

New highlights from the National Heritage
List for England

Designation Yearbook 2012-13



ENGLISH HERITAGE

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Foreword

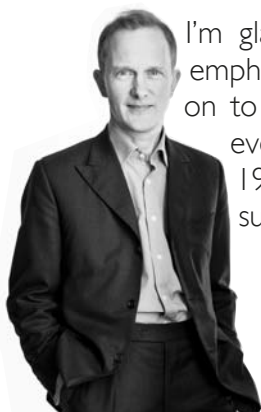
By Dr Simon Thurley, Chief Executive of English Heritage

This year sees the 100th anniversary of the Ancient Monuments Consolidation and Amendment Act of 1913 – and with it, the duty of the Government to identify the key sites which tell our national story. This yearbook continues that tradition, and presents the latest crop of designations for contemplation.

Designating is one of the most important and prominent activities undertaken by English Heritage. While there are other paths to protection – such as protection through policy – few other approaches have such clarity about them. We are extremely proud of our role as curators of the National Heritage List for England. The List isn't just ours: it is everybody's, and its 398,000 entries are to be found across every single parish in England. It truly is the nation's collection of historic buildings, key sites, landscapes and wrecks.

We take our guardianship of the List very seriously, and one of the main drivers behind the National Heritage Protection Plan – 'the business plan for the sector', as our Minister, Ed Vaizey, puts it – is to ensure that we work on agreed priorities in our fast-changing world, and ensure that the designation base is not forgotten. Recent changes to spot listing free us up to devote more time to this strategic work.

New assets continue to be identified, and secure much-deserved designated status. Others have had their list entries revised, in order to help with positive management through a shared appreciation of their significance. As I write this, the Enterprise and Regulatory Reform Bill is making its way through the final stages in Parliament: one of its clauses enables more categorical list entries to be written. This sounds technical – it isn't. Better shared appreciation of significance leads to better and swifter decisions: where we can, revising a list entry moves designation on from its old identifying role into a new one of explaining and celebrating special interest. It's all part of designing better regulation.



I'm glad that the Designation Department places new emphasis on communicating its work. Switching others on to the wonders of the historic environment fires us every bit as much as it inspired the pioneers of the 1913 Ancient Monuments Act. I hope you enjoy this summary as much as I did.

A handwritten signature in black ink that reads "Simon Thurley." The signature is written in a cursive, flowing style.

Introduction

For the first time, we are producing a national overview of this year's harvest of new designations. These cover the whole country, and cover the complete range of assets – from wrecks to post-war office buildings; from medieval moated sites to early concrete-framed factories. It gives us the opportunity to showcase our work, and share some of the sites for which we have secured statutory protection from our sponsor body, the Department for Culture, Media and Sport.

Designation has been part of the British scene since the 1882 Ancient Monuments Act, but it was the 1913 successor Act which truly established a national body with an agenda to identify and protect key archaeological sites. Listing – far and away the most numerous category of designation on a national level – was brought into being with the bombing of Britain's cities, and the urgent need to identify buildings of special interest which deserved to be kept wherever possible during the necessary and heroic campaigns of rebuilding: this need resulted in the Town and Country Planning Acts of 1944 and 1947, and it is in the tradition of these key pieces of heritage legislation that we work today. It is fitting that in this 1913 centennial year we are celebrating the importance of designation – of objective, informed appraisal of candidates for protection, and the securing of clear statutory measures of protection for them through the planning system.

As this overview shows, the pursuit of special interest continues apace. One of English Heritage's key tasks is to advise the Secretary of State for Culture, Media and Sport on changes and additions to the national designation index – the National Heritage List for England (or NHLE) – and to curate its near-400,000 entries. We believe that the even-handed appraisal of a building or site, leading to a clear articulation of its significance, can only help in the delicate issue of managing change to private (and public) property. The vast majority of entries on the NHLE date from the pioneering epoch of listing, when simple identification was the main purpose of the entry, and tens of thousands of listings were delivered annually. Explanation of special interest was kept to a minimum, and the provision of background explanation is in places utterly wanting.

Today, we aim to celebrate the importance of designated assets rather better, and present the claims for protection more clearly. We need to deal with owners more openly, so consultation now takes place – which inevitably affects our ability to get through cases. There is now a greater emphasis on local listing, which takes some of the pressure off us designators as being the sole route to salvation for buildings under threat. There is also an ever-growing amount of information available on the historic environment, with Historic Environment Records increasingly becoming truly pan-asset depositories of this knowledge. How can the NHLE keep up and retain its authority?

This is a massive challenge for us. The answer lies in better prioritisation, and we now have the National Heritage Protection Plan (NHPP) as a means of agreeing on priorities across the sector. Thematic assessment of all sorts of assets is taking place, and we try to make sure these

new insights inform our work in upgrading the designation base. To this end, with DCMS agreement, we became stricter from last November about which spot-listing applications would be pursued: since 70% of applications we considered did not result in a new listing, we were spending too much of our limited time on no-goers. Where threat exists, or a candidate is clearly an omission from the lists, we will still take the case on. And when candidates fall within the scope of NHPP projects, we take those on too. The result is a more strategic and productive approach which tackles the challenge alluded to above.

Other important developments include an opening-up of approaches. Much research is undertaken by owners into their buildings and structures (Government policy is clear on the need for planning applications to demonstrate understanding of the significance of an asset). Refreshing the NHLE should build on this work. While even-handed scrutiny is essential if the NHLE is to remain objective and reliable, there is still no reason why owners cannot play a part in the upgrading of list entries. Take the Great Western Railway, featured later on: Network Rail invested in high-quality objective assessment of the features along this outstanding railway line, and we were able to use this work to enrich the designation base while providing clarity as to significance in the all-important time-frame of a major infrastructure project. The outcome is certainty for the promoters, and enhanced NHLE coverage of a world-class route.

Looking forward, the new 2013 Enterprise and Regulatory Reform Act will affect the way we work too. Revision of the post-war office building listings, also featured here, shows our keenness to provide maximum clarity as to just what aspects of a building are truly special: some areas tend to be more special than others, and the Act gives us the legal opportunity to be categorical about just where special interest resides. This isn't *carte blanche* for taking a narrow view of special interest, or losing any sense of holistic appreciation. Instead, it enables all of us – designators, managers of change, owners – to be clear about what does affect a building's character, thus cutting back on needless control. Fuller list descriptions have found wide favour – our task is to produce more of them.

Listing dominates discussions of designation – the vast majority of entries on the NHLE are listed buildings after all – but there are welcome developments to report on other fronts too. Scheduling continues to be on the increase after a recent dip: the remarkable quarry-cum-subterranean factory-cum-Government HQ at Corsham is perhaps the most extraordinary site to have been added to the NHLE in the past year. There is more Battlefields Register casework underway now than at any time since the Register was created in 1995. More protected wreck cases are coming forward too. This Designation Yearbook covers the full range of our work, and is the first to be national in scope. Much remains to be done – but the expertise and commitment of our department, working with others and within the NHPP, enables us to make a real contribution in protecting assets of national significance.

Dr Roger Bowdler, Designation Director

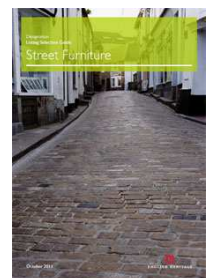
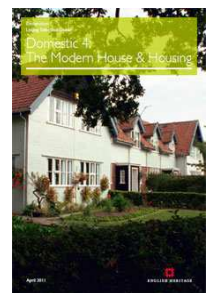
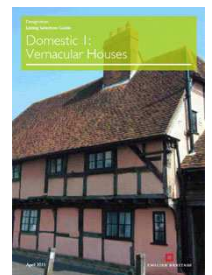
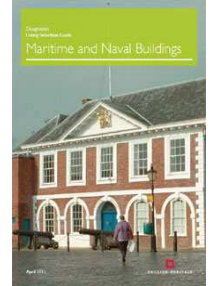
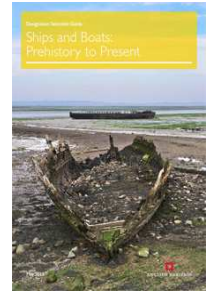
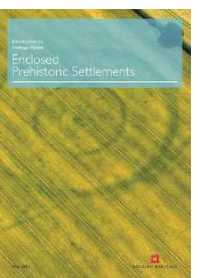
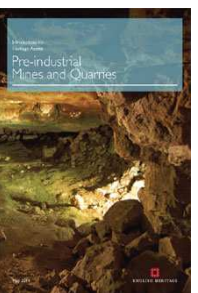
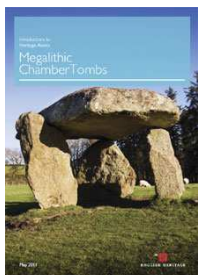
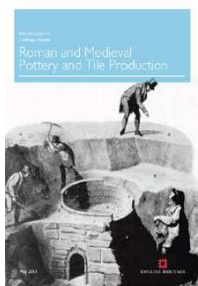
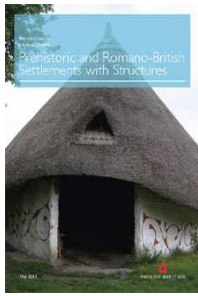
Selection Guides and Introductions to Heritage Assets

The selection of what we now call heritage assets – listed buildings, scheduled ancient monuments, registered parks and gardens, registered battlefields and protected wrecks – has always been guided by explicit criteria. In the past, English Heritage and its predecessor bodies have had to rely on the guidance set out in the various Acts and policy documents that define our mission. Of necessity, this guidance tends to be expressed in very general principles, such as the broad chronological thresholds (1700, 1840, 1945) above which buildings have to meet progressively more stringent tests if they are to merit listing. More detailed criteria have been produced from time to time, notably under the Monuments Protection Programme during the 1980s and 90s, in order to assist in the selection process. But not all asset types were covered, and – for buildings in particular – precedent, rather than publicly-available guidance, tended to provide the steer.

So the publication of a comprehensive series of designation selection guides was a key element of the heritage protection reform programme, which began in 2003 and continues today under the banner of the NHPP. This series is now complete, and comprises 44 fully illustrated guides: 20 for buildings, 18 for archaeological sites, four for designed landscapes and one each for battlefields and marine sites. All have been written by English Heritage experts, and are designed to be authoritative, up-to-date and accessible. Each begins with a brisk overview of the asset type as we currently understand it, especially how it has developed through time, and goes on to set out detailed selection criteria and a select bibliography.

Complementing the selection guides are a growing number of Introductions to Heritage Assets (IHAs). These are accessible factual overviews of very specific asset types, intended to inform designation assessments as well as having a wider educational value. The first phase of the work saw the drafting, again by English Heritage experts, of 41 IHAs on various types of archaeological site, in part to update and complement the 250 or so Monument Class Descriptions used by the Monuments Protection Programme. Next came two IHAs to assist with marine casework, covering the ships and boats used in English waters from prehistory to 1950. These are now being joined by IHAs on particular building types, generally more recent ones for which there is no overview in print. Typically these are buildings facing change or demolition, often as a result of shifts in public policy, which have been identified as targets for work under the NHPP. The first IHA, on coastguard stations, has been published on the English Heritage website, and we anticipate a half-dozen or more being added each year.

