Jerome's *Three Men in A Boat* (1889), had become extremely popular and like many of his neighbours, he too commissioned a boathouse, with a summerhouse on the deck above it. However, the building at Normansfield stands out from the others. In the late 1870s Langdon Down had commissioned the architect Rowland Plumbe to design a theatre or entertainment hall at Normansfield for his hospital community. That building is exceptionally lavishly decorated and some of the features recur in the boathouse, which seems likely to have been designed by the same architect. On the outside it is decorated with plaster panels which depict a boat on a stormy sea and abstract foliage, while the windows portray naturalistic images of fish and birds.

Normansfield (Velma) Boathouse 102

Broom Close, Teddington, London Borough of Richmond upon Thames
1884, probably by Rowland Plumbe
Listed Grade II*



Victorian Urinal and Edwardian Cloakroom 103

Whiteladies Road and Woodland Road, City of Bristol
c.1880 and 1904

Both listed Grade II

Like many metropolitan areas in the late C19, the City of Bristol devoted considerable energy to improving the appearance and sanitation of its city centre and burgeoning suburbs, for the betterment of their citizens and to engender respectable neighbourhoods. One way in which this manifested itself was in the installation of purpose-built cast-iron urinals at strategic locations (often, unsurprisingly, on routes between popular public houses). These were made in the Saracen Foundry in Glasgow, once the pre-eminent manufacturer of ornamental ironwork in Scotland, with supply-lines across the Empire. Carefully designed, the urinal features intricate decoration with Moorish-inspired panels. The structure was shipped in parts and assembled *in situ*, reminiscent of the flat-pack furniture of today, but perhaps more hard-wearing. This urinal has endured rigorous use for around 135 years, and survived relocation from a nearby corner when the highway was reconfigured in 1903.



Two other contemporary urinals stood already elsewhere in Bristol, and a fourth, at Woodland Road, was replaced in 1904 by a more lavish cloakroom facility, this time serving both ladies and gentlemen. A striking corner building in the Classical style it has the grandeur of an Edwardian bank writ small. Remarkably, it retains most of its original fittings including a panelled powder room with vanity unit and mirror, marble partitions, and the somewhat dauntingly-labelled 'Deluge' toilet pans. Having closed as public conveniences, the cloakrooms now provide a thriving art exhibition venue tucked away in the city centre.





Pebble Pavements 104

Bath Street, Lytham,
Lancashire

Early to mid C19

4 listed Grade II

At the beginning of the C19, as Lytham grew from a fishing village into a sea bathing resort, beach pebbles were used to construct pavements for the new streets. The craftsmen who laid these pavements developed their own techniques, using multi-coloured pebbles to create geometric patterns and pictures, several of which incorporate dates or items with nautical imagery. The pebbles were laid on sand in order to be porous and were tightly packed together with their thin sides uppermost. In later years modern surfaces have either covered or replaced many of the pebble

pavements and today only a fraction remain *in situ*. These in Bath Street front a Grade II-listed terraced row of small town houses dated c.1830 on the east side of the street, and a Grade II-listed Methodist Chapel of 1846 and a terrace of Grade II-listed town houses built between 1850-60 on the west side. As unusual examples of street furniture, the pebble pavements are listed at Grade II for their intactness, rarity and innovation in terms of their design, artistic merit and use of local materials.

Sewer Gas Destructor Lamp 105

Stewart Road, Sheffield, South Yorkshire

1924 by Webb Lamp Company, Birmingham

Listed Grade II

Once a common feature of our streetscapes, gas lamps are becoming increasingly rare, and those combined with sewer vents are rarer still. Sewer gas destructor lamps were patented in 1895 by Joseph Edmund Webb, their aim to deal safely with the build-up of methane and fetid stagnant gases in urban sewers, then a common problem. Sewer gas collected in pockets at high points, and the gas destructor lamps were located here and connected both to the town gas supply and directly with the underground sewer. Three burning mantles created an intense heat within the lamp hood causing an up-draught which drew the sewer gases up through a copper tube inside the column to be harmlessly burnt off. Sheffield's hilly terrain meant that it originally had 82 such lamps, the greatest number in any British town. This particular lamp remains in good condition and has joined the 19 other listed lamps which together form part of this original group.