Both the Selection Guides and the IHAs can be found online at www.english-heritage.org.uk/caring/listing/criteria-for-protection/selection-guidelines/



Casework statistics

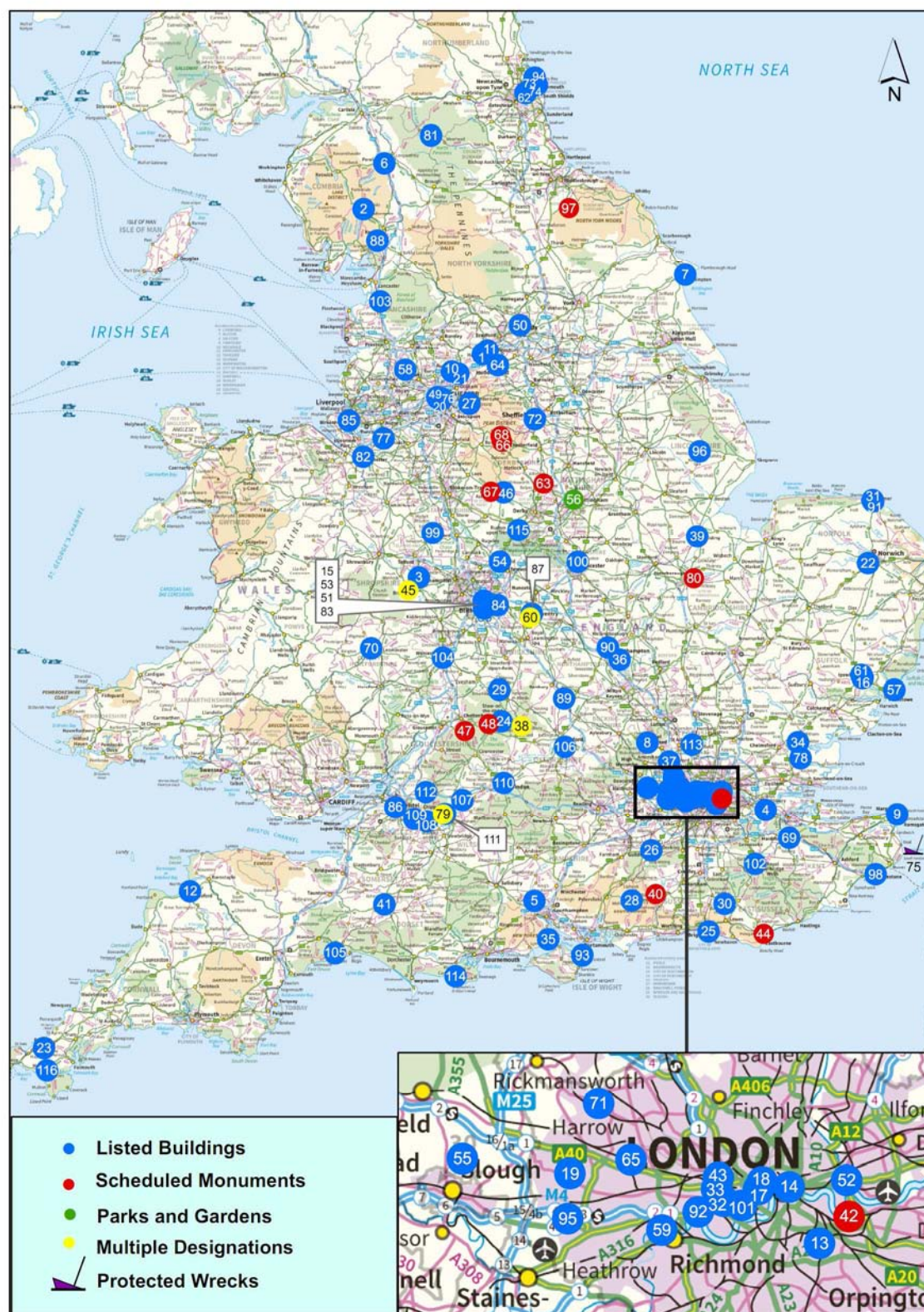
The cases featured in this Yearbook are only a small selection from the work done by the Designation Department to ensure appropriate legal protection for some of England's most special – and most vulnerable – heritage assets. The tables below demonstrate the full range of cases on which we advised the Department for Culture, Media and Sport in 2012-13, and how the National Heritage List for England has changed as a result.

SUMMARY OF DESIGNATION WORK 2012-13						
Category	New designations	Major amendments	Minor amendments	Upgrades	Removed	Rejected
Scheduling	44	15	34	-	8	21
Listing	403	205	6,053	37	190	654
<i>Listed Grade I</i>	0	5	-	4	-	-
<i>Listed Grade II*</i>	13	21	-	33	-	-
<i>Listed Grade II</i>	390	179	-	-	-	-
Parks and Gardens	7	4	5	1	0	17
<i>PAG Grade I</i>	0	0	-	0	0	-
<i>PAG Grade II*</i>	2	2	-	1	0	-
<i>PAG Grade II</i>	5	2	-	-	0	-
Battlefields	0	0	0	-	0	3
Protected Wrecks	1	1	6	-	0	1
Totals	455	225	6,098	38	198	696

NEW DESIGNATIONS 2012-13 AND NATIONAL TOTALS		
NHLE entry type	2012-13 additions	NHLE totals
Scheduled Monuments	44	19,792
Listed Buildings	403	375,719
<i>Listed Grade I</i>	0	9,307
<i>Listed Grade II*</i>	13	21,763
<i>Listed Grade II</i>	390	344,649
Parks and Gardens	7	1,624
<i>PAG Grade I</i>	0	139
<i>PAG Grade II*</i>	2	430
<i>PAG Grade II</i>	5	1,055
Battlefields	0	43
Protected Wrecks	1	48
Total entries	455	397,226

Distribution of Yearbook entries

Numbers refer to the cases illustrated in the gazetteer below



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Vaccary walling ¹

Norland, West Yorkshire

Medieval

Listed at Grade II



This is one of only two listed examples of a very distinctive type of walling associated with a farming practice of the medieval period in the Pennines. A 'vaccary' was a stock farm for cattle, generally associated with monastic granges or lands held by lay lords, where the cattle were commercially reared in enclosures, usually in mid-level pastures. In this case the wall, made up of 146 closely-set upright stones (or 'orthostats') with 27 recumbent, is in an area of the former monastic lands of Fountains Abbey, one of the largest landowners in the Pennines in medieval times. A vaccary is recorded nearby in 1339 and the local place name 'Faldyngworth' (meaning an enclosure for folding stock) is mentioned in the 1379 poll tax records. By the later medieval period, this method of farming had become less profitable and the vaccaries were commonly broken down into smaller holdings.

Great House Barn ²

Troutbeck,

Cumbria

Later C17/early C18

Listed at Grade II

ing, storage and animal housing functions with access from ground level to all parts. Such barns characterise the Cumbrian uplands, and Great House Barn is a well-detailed and almost intact example, evocative of its original form and function. Brunskill observed that the presence of an external chimney

was an unusual feature in a barn, and closer inspection of the interior suggests that the barn evolved from, or replaced, a domestic dwelling on the same site. Such evidence of evolution is particularly important in vernacular buildings, illustrating their adaptation over hundreds of years.

Great House Barn is the most recent addition to the numerous listed agricultural and domestic vernacular buildings strewn along the main road of the village of Troutbeck, within the Lake District National Park. The eminent vernacular architectural historian RV Brunskill identified the village as a special survival in his study *Traditional Buildings of Cumbria*. The barn is of a type known as a bank barn, a two-level building, normally built into a slope, incorporating thresh-



Home Farm 3

Apley Park, Stockton,
Shropshire

1873 by Robert Griffiths

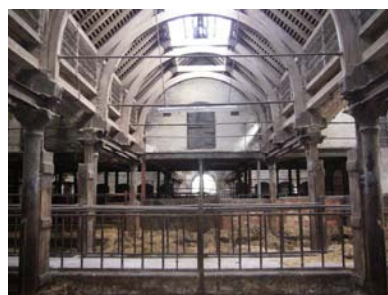
Listed at Grade II*



For roughly twenty heady years from the 1850s to the 1870s, the combination of an economic boom and the rise of experimental farming techniques led prosperous English landowners to construct farm buildings that combined, according to the contemporary motto, 'practice with science'. As in a factory, their aim was to devise logical plans so that every element was, in the words of the farming writer Sir James Caird, 'so precisely in the right spot that to place it anywhere else would be a loss of labour or manure'. Fattening cattle, providing them with a balanced diet and col-

lecting manure to fertilise the land all took place in multi-purpose buildings like this one at Apley Park. It incorporates two large covered yards, surrounded by stalls for calves, with haylofts above. Around the back was a boiler room powering machines for threshing corn and grinding up the ingredients of cattle cake. Undemeath were drains to collect the slurry. The yards are roofed using the latest technology in the form of laminated timber trusses, and are clothed in a handsome architectural skin. All was designed by Robert Griffiths, the county architect, for his patron,

William Orme Foster, an ironmaster and builder of the first railroad to cross the United States; the complex exudes the confidence of a wealthy patron, wishing to extract maximum profit and prestige from a large estate.



Barn and oast houses at

Hazells Farm 4

Northfleet, Kent

Mid-C19/mid-C20

Listed at Grade II

Hazells Farm Barn is an unusually large and impressive mid-C19 multi-purpose farm building which more closely resembles examples in North America and Canada than their contemporaries in England. Hazells Farm was owned in the C19 by a shipping firm operating out of nearby Gravesend, and the imported softwood of which the building is constructed is either Baltic or North American. It is a symmetrical building of two storeys and is 13 bays long with two cart entrances and shuttered window openings. The ground floor was

divided into three compartments, originally used for cattle shelter or the storage of carts and implements, with wooden threshing floors between the divisions. The upper floors were used for crop storage on an industrial scale. By 1882 two circular brick hop kilns (or oast houses) had been added at the north-western end. One of the three upper levels then became the oast stowage floor with

wooden boards added to the lower part of the walls, a 'hop pocket hole' cut through the floor and a window adapted into a loading door. The oast houses retain their wooden drying racks. In the mid-C20 two slatted onion floors were introduced. This building is unique in Kent, and probably over a much wider area, and the later modifications reflect successive changes in farming practices.



Waterloo Memorial at Romsey Abbey 5

Romsey, Hampshire

c.1815

Listed at Grade II

Public war memorials dating from before the mid-C19 are rare, and usually aim to celebrate military victories rather than commemorate the dead. The Waterloo memorial at Romsey Abbey is typical: a sturdy neoclassical obelisk of four square stages topped by an urn, its inscription announces that it was 'erected by a young architect of this town in commemoration of the victorious battle of Waterloo, in which British valour was triumphant and secured to the contending powers of Europe tranquillity and peace'. The identity of the 'young architect' is unknown.



Eamont Bridge Boer War Memorial 6

Eamont Bridge, Penrith, Cumbria

1901 by W Grant Stevenson

Listed at Grade II

The Boer War of 1899-1902, fought between British Empire forces and Boer nationalists in South Africa, was the first conflict to be commemorated by means of widespread public memorials to the fallen. The tiny village of Eamont Bridge, a mile south of Penrith in Cumbria, sent four volunteers to South Africa, two of whom fell in action at the Battle of

Faber's Put. Most unusually, the portraits of these two casualties are shown in bronze reliefs on the shaft of the memorial. The monument stands within the perimeter of a prehistoric enclosure, a fact noted in the inscription. It was unveiled by General Sir Charles Warren who had commanded the British troops at Faber's Put.

Bridlington War Memorial 7

Prospect Street,
Bridlington,
East Yorkshire

1921 by EG Theakston
with sculpture by Stanley
Nicholson Babb

Listed at Grade II

The horrors of the First World War touched every community in the country, and in the war's aftermath thousands of memorials were erected in settlements large and small to commemorate the nearly 900,000 British casualties. Bridlington War Memorial was the result of a design competition which attracted over 80 entries for a £100 prize. The result was a tall stone cenotaph incorporating two bronze relief sculptures, with the names of the dead – collected via a newspaper appeal – recorded on bronze panels; an additional 30 names afterwards came to light and were added the following year. After the



Second World War two extra panels were added commemorating a further 210 people, a dozen being women.

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Gravestone of Peter the Wild Boy 8

St Mary's Churchyard,
Northchurch,
Hertfordshire
c.1785

Listed at Grade II

The enigmatic inscription on this gravestone refers to a feral boy found in a German forest in 1724. The boy, who appeared to be in his early teens, walked on all fours

and did not speak a word. News of his discovery reached George I on a visit to Hanover; he invited the boy to dine, provoking such interest at the English court that in 1726 the boy was brought over. Peter was given a tutor but he never learned to speak and his strange appearance and erratic behaviour caused a sensation. He was the subject of innumerable verses and newspaper articles, and his portrait was painted by William Kent. Recent analysis of this portrait, which still hangs in Kensington Palace, suggests that he may have had a rare genetic condition known as Pitt-Hopkins Syndrome, associated with learning difficulties and a distinctive set of facial features. Peter was treated by the Royal family as a court pet, and after his novelty



waned he was entrusted to various people who were recompensed for their care of him. Finally ending up at Broadway Farm in Hertfordshire, he worked happily alongside farm labourers until his death in 1785. The listing of his gravestone was part of a project identifying the impact of disability on our built historic environment.

Sanger Family Memorials 9

St John's Cemetery, Manston Road, Margate, Kent

Late C19

John Sanger memorial upgraded to Grade II*

Sanger family group listed at Grade II



The Sangers were a noted family of C19 circus proprietors who were largely responsible for the elevation of the British circus to its massive late-Victorian popularity. The business was started in the early C19 by the ex-sailor James Sanger (d.1850), but its heyday came later

in the century when it was taken over by his two sons, John (d.1889) and 'Lord' George (d.1911), who adopted the honorific during a legal dispute with 'The Honourable' William Cody, a.k.a. Buffalo Bill, over the Sangers' version of Cody's popular Wild West Show. The family had strong ties with Margate, and another brother, William (d.1901), managed the Hall-by-the-Sea, forerunner of the famous Dreamland amusement park. John Sanger's memorial dominates the family plot in St John's Cemetery; it features a life-size marble statue of a mourning circus horse, a very fine example of sentimental late-Victorian memorial sculpture. Amongst the dedications on the other five memorials, comprising four female figures and an angel

placing a wreath on a ragged cross, are 'Lord' George – killed by a servant at his house in East Finchley – and his wife Ellen (d.1899), a famous lion-tamer.



Union Bank of Manchester 10

South Parade, Rochdale, Greater Manchester

c.1906-7 by JD Mould and A Porrit

Listed at Grade II

Designed in a highly distinctive and individual Edwardian Mannerist style, this impressive, eye-catching early-C20 bank has a monumental and sculptural quality which marks it out from the more mundane banks of the period. Its central tower is topped with four giant female figures seated round an octagonal lantern and cupola, and the building's emphatic, elongated forms are expressed in high-quality ashlar stone and granite, enriched with much carving and detailing. Particularly notable on the front elevation are the Michelangelo-inspired draped allegorical figures who sit



beneath the eaves of the building. The two central relief-carved figures represent Justice, one holding scales and the other a sword. Two further pairs of figures represent the Arts: to the left is an artist holding a palette and brush, and a musician holding a lyre, while to the right is an architect with a model of the bank, and a sculptor holding a statue. The building continued to operate as a bank through much of the C20, but latterly the ground floor has become a bar, with office and residential accommodation above.

Halifax headquarters 11

Trinity Road, Halifax, West Yorkshire

1968-74 by Building Design Partnership (BDP)

Listed at Grade II



This is the supreme commercial creation of the multi-disciplinary architectural practice BDP. Constructed in the town centre, the building had to respect the pre-

existing street pattern, and make the best of an irregular, sloping diamond-shaped site. BDP responded with a highly intelligent design, raising the main open-plan office floor

on four enormous legs, and placing the vast document storage system underground. The open aspects at ground-floor level allow an interaction between the building and the historic urban environment in which it stands. Not that this is a timid or retiring design – on the contrary, it is a startling building, with the principal view from within the town being of a dynamic, ship-like prow arching over the streetscape, whilst from the overlooking hillside the dark brown mass of the upper floors dominates the skyline, recalling the huge textile mills which were Halifax's major economic drivers in an earlier age. Now part of the Lloyds Banking Group, the building is still a commercial office; the original document storage system continues to function admirably, and is in constant daily use. The Halifax Building was assessed as part of a wider survey highlighting the rich variety of historic buildings in Halifax, with the Church of St John the Baptist (Halifax Minster) being the oldest looked at, and this one being the youngest.

Western Counties Building Society 12

1 Grenville Street, Bideford, Devon

1934 by Orphoot, Whiting and Lindsay

Listed at Grade II



The jazzy decoration and sharp angles of this small Art Deco building create a surprising contrast with the traditional shop-fronts of a pretty provincial High Street. Indeed, an Art Deco bank or building society would be a rarity anywhere,

since the enduring solidity of a Classical stronghold was deemed likely to inspire confidence in the saver, whereas ephemeral, diverting Deco was more frequently chosen for places of entertainment. But the Western Counties said it wanted something 'up-to-date' for its new headquarters, and perhaps it was felt that Art Deco would be enjoyed in this West Country town, where stark Modernism might have been more challenging. A noted local architect transformed a fire-damaged draper's shop, embellishing the façade with Derbyshire 'marble' and geometrical metal-work, and creating a sophisticated elliptical walnut-panelled board-room. The construction of a costly



headquarters at a time when bank building had slowed as a result of the Great Depression demonstrates the confidence of the Western Counties, and though no longer in use as a building society, this miniature temple of Mammon continues to evoke a spirit of pride and optimism, mixed with a good dash of glamour.

The Ivy House 13

Stuart Road, Southwark, Greater London

1930s by AE Sewell for Truman's Brewery

Listed at Grade II

The Ivy House, formerly the Newlands Tavern, was built on the site of an earlier pub, probably around 1936, when one of Truman's tenants' leases expired. Designed according to the prevailing trend for 'improved' pubs in a free



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neo-Georgian style by the brewery's architect, AE Sewell, the building has a large function hall with Art Deco decoration, and a refreshment room in a contrasting, cosier Jacobethan style, complete with inglenook. The extent of the survival of the fittings is very unusual: the original signage and chequered tiling remain in the saloon bar, the hall retains its stage, and the refreshment room has coloured window glass, dado-height panelling and painted plaster plaques. Listed for the quality and intactness of its interior, the Ivy House is one of the best surviving

inter-war pubs in the capital. Closed for intended development just before being listed, the building has been the subject of a passionate local campaign to keep it in use as a pub, and it is hoped that it will re-open under community ownership.



Post-War Commercial Buildings Project

28 list entries amended

I building upgraded to Grade II*

I landscape registered at Grade II

Of all listed building types, offices are under most pressure for alteration. As owners, tenants, businesses and markets change, so do the buildings in which they operate. The main working floors tend to be under the greatest pressure; in modern office buildings these are often fairly mundane, with architectural attention – and architects' budgets – lavished principally on the public foyers and elite board-rooms. A shared understanding of significance on the part of those using and managing a building may help clarify which parts are most worthy of protection, reducing the number of Listed Building Consent applications and simplifying the process of day-to-day adaptation that commercial usage tends to require. In listing Richard Rogers' famous Lloyd's Building (see London Yearbook 2011), we celebrated the building's inherent flexibility, its built-in capacity for change. To explore more fully how this designation approach could work, the government asked us to undertake a pilot project revisiting the list entries for the 28 post-war office buildings already listed. We have long endeavoured to define more precisely where the special interest that makes a building listable really lies – and to be more emphatic in identifying those parts which are of lesser interest; the 2013 Enterprise and Regulatory Reform Act (ERRA) now gives this discrimination legal force.

The first post-war building to be listed – in 1987 – was an office block: Bracken House, the Financial Times's much-admired headquarters building in the City of London (Sir Albert Richardson, 1955-9). Further listings followed our thematic consideration of post-war architecture in the 1990s, and modern office buildings continue to be added to the National Heritage List for England from year to year. The threshold for listing buildings of this date is very high indeed, so these represent the very best of post-war commercial architecture. Only two are listed at Grade I – the Lloyd's Building, and the Willis Building in Ipswich (Foster Associates, 1970-5); the latter was also the first building to be listed at under 30 years of age.

This year's project has led us to make three valuable observations. First, that a post-war office building tends to be like the curate's egg – excellent in parts. The fact that special interest is not found throughout such buildings



1 Bracken House **14** Michael Hopkins's 1988 addition sits between the two outer wings of Richardson's original building of 1955

2 The Rotunda **15** This cylindrical tower, of 1960-65 by James Roberts, formed the centrepiece of Birmingham's Bull Ring shopping centre

3, 4 The Willis Building, Ipswich **16** Rooftop garden and central atrium, the latter containing the first escalators to be installed in a British office building



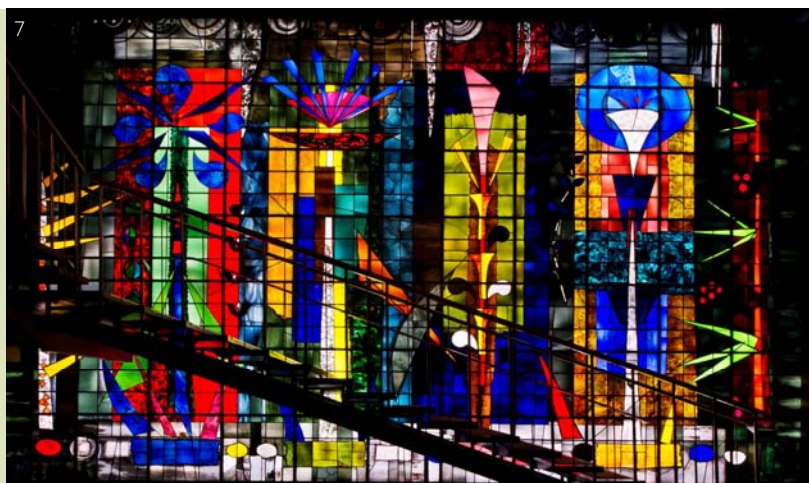


5, 6 Time and Life Building 17 Screen by Henry Moore, and brass-studded leather stair balustrade by RY Goodden and Ellis Miles

7 Sanderson House 18 John Piper's giant internally-lit stained-glass mural is one of numerous artworks commissioned by the wallpaper and fabric manufacturer Arthur Sanderson and Sons for its London headquarters building, of 1957-60 by Reginald Uren

8 Heinz administrative headquarters and laboratories 19 The principal buildings of Heinz's research campus at Hillingdon were designed by Gordon Bunshaft of Skidmore Owings and Merrill, the leading US commercial architects of the 1950s and 60s

9 Pall Mall Court 20 The rich black and bronze finishes of Brett, Pollen and Teggins' insurance offices of 1966-8 project an image of restrained luxury



as London's Centre Point (Richard Seifert and Partners, 1961-6) does not undermine their listed status, but clearer list entries will help ensure that professional time and energy is concentrated on those areas which really matter.

Second, that proper attention should be paid to the remarkable works of art which are integral to many post-war office buildings. The Time and Life Building in Westminster (Michael Rosenauer, 1951-3) – a showcase for British design with sculpture by Henry Moore, Ben Nicholson and Geoffrey Clarke, and interiors by Sir Hugh Casson and Leonard Manasseh – was upgraded to Grade II* for this very reason.

And third, that in a number of cases the Listed Building Consent regime has allowed for change, some of it quite dramatic, demonstrating that listing is not the blanket preservation order it is sometimes thought to be. Bracken House is a notable example: following listing, the central printing room of the former Financial Times headquarters was rebuilt by the British High-Tech firm Michael Hopkins and Partners. Their new section, cleverly set within Richardson's late-Classical structure, is itself of a quality to warrant specific mention in the list entry.

The project has helped to shape our new policy and practice on listing under the ERRA. It has also informed a new National Heritage Protection Plan project for 2013-14, focusing on commercial offices of the years 1964-94. The better contextual understanding we have gained will help us identify the exemplars of the next generation.



Milnrow Carnegie Library 21

Newhey Road, Milnrow, Greater Manchester

1907 by S Butterworth and

WH Duncan of Rochdale

Listed at Grade II



This little gem of a library was built in 1907 with a donation from the Scottish-American steel magnate and philanthropist Andrew Carnegie, whose name is synonymous with the funding of public libraries in Britain around the turn of the C20. The main elevation, set back within a little courtyard, is a nicely-balanced composition in the Ed-

wardian 'Free Style', combining Arts and Crafts and Art Nouveau detailing with a touch of Mannerism. The quality of the building's craftsmanship is evident in the relief lettering and in the decorative armorial panel which bears the town's adopted fleece emblem; leaded and stained Art Nouveau glass also survives. Inside, the library retains its

distinctive plan form with a central, top-lit borrowers' hall, from which the librarian could supervise the large interconnecting reading room and open-fronted boys' room; on the first floor is a more enclosed ladies' room and a large lecture hall. Many original fittings survive including fixed oak bookcases and colourful glazed dado tiles.