Fritchley Tunnel, Butterley Gangroad 106

Fritchley and Crich, Derbyshire

1793

Scheduled

This tunnel, built in 1793 by Benjamin Outram as part of the Butterley Gangroad, has recently been acknowledged by the *Guinness Book of Records* as the oldest surviving man-made tunnel in the world. It was originally built to allow horse-drawn wagons carrying limestone from quarries close to Crich and the Cromford Canal to pass under a road junction between Bobbinmill Hill, Chapel Street and Front Street, Fritchley. At first wagons were moved by gravitational pull or by horses, but in 1813 experiments were carried out with one of the world's first steam locomotives (then called a 'mechanical horse', and moving at less than walking pace), built by William Brunton at the nearby Butterley Works.

Although architecturally modest and just 30 metres long, the tunnel bears witness to the early development

of railways. Benjamin Outram (1764-1805) was one of the first to recognise the potential of the railways to create a nationwide transport system and to advocate common standards

to allow different sections of a line to be inter-operational. It is also considered to be one of the first railways in the world – and certainly in Britain – where a steam locomotive operated successfully.

The tunnel was blocked in the 1970s, but the northern portal has recently been re-opened by the Derbyshire Archaeological Society allowing limited access.



Greenwood's county map of 1826, showing 'Railway' to the south of Crich.

Former Bus Station 107

Station Square, Milton Keynes, Buckinghamshire

1982-3, by Milton Keynes Development Corporation architects under Derek Walker, with structural engineer Felix J Samuely
Listed Grade II



Milton Keynes was the most ambitious new town to be planned and built in England during the post-war period. The town centre was laid out as a 'downtown strip', an American-style grid lined with sleek, urban buildings inspired by the philosophy and work of the acclaimed modernist architect Mies van der Rohe. It was built under the leadership of the Development Corporation's architect Derek Walker. The pavilion-like bus station embraces this philosophy in a small, simple, functional building. Structurally it derives from Mies's Barcelona Pavilion in Spain and his IIT Crown Hall, in Chicago.

Light and airy, it was commended in the structural steel awards for its elegant steel frame, which allows unfettered circulation beneath it, while it was praised in the architectural press for its strikingly simplicity and elegance – unusually for a bus station the walls are clad in travertine and are crisply detailed. Buses lined up either side of the building which has a deep overhanging canopy to protect passengers from the weather, and beneath it the waiting room is fitted with chunky solid timber tables and benches, the glass walls allowing passengers to see out to the buses.

North Trans-Pennine Electrification: Leeds to Selby

The railway line from Leeds to Selby was constructed in 1832-4, and was the only the fourth line in the country designed to take passengers. It was the first designed, from the outset, to accommodate four tracks. While only two were ever installed, all the bridges on the line were wide enough to cross all four tracks in a single span. The engineer for the line was James Walker who designed a suite of bridges which share strong similarities: elegant basket arches which allow an unbroken span distinguished by contrasting voussoirs and ashlar parapets with boldly droved faces.

As part of the preparation for electrifying this line, Network Rail commissioned Alan Baxter Associates to undertake a heritage assessment. Working closely with this we assessed over 20 structures along the route; the majority were from the pioneering 1832-4 phase but some were later, especially on the branch



Crawshaw Woods Bridge. 108



Halton Dial Bridge. 109

which connects this route to the East Coast Mainline to York. Looking at the entire line emphasised the strong similarities between many of Walker's bridges, and only the most intact were recommended for designation. The contrast with the 1860s branch was also enlightening, reaffirming the greater interest of earlier phases of railway building in comparison with the more standardised construction of later railway bridges, from the 1860s onwards.

Crawshaw Woods, Leeds

c.1830

Listed Grade II

One of the surprises of the project was the identification of the small bridge at Crawshaw Woods. This simple bridge carries a farm track over the Leeds to Selby line and, unlike James Walker's other bridges, it was constructed of cast iron. Sadly no records survive to indicate why this choice was made. The brittleness of cast iron and its poor performance under tension (in comparison with wrought iron) led to a number of catastrophic bridge failures, and as a consequence large numbers of cast-iron bridges have been replaced. While this example is very modest, it is a remarkable survival of a once commonplace type of bridge. It is believed to be the oldest cast-iron bridge in the world on a working rail network.