Sainsbury Centre for Visual Arts 22

University of East Anglia, Norwich, Norfolk

1977 by Foster Associates

Listed at Grade II*



The multi-award-winning Sainsbury Centre at the University of East Anglia, designed to house Lord Sainsbury's important art collection, is recognised as one of the classic buildings of the 1970s, and as an outstanding example of the British

High-Tech movement. The latter, of which Norman Foster and his erstwhile partner Richard Rogers were pioneers, took the Modernist 'machine aesthetic' to its logical extreme, applying the values of industrial design – standardisation,

prefabrication, an emphasis on mechanical and ergonomic efficiency – to produce buildings that worked, and in many cases looked, like highly sophisticated machines. (Foster's contemporary IBM building at Greenford – see p.40 – is another good example). In contrast with the monumental Brutalist forms of Denys Lasdun's mid-60s university buildings (already listed at Grade II*), the Sainsbury Centre breathes lightness and clean-lined elegance, seeming almost to hover upon its grassy terrace overlooking the UEA lake. Its tubular steel frame allows the services to be contained within the wall thickness and creates an interior of hangar-like proportions, while the white aluminium cladding and details such as the circular ventilation nozzles enhance the aerospace feel, anticipating Foster's design for Stansted Airport. The traditional idea of a low-light museum building was eschewed in favour of an airy lightweight structure, through which the percolation of natural daylight is carefully controlled.



Josiah Thomas Memorial Hall 23

Trevithick Road, Camborne, Cornwall

1872

Listed at Grade II

Originally opened in 1872 as the Tehidy Working Men's Club, this handsome Italianate building is an early purpose-built example of its kind in the heart of what was once Cornwall's principal mining town,

its twin-gabled façade making considered use of the area's strongly coloured granites. The industrial connection was maintained in its secondary use from 1935 as part of the Camborne School of Mines,

during which time it was renamed after Captain Josiah Thomas, manager of the Dolcoath mine and a prominent figure in the Cornish mining industry.

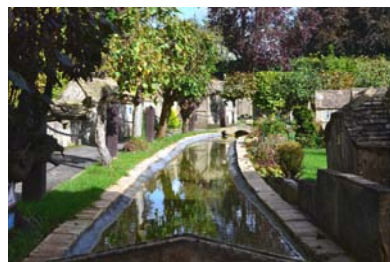
Model village 24

The Old New Inn, Bourton-on-the Water, Gloucestershire

1936-40

Listed at Grade II

This miniature marvel, a complete recreation at one-ninth scale of the centre of the picturesque Cotswold village of Bourton-on-the-Water, has become the first model village in England to be added to the List. The brainchild of Mr C Morris, landlord of the New Inn during the 1930s, the model village – which occupies the pub's back garden – was first opened to the public to celebrate the Coronation of King George VI in 1937, and was completed in 1940. It is a faithful reproduction of the Cotswold vernacular buildings of Bourton, right down to the dry-stone walls between the gardens; the sound of a choir drifts across the village from the miniature parish church, and a tiny River Windrush flows alongside the main street. The buildings, which have real Cotswold stone slate roofs and are all modelled fully in the round, were constructed from locally-quarried limestone by builders from the village, a fact reflected in their accuracy and craftsmanship. The shop signs and fronts are regularly updated to reflect changes in the full-sized village, so that this popular tourist attraction continues to provide a living map for visitors to Bourton-on-the-Water.



Theatre Royal 25

New Road, Brighton, East Sussex

1807, altered in 1866 by Charles Phipps and in 1894 by CE Clayton

Upgraded to Grade II*



Behind-the-scenes inspections for proposed restoration work at Brighton's principal theatre revealed that far more of the original late-Georgian fabric survived than had previously been suspected. This is the third-oldest purpose-built theatre surviving in England, and has been open continuously – save for one week during the Second World War – since it was built in 1807. The box office and bar are housed in an early-C19 terraced property alongside CE Clayton's flamboyant Flemish Renaissance façade of 1894, behind which the front and side walls, roof structure and curving staircase of the original

building still survive. They enclose a magnificent auditorium of 1866 by the theatre architect Charles Phipps, as well as a rare contemporary scene-painting workshop with original machinery and a (possibly unique) vertical slot for moving scenery in and out of the theatre.



Named after the locally-based actress who brought the project to fruition, the Yvonne Arnaud theatre stands on a virtual island formed where an old mill leat joins the River Wey. It epitomises the post-war resurgence of provincial theatre, encouraged by a government initiative to support the performing arts – although the Yvonne Arnaud was in fact the first theatre in the south-east to be built by public subscription. The building, by the local firm of Scott Brownrigg and Turner, has a distinctive sculptural form – a concrete drum below a swept roof, its outline broken up by the fins of the *brise-soleil* or sun-screen that shields the dramatic curved and glazed outer wall. Cleverly planned, it is praised by performers and theatre-goers alike for its auditorium, whose circular plan, wide apron stage and excellent acoustics were intended to foster the maximum engagement between actors and audience. It was innovative in other ways too, being one of the first British theatres to have a stage revolve and cyclorama.

Yvonne Arnaud Theatre 26

Millbrook, Guildford, Surrey

1963-5 by John Brownrigg of Brownrigg and Turner

Listed at Grade II



The Elms 27

23 Stalybridge Road, Mottram in Longdendale, Greater Manchester

c.1850

Listed at Grade II



This modest stone-built house of the mid-C19 has little to distinguish it from its contemporary neighbours in the small town of

Mottram in Longdendale, or indeed from the many thousands of such houses built in the Pennine counties during this period. But for many years this was the home and studio of LS Lowry, one of the most idiosyncratic British painters of the C20, whose works have become the definitive image of urban life in England's industrial north-west. Though he was said to hate the place, Lowry lived and worked at the Elms from 1948 until his death in 1976, painting in the dining room and filling the living room with the collection of china and clocks he had inherited from his mother. The listing of the house



in 2012, the 125th anniversary of Lowry's birth, is a fitting testament to the regard in which this long-unrecognised artist is now held.

St Anne's Hill 28

Midhurst, West Sussex

1878 by Ernest Claude Lee

Listed at Grade II

Midhurst is the English market town at its most intensely picturesque, its centre an intricate knot of narrow lanes and crooked houses whose bewildering effect was described by Ian Nairn as 'a bit like the Art of Fugue'. But even by local standards, this row of estate cottages on St Anne's Hill forms an exceptionally winsome group. Commissioned by the Cowdray Estate, which owned (and still owns) much of the town, EC Lee's design shows all the best qualities of the late-Victorian Domestic Revival: a painterly eye for scale and massing, an eclectic but harmonious blend of motifs – drawn here from both Gothic and vernacular sources – and a strong sense of place expressed in the careful use

of indigenous materials and details such as scalloped tile-hanging, steep-pitched hipped and gabled roofs and warm Sussex red brick.



Norman Chapel 29

Broad Campden, Gloucestershire

Medieval, altered and extended c.1905 by CR Ashbee

Upgraded to Grade II*



This glorious house incorporates the nave and north and south doorways of a C12 chapel together with a priest's house of c.1400, sensitively stitched together and extended by CR Ashbee, the architect, designer and socialist thinker who brought the Arts and Crafts movement to Chipping Campden in the early years of the C20. Ashbee had taken a ground lease on the then-ruined buildings in

1902 after coming across them whilst on a ramble; lacking the funds to make them habitable himself, he instead worked with a patron, the Sinhalese historian and philosopher of Indian art Ananda Coomaraswamy, creating the house for him between 1905 and 1907. It incorporates work by Ashbee's Guild of Handicraft, as well as fittings imported from Coomaraswamy's native Ceylon

(now Sri Lanka). Ashbee eventually got his wish after his patron moved out in 1911, and lived at the Norman Chapel with his family until 1919. Upgraded largely for its early fabric and the quality of the Arts and Crafts work, it also gains interest from its association with Coomaraswamy and with the salon of thinkers and craftspeople who were drawn to work in Chipping Campden at this period.

I Coppard's Bridge 30

Cinder Hill, Chailey, East Sussex

Late C15 and after

Upgraded to Grade II*



I Coppard's Bridge is a remarkable survival of a timber-framed hall-house of the late C15, with significant alterations and additions from several later periods. Although re-fronted about 1740 in brick and tile-hanging, the original frame – its substantial timbers indicative of high status – is still exposed to the rear, and dendro-chronological dating has confirmed a likely con-

struction period of between 1462 and 1493. As in most medieval houses of any size, the main hall was originally open to the roof; the splendid oak plank screen and crenellated dais beam reflect this arrangement, while the twin-arched service entries and the solid-tread stairs between the first floor and attic are further exceptional survivals from this early period. The hall

was floored over, and the house extended to the north and east, in the late C16 and early C17; the fine moulded carpentry of the inserted ceiling, along with the surviving plank doors, fireplaces, hearth and bread-oven from the same period, show how much later phases can contribute to the interest of an ancient building.

St Bennet's 31

37 Vicarage Road,
Cromer, Norfolk

1893 by GJ Skipper

Listed at Grade II

St Bennet's, listed as part of a small area survey of Cromer, is an exuberant design by a famously flamboyant architect. The Norwich-based George Skipper made his reputation as East Anglia's foremost regional architect through his work at Cromer, where he helped to reshape the town into a fashion-

able late-Victorian seaside resort. The house known as St Bennet's aptly demonstrates the virtuosity of form and decoration for which he is celebrated. All manner of eclectic elements are introduced in the design, from the richly-carved brickwork panels depicting marine life to the crenellated Tudoresque entrance bay giving the impression of a gatehouse, the crow-stepped gables and the diverse fenestration including stained glass, sashes and mullioned windows. A less confident architect would perhaps have lost control over these disparate elements, but in Skipper's hands they are skilfully orchestrated into a



coherent composition. It cannot have failed to impress the distinguished guests who stayed at the house, among them the Bishop of Norwich, the explorer Sir Ernest Shackleton and the family of Prime Minister Alec Douglas-Home.

Linley Sambourne House 32

18 Stafford Terrace, Kensington and Chelsea,
Greater London

1865 with later embellishments by EL Sambourne

Upgraded to Grade II*

The unassuming façade of a typical stuccoed terrace just off Kensington High Street conceals an Aladdin's cave of late-Victorian high-bourgeois taste, assembled by the cartoonist, photographer and aesthete Edward Linley Sambourne (1844-1910). The son of a Clerkenwell fur importer, Sambourne was apprenticed as an engineering draughtsman before becoming an illustrator at *Punch* magazine, where he was eventually taken on as jun-

ior cartoonist under Sir John Tenniel. In 1874 he married Marion Herapath, the daughter of a wealthy stockbroker; the Sambournes bought 18 Stafford Terrace the following year, and proceeded to transform the interior into a glimmering shrine to the Aesthetic Movement, whose repertoire of blue-and-white and green-and-gold, Japanese furniture and pre-Raphaelite paintings, had become *de rigueur* among London's artistic

set. Printed and embossed papers by Morris & Co. and Messrs Maples cover every wall (there are sometimes two or three different designs in the same room); windows are swagged with rich tapestry curtains and shimmer with delicate stained glass, and every room is filled to the gunwales with walnut and ebony furniture, Chinese porcelain and a bewildering variety of *objets d'art*. Sambourne's granddaughter Lady Rosse lived at Stafford Terrace in the 1950s and 60s, and it was here, in 1958, that the founding charter of the Victorian Society was drawn up, its signatories including John Betjeman, Hugh Casson and Nikolaus Pevsner; the house is now a museum dedicated to Sambourne's life and style.