Aberford Road, Garforth

c.1830

Listed Grade II

The bridge which takes Aberford Road over the railway line adjacent to Garforth Station exemplifies James Walker's approach to the bridges of the Leeds to Selby line. Wide enough to span four lines, it is a skew bridge, crossing the railway at an angle and requiring a twisted geometry to the arch. Walker's design used local quarry-faced limestone to contrast with the smoothly cut sandstone ashlar of the voussoirs and parapets. Walker was one of the most highly-regarded engineers of his age. While the bridges of the Leeds to Selby line were not his greatest achievement, their quality and elegance are testament to his skill.

E2 New Erecting Shop 110

Plant Works, Hexthorpe Road, Doncaster, South Yorkshire
1890-1 by H Arnold & Son Ltd
Listed Grade II

The Great Northern Railway (GNR) Doncaster Plant Works was one of the great railway manufacturing headquarters. The new erecting shop was built in 1890-1 to increase site capacity and accommodate the ever-larger locomotives being built. It consisted of two large erecting bays with overhead cranes separated by a narrower central bay housing machinery and equipment, and had a total capacity of twenty engines. The shed was used to assemble some of the most successful and iconic

locomotives ever built, particularly those manufactured to the designs of renowned railway engineer Sir Nigel Gresley. Notable amongst these were the Class A3 Pacific locomotives, including the record-breaking Flying Scotsman, and the streamlined Class A4 Pacific locomotives, including the Mallard, which attained (and still holds) the world steam record of 126 miles per hour. The new erecting shop remains fully operational for the maintenance of trains including main line locomotives.



Victoria Coach Station 111

164 Buckingham Palace Road, City of Westminster

1931-2 by Wallis Gilbert & Partners with Oscar Faber, consulting engineer, for London Coastal Coaches Ltd.

Listed Grade II

Victoria Coach Station, the largest and most notable of its type, reflects the excitement and growth of inter-war recreational coach travel. The 1920s saw major improvements in motor technology and a rise in independent operators offering affordable services to all social classes. Increased competition and regulation, with compulsory licensing for coach operators introduced in 1930, meant smaller operators began to disappear with others forming into larger companies to offer more services.

London Coastal Coaches Ltd (LCCL), established in (1925), acquired the Victoria site and commissioned the station as its new London terminus. This opened in 1932 with the company occupying its first-floor offices

and receiving income from private lets above. By 1939, LCCL had acquired most of London's independent operators and was offering destinations over England and Wales. Its yard accommodated up to 76 vehicles.

On opening day the Station was hailed for its 'original and bold colour scheme'. This included alternating bands of green and black faience contrasting with red faience lettering, with the entrance finished in white cement with coloured glass. It had a booking hall, shops and buffet on the ground floor, and a lounge bar and 200-seat restaurant at mezzanine and first-floor levels. The building remains one of London's most distinctive landmarks, a remarkable example of a seminal inter-war transport building.



Piccadilly Circus Underground Station Booking Hall Concourse and Bronzework to Pavement Subway Entrances 112

Piccadilly Circus, City of Westminster
1925-8 by Charles Holden, restored in 1989
Amendment of Grade II listing

Built beneath one of London's busiest landmarks to replace the overcrowded surface building by Leslie Green of 1905-6, Charles Holden's design was the first London Underground station to be built completely below ground, connected via subways to street level. The elliptical ticket hall follows the shape of Piccadilly Circus itself and features cream Travertine marble cladding and concentric rows of twelve-sided columns, encased in bronze with scagliola inlay. Set around the concourse are shops and showcases with their original fittings. Other surviving features include a map of the world's time-zones with an

illuminated sign announcing 'The world time today'. The above-ground subway entrances are included in the listing and feature bronzed Neo-Roman railings with fish-scale mouldings and bronze lamp standards which also support an illuminated London Transport emblem. The listing stops at the top of the escalators, beyond which the station is much altered.

Characterised by Holden's distinctively modern approach to Classicism and carefully thought-out spatial planning, Piccadilly Circus was highly influential and provided inspiration for the Moscow Metro stations.



Ivybridge Aqueduct 113

Station Road, Ivybridge, Devon

c.1800

Listed Grade II

This sturdy red-brick aqueduct was built about 1800 to serve the woollen mill of John Berry, a notable Ivybridge citizen, bringing water from the River Erme. The aqueduct continued to supply water when the mill became a paper mill in 1849, and was used for generating electricity in the early C20. Modest in scale, it is a notable reminder of this aspect of the town's industrial history. Some architectural consideration was given to the structure, with recessed panels placed above the arches, and a dentil cornice

added during works of the late C19. Despite such modifications, which reflect its continuing use, and necessary repairs – including sympathetic work undertaken recently – the aqueduct remains essentially intact and legible, which with the remains of the wheel house to the south-west is illustrative of its former function as part of a mill site. Today, this industrial relic is much enjoyed as an unusual landscape feature in the garden of a residential development for elderly people.



Water and Sewage Industry in the West

Between 1995 and 2001 we undertook a review of the country's water and sewage heritage. It aimed to set out the characteristics and development of the industry and to identify important examples of structures reflecting its principal periods of development. Picking up that work, 28 potential candidates for new listing, amendment and upgrading have been assessed in our West territory.

Although there have been organised supply networks for water distribution since the Roman period, increased population densities and demand for water during the C19 meant that the limited public water supplies became hopelessly inadequate. The cholera epidemics of the mid C19, which led to an understanding that the disease was transmitted by water and to the establishment of the Boards of Health, led to improvements to sanitary conditions, and city after city took over control of private local water companies. Water became one of the most municipalised industries in the country, although some private concerns continued. The design of pumping stations reflected the high value placed on clean water and its association with good health and cleanliness (next, of course, to godliness).

The range of architectural styles used for pumping stations makes them a remarkably varied building type, as well as a barometer of the changes in architectural fashion. Few classes of industrial building presented their designer with such opportunity for architectural exhibition. Water companies vied with banks and breweries in their desire to make their architecture express their identity. Pumping stations achieved a recognisable architectural identity all of their own which was maintained for over a hundred years through changes in architecture and pumping technology. Although inextricably linked to the technical development of the steam engine, this identity persisted, through the introduction in the C20 of gas and diesel powered pumps, until the Second World War. Small electrical pumps finally eclipsed the large steam prime movers, but the buildings which housed them remain as fine examples of water's heritage.



Goldthorn Hill pumping station pictured in the early C20.

Goldthorn Hill pumping station 114 Goldthorn Hill, City of Wolverhampton

1851, by Henry J Marten

Listed Grade II

This is one of the earliest surviving water pumping stations in England; there are only seven earlier examples, all of them listed. Elegantly classical, its tall, narrow, engine house is characteristic of the early pumping stations built to house steam-powered beam pumping engines. There have inevitably been some losses – the engine and the later water supply tank have been removed – but the building remains an important testament to the provision of a safe and comprehensive municipal water supply.



Goldthorn Hill pumping station as it is today.



Whitacre pumping station.

Whitacre pumping station ¹¹⁵
Shustoke, Warwickshire

c.1872 and 1880 by Martin and Chamberlain
Upgraded to Grade II*

Architecturally, this is one of the very best pumping stations built in the C19. Martin and Chamberlain designed a variety of prominent buildings in Birmingham, including the Art College (listed Grade I). Whitacre exemplifies the partnership's skill in combining careful detailing and playfulness. It has a fanciful Gothic exterior and an interior with elaborate fittings and timber roof trusses. This pride in expenditure for the common good, on fire stations, schools and clean water, fulfilled the liberal political agenda of Birmingham at the end of the C19 and became known as the 'Civic Gospel'.



Little Hay pumping station.