Post-War Private Houses Project

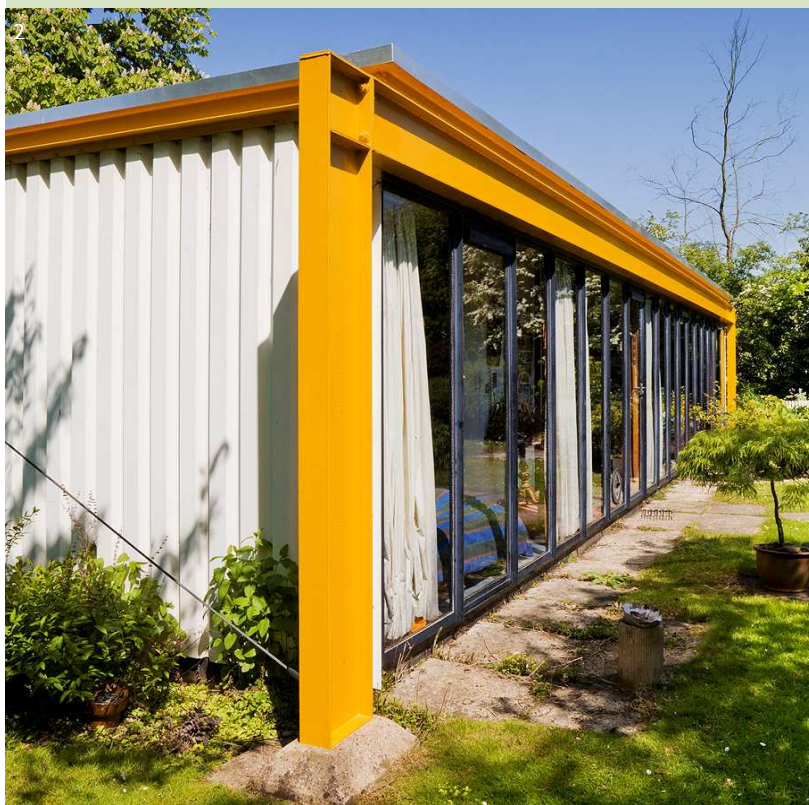
13 houses listed at Grade II

2 houses listed at Grade II*

1 house upgraded to Grade II*

1 garden registered at Grade II*

These houses are dreams made real. After the war, building materials were scarce, and development was subject to strict controls, but when these were lifted in 1954, architects and clients were able to collaborate in creating places for living which reflected individuality, combined privacy with freedom, and expressed the optimism of an adventurous – and for some an increasingly prosperous – new world. The form of each house reflects the individual tastes and requirements of the client, as well as a close working relationship with the designer; indeed, in some cases – the inventive, split-level family house at 29½, 28½ Lansdowne Crescent (1972-3 by Jeremy Lever), for example – architects were designing for themselves. At Upper Exbury (1964), a modern country house designed for Leopold de Rothschild by his childhood friend James Dunbar Nasmith, two grand pianos demanded a versatile and impressive music room which became the focus of the house. At The New House (1964 by Stout and Litchfield), planned as a weekend retreat for a barrister, geometrical pavilions are set within a Japanese water garden (designed by the painter, Viacheslav Atroshenko), creating a sense of separation from the workaday world; the use of local Cotswold stone, in harmony with the Eastern-style planting scheme, exemplifies what Alison and Peter Smithson called the 'reverence for materials' which grew out of post-war austerity. Alison Smithson's bespoke fittings and open staircase in their design for a fellow architect at Sugden House (1956) form



1 29½, 28½ Lansdowne Crescent, London

33 Split-level interior with British Columbian pine detailing

2 The Studio, Ulting, Essex 34 Garden elevation showing the steel portal frame and corrugated steel cladding

3 Upper Exbury, Hampshire 35 Part of the double-height music room, with the stage in the foreground



4 Horton Rounds, Northamptonshire **36**
Guest wing in the foreground, with main house behind



5 Sugden House, Watford **37** Kitchen and living space with fitted units designed by Alison Smithson

a subtle contrast with the reclaimed London stock bricks from which the house is built. America's forward-looking spirit was a strong influence: at The Studio, Ulting (1968-9), one of England's first steel-framed houses, Richard and Su Rogers developed the lightweight Californian aesthetic for a well-known photographer. The sculptural form of Horton Rounds (1966 by AAJ Marshman for himself) recalls the work of Frank Lloyd Wright; in a house shaped like a comma, linked to a full-stop by a bridge, the elevated living spaces engage with the immediate landscape, whilst the car ports below hold the promise of exploration further afield. These houses demonstrate imaginative variety, but share an informal approach, together with an emphasis on the use of space and light, and on the interaction between the building's interior, its exterior and its setting. The bar for listing houses of this date must be set very high, but those which make the grade – in a state of intactness which maintains the essence of their original conception – offer rare glimpses into private worlds, some first imagined more than half a century ago, but still excitingly new.

6 The New House, Shipton-under-Wychwood, Oxfordshire **38** This view shows the seamless relationship between the house (upgraded to Grade II*) and its Japanese-inspired garden (registered at Grade II*)



Ayscoughfee Hall 39

Churchgate, Spalding, Lincolnshire

Mid-C15, with C17, C18 and C19 alterations

Upgraded to Grade I



Ayscoughfee Hall is a great rambling brick mansion overlooking the River Welland at Spalding, its exterior displaying a wonderfully heterogeneous collection of features: a

tall C15 oriel, C17 shaped gables, a Venetian window of the mid-C18 and an extravagant Gothick arcade added in 1834. At its heart, however, is a classic late-medieval

manor house, with a central open hall flanked by cross-wings and a tower, all preserved remarkably intact within the various subsequent additions. The great hall survived by becoming the entrance hall to the later house; above the present Adam-style ceiling is an impressive C15 arch-braced roof with decorative pierced spandrels. The two cross-wings have equally fine roofs of the same period – that in the north wing contains forty-seven pairs of scissor-braced rafters – forming a splendid showcase of medieval carpentry skills, all the more remarkable for being the result of a single building campaign. Originally built by the Gayton family of Spalding, for much of the C18 and C19 the house was in the occupation of the Johnson family – one of whom, Maurice Johnson (d.1755), was a founder member of the Society of Antiquaries; it is perhaps not too fanciful to imagine him approving of the fact that Ayscoughfee Hall is now both a museum and listed at the highest grade.

Moated site at

Brownings Farm 40

Kirdford, West Sussex

Probably C13

Scheduled

new and grander houses on less restricted plots. Such abandoned sites tend to be very informative for the archaeologist because they are likely to contain undisturbed archaeological deposits; in addition the moat, if it continues to hold water, will provide waterlogged conditions ideal for the preservation of organic remains such as

leather and wood. Excavations at Brownings prior to the Second World War found numerous broken roof tiles, as well as a charred layer which may indicate that the timber house that once stood on the island had burned down. The nearby ponds at Cowsfield and Kiln Platt may have been fishponds associated with the moated site.

Brownings is a good example of a medieval moated site, comprising a square island surrounded by a water-filled ditch. The site is now abandoned and covered with woodland, but this was once the location of an important dwelling, perhaps a manor house. The building of moated houses – the moat was intended to show status rather than to serve any serious defensive purpose – peaked in the C13 and early C14, and during the Tudor and Stuart periods their owners often abandoned them to build



I-2 Castle Cottages 41

Main Street, Chilthorne Domer,
Somerset

Early to mid-C17

Upgraded to Grade II*



This unassuming building is in fact a very rare and largely unaltered example of a pair of early to mid-C17 attached houses with a shared lobby entrance. Its refurbishment in 2012 revealed the survival of a high proportion of original features including twin timber-framed smokehoods, post-and-panel partitions and a complete roof structure. It is rare to find even a single intact example of a timber-framed smokehood from the C17, but the sur-

vival of two built back-to-back and all of a piece is exceptional. Similarities between the two houses and their mirrored plan form suggest that Castle Cottages may have been built as the result of a 'tenure in common', i.e. of two heirs to the land agreeing to share an inheritance. The presence of a first-floor oriel window in the right-hand

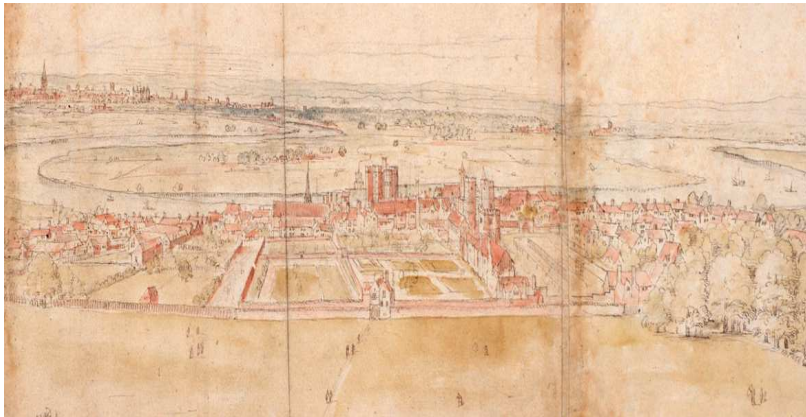
property and the lack of a matching window in the adjoining house could indicate that the occupier of the former was of slightly higher status than his neighbour. Castle Cottages underwent a relatively short-lived adaptation to four dwellings in the C19, but has since reverted to two houses.

Greenwich Palace 42

Greenwich, Greater London

Various dates, mainly early C16

Scheduled



Beneath Christopher Wren's domes and colonnades on the Greenwich waterfront lie the remains of a very different building: the Tudor palace built by Henry VII and associated above all with his son Henry VIII, who was born at Greenwich in 1491 and who celebrated his first and fourth marriages there in 1509 and 1540. The site has been associated with the English monarchy from at least the C9, but it was in the first decade of the C16 that Robert Vertue, Henry VII's master mason, replaced the

old royal manor house of Bellacourt with a palatial new residence for the king, a huge crenellated brick pile with a central courtyard surrounded by royal lodgings, chapel, hall and kitchens. Here the Tudor monarchs received foreign dignitaries and held extravagant court ceremonies, including Henry VIII's beloved jousting and the masque. To accommodate these revels, purpose-built facilities were erected, including a state-of-the-art tiltyard – the first permanent structure of its kind at a royal palace –

with a romantic twin-towered grandstand, a prominent feature in Antonis van der Wyngaerde's panoramic depiction of c.1544. (Henry, a famous horseman in his youth, might have been pleased to see the site become part of the equestrian course for the 2012 Olympics.) The palace complex also included a Franciscan friary – suppressed in 1559 – and England's first royal armoury. All this was swept away under Charles II in the 1660s to make way for what would become the Royal Naval Hospital, but much survives below ground, including the footings of the tiltyard (recently excavated by Time Team) and the dramatic early-C17 undercroft to the palace's great hall.



Designation Yearbook 2012-13

Cheltenham Estate 43

Kensington and Chelsea,
Greater London

1968-73 by Ernő Goldfinger

Listed at Grade II



The Cheltenham Estate is the work of the eminent Hungarian émigré architect Ernő Goldfinger, and is dominated by the mighty Trellick Tower, listed at Grade II* in 1998. The Trellick's fame has tended to eclipse the estate's lower-rise elements, but these have considerable merit in their own right as well as forming an important architectural and social unity with the tower. The estate comprises five rows of terraced houses and two blocks of

flats and maisonettes. All are of brick cross-wall construction, finished in buff brick with bull-nose corners; the houses are distinguished by the use of painted plywood panels. This is a late but exceptionally accomplished example of a 'mixed development' housing scheme, in which blocks of contrasting heights are laid out with open space between – a concept pioneered by the London County Council in the early 1950s, becoming

the key estate type of the post-war decades. Cheltenham is notable in both design and execution: the standard of detail and craftsmanship is extremely high, and the boldly expressed cross-walls and bands of bush-hammered concrete provide a strong and consistent aesthetic. The scheme ranks among Goldfinger's finest works, vindicating his insistence on total control over every aspect of the building process.