Engine House and Boiler House, Mill Meece Waterworks ¹¹⁶
Cotes Heath, Stafford

c.1914 by William Cambell
Upgraded to Grade II*

Mill Meece, built c.1914, was one of the last 'great' pumping stations to be erected in England. Designed by William Campbell, a well-respected local architect, for the Staffordshire Potteries Water Works Company, it is a remarkably complete example of its era, retaining a pair of functioning horizontal steam engines, the only examples which can still be steamed. Along with the engine house, which possesses a host of original ancillary equipment, the survival of the boiler house, chimney, workshop, weigh house and winch house adds to the technological interest and historical integrity of the site.



Mill Meece Waterworks.

Little Hay pumping station ¹¹⁷
Shenstone, Lichfield, Staffordshire

1929, by FJ Dixon
Listed Grade II

Little Hay, a diesel-engine powered water pumping station built for South Staffordshire Water, is notable as an architecturally impressive inter-war example. It is designed in a Free-Renaissance style, and its decorative brickwork poses an Expressionist quality. It retains much of its internal decoration, as well as part of one of the original WH Allen diesel engines.

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<i>Milestone Cottage, Minchinhampton</i>	38
<i>Greystones, Minchinhampton</i>	38
Church of St Mary, Lower Swell	68
Holy Trinity Church, Church Road, Longlevens	76
Greater London	
Tomb of Captain John Bennett, Barking.	20
<i>Royal Artillery Memorial, Hyde Park Corner, City of Westminster</i>	23
<i>Walthamstow War Memorial, Waltham Forest Town Hall, Waltham Forest</i>	24
Former Cauliflower Hotel, 553 High Road, Ilford, Redbridge	28
<i>1 Finsbury Avenue, City of London</i>	30
<i>Institute of Chartered Accountants, One Moorgate Place, City of London</i>	30

78 South Hill Park, Hampstead, Camden	35
Former French Protestant Hospital, (later Cardinal Pole School), Victoria Park Road, Hackney	53
Whittington Lodge Battersea Dogs & Cats Home, 4 Battersea Park Road, Wandsworth	54
Bacon Smokehouse, 44-6 St John Street, Islington.	58
Kirkaldy's Testing Works and Testing Machine, 99 Southwark Street, Southwark	60
Stone Plaque Originally Affixed to the Village Lock-Up, in garden adjoining 1d Calton Avenue, Dulwich, Southwark	61
River Wall, Stairs and Cranes, Custom House Quay, Custom House Quay, City of London	63
Swedish Seamen's Mission, 120 Lower Road, Rotherhithe, Southwark	63
Church of St Bede and Institute, 412 Clapham Road, Lambeth.	70
St Benet's Chapel, Queen Mary University of London, 327 Mile End Road, Tower Hamlets	72
<i>St Nicholas, Newham</i>	77
<i>Our Ladye Star of the Sea, Greenwich.</i>	78
The Rom Skatepark, Hornchurch, Havering	80
Normansfield (Velma) Boathouse, Broom Close, Teddington, Richmond upon Thames	82
Victoria Coach Station, 164 Buckingham Palace Road, City of Westminster	88
Piccadilly Circus Underground Station, Booking Hall Concourse and Bronzework to Pavement Subway Entrances, Piccadilly Circus, City of Westminster.	89
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Second World War Anti-Tank Pimples and Cylinders and Associated Pillbox, Pegwell Bay, Thanet	66
Walpole Bay Tidal Pool, Cliftonville, Margate	80

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Wallace Hartley's Gravestone, Colne Cemetery, Keighley Road, Colne	21
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<i>Boy Scout War Memorial, Market Square, Market Street, Nelson</i>	24
Ansdell Institute, Woodlands Road, Lytham St Annes	31
Stonyhurst College, Clitheroe	46
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South Range	46
Pebble Pavements, Bath Street, Lytham	84

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Roman Catholic, Church of St Joseph, Uppingham Road, Leicester	70

Medway

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<i>Welbourne School, Dereham</i>	48
<i>Blickling School, Aylsham</i>	48
<i>Trowse School, Trowse</i>	48
<i>Swanton Morley School, Dereham</i>	48

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Somerset

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South Yorkshire

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Redmires First World War Training Area, Lord's Seat, Hallam Moors, Redmires, Sheffield	67
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