Shinewater Bronze Age settlement 44

Shinewater Park, Eastbourne, East Sussex

830-800 BC

Scheduled



Shinewater is one of the best-preserved Bronze Age wetland landscapes on the south coast of England. It is most remarkable for the quantity and quality of its preserved organic remains, including the wooden structural elements of a platform and trackway. Prehistoric trackways are rare, usually

being confined to low-lying ground such as the Somerset Levels, Lincolnshire, Suffolk, and – perhaps most famously – Flag Fen near Peterborough (see p.50). Shinewater Park was laid out by Eastbourne Council in the 1990s to provide for the residents of the new housing being built on the eastern side of

the town. It was during the formation of a chain of artificial lakes in the park in 1995 that the timber remains were identified, with subsequent excavation showing that these included a truncated platform and part of a trackway leading towards higher ground to the west. The platform, which extended over an area of 200 square metres, was constructed of 2.6m-long oak piles driven into the underlying clay; upon these were laid horizontal timbers, including coppiced hazel rods, which formed a base for the overlying layers of matting, gravel and rushes. Clay hearths were found on the site, as well as occupation debris including broken pottery and the bones of cattle, sheep and pigs. The more dramatic finds included a small bronze sickle, axes, ornamental items and about 50 human bones. Shinewater is a rare survival, made possible only by its preservation in waterlogged peatland; unfortunately, the water levels are now subject to fluctuation, and the site is being closely monitored to try to maintain it in its saturated state.

Upton Cressett 45

near Bridgnorth, Shropshire

Upton Cressett Hall: upgraded to Grade I

Gatehouse: upgraded to Grade I

Church of St Michael: upgraded to Grade I

Moat and fishponds: amendment to schedule entry

Medieval settlement: scheduled

Romano-British roadside settlement: scheduled



The tiny hamlet of Upton Cressett has a very long history of occupation, and includes a number of archaeological sites and historic buildings, some of which have been designated since the 1950s. An application to review all the designations on the site was made in response to proposals for a wind farm in the area.

Upton Cressett Hall originated as an important mid-C15 timber-framed house built on an earlier moated manorial site, with an open aisled

hall, a solar wing, and at least one other cross-wing. An outstanding array of medieval roof carpentry survives from this period. The house was re-fashioned and encased in brick in 1580, at the same time as a turreted gatehouse, with fine plasterwork in its principal rooms, was built to the south-east; the encircling moat was modified in the late C16 or early C17 to create an ornamental water garden. All these changes reflect the growing power and prestige of the Cressett family, prominent Royalists who

held high office under Charles I. Further research has led to an increased appreciation of the site's importance, and both hall and gatehouse have now been raised to Grade I status. So too has the Church of St Michael, which lies snugly in a hollow below the house and just outside the moated site. It was initially listed at Grade II in 1970 when it was largely overgrown and barely visible. Since repaired, it is now recognised as a hidden gem – a largely Norman church with an important wall painting of c.1200.

Close to Upton Cressett Hall lies a medieval settlement known as Uitone in the Domesday Book. The relationship between the two is of particular interest since the emparkment of surrounding land to create a deer park, probably in the early C16, may have been the ultimate cause of the depopulation of the village. To the north-west is the site of a Romano-British roadside settlement, identified from field survey. To judge by comparable pottery assemblages, it appears to have had a close association with early military establishments in the area, including Wroxeter.



Designation Yearbook 2012-13



37-39 St John's Street 46

Ashbourne, Derbyshire

Late C18

Upgraded to Grade II*



A thrilling discovery was made in this unassuming town house when the wallpaper was removed in 2011 to reveal an early-C19 panoramic room. Executed in oils directly onto plaster, the paintings depict a hunting scene and numerous buildings, including Kedleston Hall and Dover Castle, in a picturesque landscape, all painted with an endearing freshness and vibrancy that has not faded with time. The artist was Thomas Ravensdale who engraved tombs and painted local pub signs before unfortunately ending up in Ashbourne workhouse. The panoramic room is in the tradition of Dutch-style landscape painting which had taken root in this country in the C17 and generated a wide range of over-mantel, over-door and whole-wall schemes. Wall paintings continued

to enliven C18 and early-C19 interiors as a more affordable alternative to printed wallpapers which remained too expensive for many until the Victorian period. Although the practice of painting all or part of a room had been relatively common, most such schemes have been lost and there are probably fewer than ten known examples of early-C19 panoramic rooms in the country.



Gloucestershire Roman Villas Project

3 sites scheduled, and three schedule entries amended



The county of Gloucestershire is particularly rich in Roman history: the Roman town of Cirencester, centre of administration for the South West, was second in importance to London, and lay on the route of the Fosse Way, running between Exeter and Lincoln. It was therefore not surprising that when we were asked by Gloucestershire County Council to look at a number of archaeological sites – some already scheduled, others not – there were significant Roman remains amongst them, including several villas, less well-known than those at Chedworth and Woodchester, but exciting because they tell us more about the nature of Roman occupation in this area. New light had been thrown on some of the sites, such as that at Great Barrington, where recent work by the National Mapping Programme had confirmed that the villa complex extended beyond the area already scheduled; or the sites at Turkdean and Coberley, which had proved rewarding subjects for the televised archaeological investigations of Time Team.

Romano-British villas were extensive rural settlements of domestic and agricultural buildings, constructed throughout the period of Roman occupation, from the first to the fourth centuries AD. Villas played a fundamental part in Romanisation, with a villa-owning elite centred on agricultural estates. Most of the villas excavated in Britain appear to have been developed from simpler existing buildings, and were occupied by native Britons, whose integration was advantageous both to themselves and to the Roman administration. Villas are often thought of as being high-status buildings, but whilst it is clear that some were luxurious – a fine mosaic floor has recently been discovered at Coberley, whilst the large villa at Turkdean had a painted bathhouse and underfloor heating – many complexes were closer to what we would today describe as farms, and some show evidence of industrial activity, such as the newly-identified ironworks of the villa at Woolaston Station. Though the remains of the majority of villas which have been identified are now hidden underground, the growing archaeological record can help us to understand more about what villa life may have been like – as can the sites chosen by their builders, where the fine landscape views from south- and west-facing hillsides can still be appreciated.



1 Mosaic floor at Coberley ⁴⁷ A Cirencester mosaic workshop was probably responsible for many of Gloucestershire's Roman floors

2 Turkdean ⁴⁸ Aerial view

3 Turkdean – Interpretation of geophysical survey showing the villa's distinctive courtyard plan

4 Brooch found at Turkdean – This brooch with the inscription 'utere felix' [good luck to the wearer] is of a military type also found in civilian contexts, and may have been adopted by the local civilian administration.



Three totem sculptures 49

Allerton Building, University of Salford, Greater Manchester

1966 by William Mitchell

Listed at Grade II

Standing in the courtyard of a restrained 1960s academic complex, this striking group of three stylized totemic figures rises to about six metres in height. Each column has an individual design and distinctive colour, with different detailing to each face, the recognisable human features combined with textured and high-relief patterns of swirls, squares and shells, as well as applied mosaic of small coloured tiles. The sculptures were designed by William Mitchell (see also p.63), an important public artist in the post-war period, who specialised in the casting of concrete relief sculpture; the strong primitive forms of this



group are typical of his distinctive 'Aztec' style of the mid-1960s. Great care was taken in their positioning, both to illuminate and animate the stylized faces, and to encourage interaction with students passing between the complex and the wider neighbourhood. The sculptures, which bring a strong aesthetic and humane presence to their setting whilst inviting interpretation, provide a good example of the way in which artwork was commissioned as an integral element of the design of new higher education colleges and universities in the post-war period.

Mural relief 50

University of Leeds, West Yorkshire

1959-62 by Hubert Dalwood

Listed at Grade II

This large mural relief by Hubert Dalwood, one of Britain's leading post-war sculptors, was commissioned to adorn the refectory of a contemporary student residence built on a satellite campus of the University of Leeds. The mural is 6.4m high by 6.1m wide and is formed of thirty-six small panels each approximately 122cm square. These are made of aluminium, Dalwood's favoured material, which he cast from clay models – his hand-working of the clay translated into the cast metal to give the surface a sense of immediacy and human endeavour. The aluminium was



then anodised and given a dull grey finish by rubbing the surface with hydrochloric acid, linseed oil, and steel wool. The abstract forms convey a primeval force which brings to mind an earlier civilisation represented by archaeological remnants and the powerful shapes of ritualistic figures. The manipulation of scale and perspective bring out the sense of primitive mystery. The mural relief has recently been put into storage due to the redevelopment of the site, but will be re-erected on the main University of Leeds campus once it has been restored.

Uffculme School 51

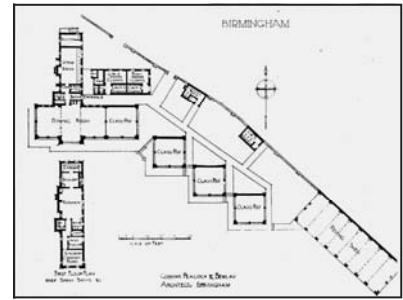
Queensbridge Road, Birmingham

1911 by FB Peacock of Cossins, Peacock and Bewlay

Listed at Grade II

When Geraldine Cadbury's son contracted tuberculosis, she looked to the latest ideas about open-air education arriving from the Continent. The disease killed over 31,000 English children in 1907; the benefits of better ventilation, diet and exercise were increasingly recognised, and that year the London County Council established England's first open-air school. The philanthropy of the Quaker chocolate-manufacturing dynasty extended beyond housing their workforce at Bournville; Geraldine wished to offer children suffering from poverty and malnutrition the same treatment that had helped her son, and gave land at the family house to the project. Whereas the earliest open-air schools occupied

simple buildings – often temporary sheds – the Cadburys employed a local architect to design more permanent structures; it is probably for this reason that Uffculme still survives, the oldest building of its kind in England. Placed on a south-facing slope, the classroom pavilions are staggered to catch maximum sunlight, originally with folding glass screens allowing air circulation. In addition to abundant fresh air – enjoyed from beneath thick wraps in cold weather – regular meals, exercise, and rest probably contributed to the apparent success of the method, though many children needed to stay long beyond the predicted three to four months. The buildings have seen much change, but survive as a legible



reminder of a hugely influential educational movement.



Bromley Hall School 52

Bromley Hall Street, Tower Hamlets, Greater London

1965-8 by Bob Giles of the London County Council Architect's Department

Listed at Grade II



Though it looks like some strange relic of the age of industry, this cluster of pyramid roofs in fact belongs to one of a remarkable series of experimental schools for disabled children built by London's education authorities in the 1960s

and early 70s. The fruit of close collaboration between architects and educationalists, its design reflects the latest developments in education theory as well as longer-established norms in the planning of 'special' schools (see Uffculme School, above). The broad circulation corridors have two-way port-hole doors to facilitate the passage of children in wheelchairs, while each classroom is a double unit comprising a roofed pavilion and a small enclosed garden-courtyard, giving the pupils ready access to sunlight and fresh air but also expressing a 'child-centred' pedagogy



that gave equal weight to work and play. The unusual roof profile is intended to ensure an even diffusion of light to the interiors, but also responds to the forms of the local industrial vernacular – for example the early-C19 drying kilns at Clock Mill on the River Lea.

The Listed Building 53

South and City College,
Deritend, Birmingham

1891 by Martin and
Chamberlain

Upgraded to Grade II*

Sherlock Holmes described the Board Schools of London as 'Beacons of the future. Capsules, with hundreds of bright little seeds in each, out of which will spring the wiser, better England of the future.' In Birmingham, some of the poorest areas were given schools with large, light classrooms, soaring ventilation towers, and inventive decoration; Martin and Chamberlain designed 51 for the Birmingham School Board, creating a house style which reflected John Henry Chamberlain's belief that school architecture might offer children some compensation for drab, cramped homes. This school was



originally hemmed in by housing and factories, but makes the most of its constricted site with large classroom windows set in sheer walls, an elaborate tower, and a hall placed at first-floor level, with a balcony-passage running around three sides. By using ready-made moulded brick ornaments in unexpected ways the architects eked out a limited budget to inspired

effect; other motifs, like the Gothic windows on the staircases, were used where they could be seen from several angles. Our recent survey of Birmingham Board Schools has allowed us to refine our original selection, made in the early 1980s, and this particularly fine and complete example was one which deserved to be up-graded.

The Old School 54

Main Street, Whittington, Staffordshire

1864

Listed at Grade II



In the picturesque village of Whittington, in 1741, Sarah Neal bequeathed a row of cottages to

serve as a school and a house for the school teacher. The school thrived and in 1864 more space

was needed. This new L-shaped classroom block, designed to house the girls and infants, was paid for by a local landowning family, the Dyotts. The building faces onto the village street, which is still lined with old vernacular houses; to help it fit in with its historic surroundings, the unknown Victorian architect enriched his design with a variety of lively Tudor motifs, including trellis patterns of black bricks on the walls, fishscale tiles on the roof and stone mullions and surrounds to the windows, which nevertheless have technologically-advanced metal frames with octagonal panes of glass. An array of steep gables helped to give it a varied outline, as did the stout chimney for the stove. Apart from the addition of a lean-to lavatory block round the back in the late C20, the building has been very little altered and still looks much the same as it would have done when it first opened.

Rustic arch 55

Lakeside Drive,
Stoke Poges,
Buckinghamshire

Late C18 or early C19
Listed at Grade II



The village of Stoke Poges, now on the fringes of Slough, is associated with the great C18 poet Thomas Gray, who stayed at West End House (later Stoke Court) during the 1740s, and there wrote his two most famous works, the 'Ode on a Distant Prospect of Eton College' and the 'Elegy in a Country Churchyard'. Although this structure, an ornamental Gothic arch built of local flint, has been linked with Gray, it probably post-dates him by about fifty years, belonging to a major phase of re-landscaping at Stoke Court at the turn of the C19. The valley below the house

was flooded to create a string of lakes, with the arch alongside serving as an eye-catcher and a convenient place to sit in the course of a promenade. This part of the grounds was sold off for development in the 1920s, leaving the arch stranded in a suburban front garden overlooking a narrow channel that is all that remains of the middle lake. While the connection with Gray may be spurious, the poignant survival of the arch amid its transformed landscape reflects the poet's characteristic themes of contemplation, remembrance and the march of time.

Bagthorpe Gardens 56

Hucknall Road, Nottingham, Nottinghamshire

1842

Registered at Grade II*



Bagthorpe Gardens were laid out in 1842 after the Cottage Garden Society and Chartist Land Company ran campaigns with the aim of alleviating the poverty and appalling living conditions of the framework knitters and lace-makers in Nottingham. The Cottage Garden Society envisioned an allotment garden for each family, a quarter of an acre in size, with a hedged boundary and a brick-built bothy, the latter including a fireplace and enough room for a small bed to enable overnight stays away from the crowded city. The scheme was conceived as a form of social insurance, as it was thought that a quar-

ter of an acre could support a family for thirteen weeks during a period of depression in trade. The urban garden system became widespread in towns and cities throughout the country, but these sites have been particularly vulnerable to development and very few survive in their original form – or indeed at all. Whilst Bagthorpe Gardens has not wholly escaped such attrition, it retains thirty-six plots with their original boundaries and even some of the bothies. It is a remarkable early survival of a once abundant but now extremely rare type of garden.

Pulhamite Cliffs at Bawdsey Manor 57

Ferry Road, Bawdsey, Suffolk

1901-3 by James Pulham and Son

Listed at Grade II

Sir Cuthbert and Lady Quilter built Bawdsey Manor as a second home in the 1880s, establishing varied pleasure gardens around their lavish cliff-top residence overlooking the North Sea to the east and the River Deben to the south. As well as blowing up an early-C19 Martello tower to create a secret garden, the Quilters commissioned James Pulham and Son to construct artificial landscape features: tunnels led through banks from one part of the garden into another, and an



artificial 'cliff' structure 120m long was built against the natural cliff face. Here, terraced walks planted with alpine flora, a grotto with a belvedere, and a waterfall were fabricated to intrigue and delight the family and their guests. Pulhamite, a cement render mixed with native materials to harmonise with local geology, was invented by Woodbridge-born James Pulham; a

large number of mid- to late-C19 artificial brick and rubble structures covered with Pulhamite have been listed, most of them in public parks. A rare example of an extensive use of Pulhamite in a private garden, the Bawdsey structures complement the registered landscape and the 1880s Manor – by Quilter and Percy Macquoid – which is listed at Grade II*.

Buildings at Rivington Gardens 58

Rivington, Lancashire

1906-22 by Thomas Mawson

8 structures listed at Grade II



Rivington Gardens were designed for the industrialist and philanthropist William Hesketh Lever, Lord Leverhulme, as part of an estate used for recreation and entertaining. Thomas Mawson, the designer,

was one of the most sought-after garden and landscape architects of the Edwardian period. The hillside is terraced, with diverse water features and a number of structures functioning as shelters or look-out

points for viewing the immediate scene and the Pennine landscape beyond the gardens. There are also 1920s elements by the well-known firm of James Pulham and Son (see Pulhamite Cliffs at Bawdsey Manor, below). Rivington was added to the Register of Historic Parks and Gardens in the 1980s, and a number of structures were listed. This year's assessment reviewed these designations, as well as looking at previously unlisted buildings and structures: three summer houses, a long walk and ornamental archway, two pairs of gate piers and the bridges to Pulham's Dell Cascade were recognised as good examples of Mawson's work, forming an integral part of the designed landscape. Rivington Gardens have been open to the public since the mid-C20, but in recent years have suffered neglect and vandalism. The North West Water Authority and the British Trust for Conservation Volunteers have now embarked on the restoration of the surviving buildings and landscape features.

Marianne North Gallery 59

Kew Gardens,
Richmond upon Thames,
Greater London

1879-82 by James Fergusson
with Marianne North
Upgraded to Grade II*



This gallery was commissioned by Marianne North to house the approximately 800 paintings of exotic plants and landscapes she produced in the course of her extensive journeys – at first in Europe with her father, the Liberal MP Frederick North, and later as an independent traveller in the Far East, Australia, South Africa and the Americas. The architect James Fergusson drew on his knowledge of

the lighting of classical Greek temples in designing a naturally-lit gallery, its windows set in a high clerestorey leaving the lower walls as display space. The interior is one of extraordinary richness, with the architecture, decoration (including door surrounds and panels painted by the artist herself) and tightly-packed picture display functioning as a single entity. Unusually for paintings executed in the field,

North's are in oils, and on wooden panels rather than paper; they are grouped by geographical area, identified by gilded lettering in the frieze above. The upgrading reflects the splendour of the recently-restored gallery – one of only a handful built by an artist to display their own work – and the achievements of this pioneering traveller and painter.

Coventry War Memorial and Park 60

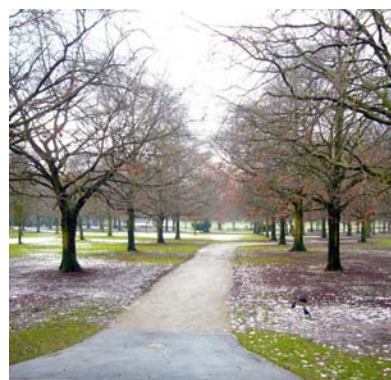
Kenilworth Road, Coventry, West Midlands

Park laid out in 1921-35 by Coventry City Council;
war memorial 1925-7 by Thomas Tickner

Park registered at Grade II

War memorial listed at Grade II*

Main entrance gate and piers listed at Grade II



Coventry City Council established the War Memorial Park to commemorate local soldiers who had lost their lives in the First World War; the park was a valuable new asset, as open recreational space was then limited in Coventry. Playing fields are divided from the formal park by the course of a medieval track, and rock gardens were created in existing cattle ponds. The unusual Art Deco war memorial tower, designed by a local architect, stands on higher ground at the centre of the formal park, forming a bold focal point within the landscape, with long tree-lined avenues radiating outwards. Trees

are dedicated to individual men by plaques purchased from the council; a second campaign of tree-planting began soon after the end of the Second World War. The commemorative aspect of the park continues to evolve; a German Peace Garden was opened in 1963. Coventry paid a high price during the world wars of the C20, suffering devastating damage and loss of life during the 1940-2 bombing raids, the memory of which is embedded in the fabric of the city's bold post-war reconstruction; the solemn vistas of the war memorial park are therefore endowed with especial poignancy.

Public air raid shelter and gas decontamination centre 61

Sherrington Road, Westbourne, Ipswich, Suffolk

1942 by E McLauchlan

Listed at Grade II



Despite its resemblance to the adjacent Moderne-style Broomhill Lido, also by the Borough Engineer E McLauchlan, this building was certainly not designed for leisure. Blast-proof, and later gas-proof, it was planned as a civilian air raid shelter before being converted in 1943 into a gas decontamination

unit for north-west Ipswich. The distinctive plan form with subdivided compartments, though altered in places, still represents the different stages in the process of decontamination, from an air lock, undressing area, eye douche and showers, to drying rooms and dressing rooms. The idea was to

remove all contaminated clothing, dispose of it, wash thoroughly and change into fresh clothing as soon as possible; if all this could be achieved within twenty minutes of the initial contamination, serious injury could be avoided. After the war, the unit was converted into a public library and it has remained as such until the present day. Most civilian decontamination centres, if they have survived at all, are now in very poor condition, and the example in Ipswich is therefore a rare and important survival. Its Moderne detailing, including horizontal channelled rustication and recessed eaves, is particularly unusual for Second World War functional architecture, and no other examples like it have been identified.

Wallsend Health Centre 62

The Green, Wallsend, Tyne and Wear

Late 1930s by John Blench

Listed at Grade II

'Better than home': it was in these words that Dr R Rutherford, the Medical Officer of Health, described the new state-of-the-art facilities at Wallsend when they were opened on 21 December 1940. The building is in a restrained Art Deco style and comprises a double-height entrance hall with single-storey ranges on three sides, maximising light and air within. It brought together a wide range of



public health services, and was formally referred to as the Wallsend School Clinic, Maternity and Child Welfare Centre; locally, however, it was known as the Sunray Clinic on account of the radiation treatment offered for the prevention of rickets. In many respects the Wallsend Health Centre anticipated by nearly a decade the improved health and welfare provisions encapsulated in the National Health Service.

Butterley Ironworks 63

Ripley, Derbyshire

Late C18

Scheduled

The Butterley Company was established as a coal and iron enterprise in 1790, and went on to achieve an international reputation as a supplier of components for railway and civil engineering projects. In 1791, a year after its formation, it took over the building of the Cromford Canal, which it ran under Butterley Park in a long tunnel, integrating an underground wharf directly beneath the site of one of its blast furnaces. When it opened in 1794 this was the third longest tunnel in the world. Rich coal and ironstone seams had been exposed during its construction, and by 1835 the company was believed to be the



largest coal owner and the second largest iron producer in the East

Midlands. By the 1860s, when it supplied the great arched trusses for the train shed at St Pancras Station in London, it was rolling the largest masses of iron of any foundry in the country. The original cold blast furnaces were at the forefront of contemporary technology, and although they were rebuilt in 1838 as hot blast furnaces, these replacements are themselves a rare survival. The combination of canal tunnel, wharf and underground mining and mineral extraction is most unusual, and Butterley is one of only a few known sites where this important functional relationship can now be observed.

Chimney at Turnbridge Mills 64

Quay St, Huddersfield, West Yorkshire

c.1872

Listed at Grade II

C19 pictorial views of industrial towns show how common tall factory chimneys once were, the epitome of dark satanic mills punctuating the skyline. Most were purely functional with no attempt at elaboration, but a few were embellished as a mark of civic dignity and economic confidence. Such an example can be seen towering over Turnbridge Mills in Huddersfield. The chimney is a good example of mid-Victorian industrial design, taking the functional requirements of a utilitarian structure and turning them to good architectural effect. Built of local stone, its octagonal tapering form was probably



a pragmatic compromise between ease of construction (provided by the straight sides) and resistance to wind loading (for which a rounded structure was best). The decorative oversailing cap is also thought to have been functional, altering the airflow across the top of the chimney to improve its draw. It is now thankfully hard to imagine how poor the air quality must have been in the area before the tightening of emissions regulations in the mid-C20. No longer swathed in smoke, the chimney remains a prominent landmark, an ornamental reminder of our polluted past.

IBM Greenford 65

Green Park Way, Ealing, Greater London

1977-9 by Foster Associates

Listed at Grade II

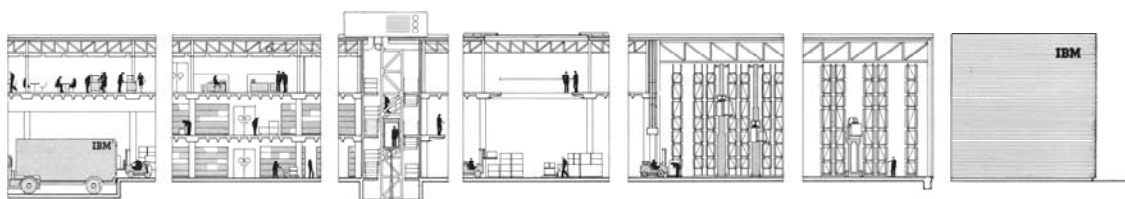


Greenford Business Park is not the obvious place to go looking for fine architecture. But this is the real thing: a rigorously elegant tour de force of British High-Tech design, built (appropriately enough) for the



computer company IBM by a team of architects and engineers led by the young Norman Foster. The classic early High-Tech building was the 'serviced shed', a low-slung steel-and-glass box flexibly accommodating multiple functions within a series of internal 'zones' – a model that could be applied to anything from a relatively modest industrial site like IBM Greenford to a prestige scheme like Foster's contemporary Sainsbury Centre in Norwich (see p.18). At Greenford there are in effect two sheds – the smaller one an IT installation and support centre, the larger a distribution warehouse – linked across the central service road by an integral bridge. Internally, colour coding

predominates, with stairs and service ducts painted royal blue and the steel and concrete structural frame picked out in lime green; externally, huge expanses of tinted glass set in rubberised gaskets (a recent borrowing from the automobile industry) provide the architectural equivalent of wrap-around shades. The cool uniformity of the exterior, and the high design quality of both the office and warehouse interiors, were the expression of an egalitarian approach to the workplace that sought to avoid the traditional segregation of blue- and white-collar staff; or, as Foster himself put it, 'to get away from posh and scruffy, front and back, clean and dirty, we and they divisions'.



Peak District Lead Mines Project

10 sites scheduled

The aim of this project has been to secure the conservation of the unique lead mining heritage of the Peak District. Lead mining in Derbyshire may have begun as early as the Late Bronze Age and there is evidence that it continued in the Roman and medieval periods. By the C18 lead was one of Britain's major exports, and the country was Europe's main producer of the mineral until resources elsewhere in the world were discovered in the C19. Lead has been mined in only a few areas of Britain – others include the North Pennine dales and the Mendips in Somerset – and the characteristic features of the Derbyshire lead mining landscape are a consequence of the unusual mineralisation here, with the ore commonly present at the surface where there is a multitude of outcropping veins (fractures in the rock containing the mineral deposit). The aerial photograph of the mining activity at Arbourseats clearly shows the pitted surface remains of the worked veins in Tansley Dale. Other sites, such as Thorswood mine, which is well-documented from the late C17, retain shafts from which the lead ore was extracted and the resulting hillocks formed from waste material. Altogether, ten sites in the Peak District have been scheduled – either where a diverse range of features are found together, or else where rare or special individual features are thought to survive. These archaeological remains can tell us much about the history of lead mining and its associated technologies of extraction and processing. This potential is vividly illustrated at High Rake, where recent excavation has revealed an extensive range of C19 mining remains, including large sections of a Cornish pumping engine and its boiler house and chimney, little of which was apparent prior to excavation. Substantial and characteristic remains such as these are now rare in Derbyshire and Staffordshire, and they provide a powerful physical record of this important industry.



1 Arbourseats mines **66** Aerial photo of the junction of Cressbrook Dale (left) and Tansley Dale showing the remains of the worked shafts

2 and 3 Spoil heaps at Thorswood mine **67**

4 High Rake mine **68** Aerial photo showing the excavated remains of the pumping engine house (left) and winding engine house (right)



Tilling-Stevens Factory 69

St Peter's Street, Maidstone, Kent

1917 by Wallis, Gilbert and Partners in collaboration with Truscon

Listed at Grade II



This behemoth of a building may be more widely recognised from behind, where its uncompromising grid-work of concrete, brick and glass looms over the west bank of the River Medway as it flows through the heart of Maidstone. Venture round to the front, however, and its towering 'stripped Classical' façade bears compositional devices and decorative mo-

tifs synonymous with the work of Wallis, Gilbert and Partners, who became the foremost factory architects of the inter-war period. This is their earliest surviving work, pre-dating by fifteen years their famous Hoover factory at Perivale, Greater London; it was built in collaboration with Trussed Concrete Steel Ltd (Truscon) as a factory for Tilling-Stevens Ltd, the Maidstone-

based manufacturer of petrol-electric vehicles. The building's concrete grid construction is based on a particular model of factory design developed in America and known as the Kahn Daylight System, of which the best known and most influential example is Henry Ford's Highland Park Ford Plant in Michigan, USA, designed and built in 1908 by Albert Kahn, where the model T Ford rolled off the first ever automotive conveyor-belt production line. The former Tilling-Stevens factory is one of a small number of surviving English Daylight factories, its architecture expressive of a modern approach to mass-production that is likewise embodied in its layout and construction. It is a radical departure from the unsophisticated single-storey workshops and sheds of the original factory, which still survive on the opposite side of St Peter's Street.

Waterloo Mill 70

Kingsland, Herefordshire

1861 and later

Listed at Grade II

Herefordshire, because of the nature of its landscape, has one of England's highest concentrations of water mills, of which Waterloo Mill is a remarkably complete example. The two mill buildings are linked together by a catwalk, creating a striking composition and illustrating the technological development of

the site from a single corn mill to a larger trading mill. There remains a good deal of machinery related to its milling function, including three sets of millstones, an intact (and unusual) layshaft gearing system installed by the millwright Richard Miles of Leominster, and Herefordshire's largest water wheel, 5.5 metres in diameter and 2.7 metres wide. This survival not only demonstrates high-quality iron-founding and millwright practice, but also shows how water remained an important natural power source well into the age of steam.



Pinner police station 71

Waxwell Lane, Harrow,
Greater London

1897-9 by J Dixon Butler

Listed at Grade II

Pinner police station was built in response to the growth of the village of Pinner due to suburban development along the Metropolitan Railway in the late 1880s. It is one of the earliest surviving police stations by John Dixon Butler, who succeeded his father John Butler as Surveyor to the Metropolitan Police in 1895, and went on to design over 200 police stations and magistrates' courts before his death in 1920. An admirer of Norman Shaw, Dixon Butler was adept in a variety of styles; his Domestic Re-



vival building for Pinner is in sympathy with its suburban surroundings, blending into the townscape rather than dominating it. Its modest scale, picturesquely irregular massing, and use of half-timbering contrasts with his more formal, and often austere, designs for large inner-city stations. As built, Pinner police station comprised operations rooms, parade

room and cell block on the ground floor, with accommodation for the police sergeant and his family above; despite some operational changes, the interiors survive well. Unusually, the detached stable block also survives, now converted to a canteen, as does the distinctive police lamp at the front of the building.

Police box 72

Surrey Street, Sheffield, South Yorkshire

1928

Listed at Grade II

This timber structure is the sole survivor of the Sheffield police box system of 120 boxes installed in 1928 at the behest of the modernising Chief Constable Percy J Sillitoe, subsequently Chief Constable of Glasgow and Director General of MI5. Police box systems were first introduced in cities in the north of England as a means of improving police efficiency and communication at a time when homes did not routinely have telephones. The boxes are now rare, having become obsolete during the 1960s. They were not instigated as a national scheme, but by individual police forces, and thus differ in appearance from force to force.



The Classical design and pedimented segmental-arched roof of the Sheffield box contrast with the shallow pyramidal roofs and Art-

Deco-influenced details seen in those of London's Metropolitan Police Force, as well as in the TARDIS of a certain Time Lord.

St Mary's Island lighthouse and cottages 73

St Mary's Island, Whitley Bay, Tyne and Wear

Cottage 1855, lighthouse complex 1893 by Sir Thomas Matthews

Listed at Grade II



St Mary's Island off the Northumberland coast has been a hazard to shipping for centuries, and the surrounding reefs have been the scene of major shipwrecks including that of the Gothenburg City on 26 June 1891. The present lighthouse was completed seven years later. It was designed by Sir Thomas Matthews, engineer-in-chief to the Trinity House Board, and is in the tradition of lighthouse-building established by John Smeaton in the mid-C18, its tall white tower of cement-rendered brick tapering upwards from a broad base – a profile said to be modelled on that of a sturdy

oak tree. Clustered at the foot of the tower are the keepers' cottages; their enclosed compounds once contained vegetable gardens, a degree of self-sufficiency being an important requirement of the lighthouse keeper's life. Also on the island is a handsome stone-built fisherman's cottage, which preceded the lighthouse by nearly 50 years, and in which a celebratory dinner was held to mark its inauguration in August 1898. Together, the buildings form an exceptionally attractive group in this romantic setting.

In 2007 the North Tyneside Council local list – a register of locally significant buildings and sites – was established by public nomination. Selected sites were referred to English Heritage for statutory listing assessment; about 30 cases were received, forming the basis for a valuable project. The lighthouse group is one of these cases, as are Cullercoats lifeboat station and the jubilee drinking fountain at Whitley Bay (see pp.45 and 57).

Cullercoats lifeboat station 74

Cullercoats, Tyne and Wear

1897 by Oliver and Leeson

Listed at Grade II

'He delivereth them out of their distress and bringeth them unto the haven where they would be.'

These words from Psalm 107 are proudly inscribed on the seaward-facing gable of the Cullercoats lifeboat house. There has been a lifeboat stationed at the tiny harbour of Cullercoats since 1852, but the present building, paid for by the Co-operative Wholesale Society and designed by the Newcastle architects Oliver and Leeson, dates



from 1897. In the late C19 and early C20 Cullercoats became the focus of an important community of painters, among the most prominent being John Falconer Slater, two of whose paintings feature this building. Crewed mainly by local

fishermen, there are records of more than 720 launches of the lifeboat and the saving of over 840 lives. The station is still operational and today houses an Atlantic 21 inshore lifeboat and its launching tractor.

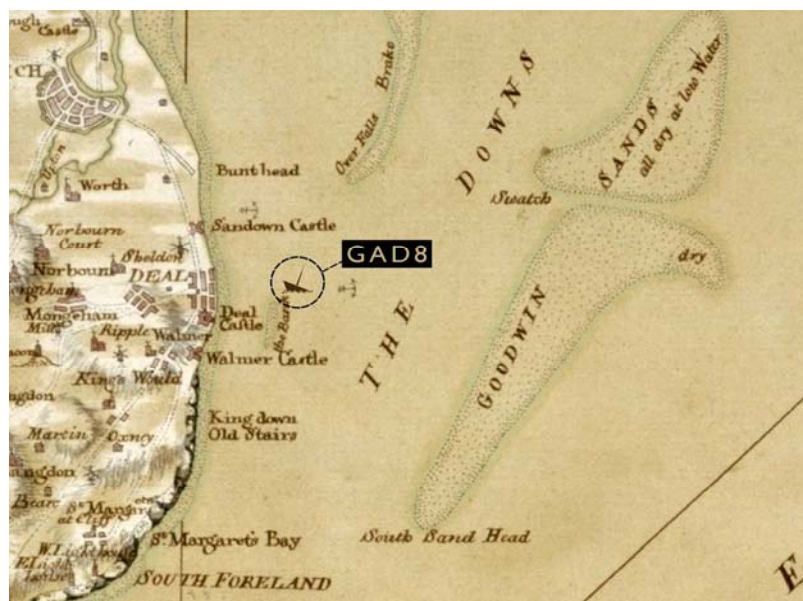
Unidentified wreck (GAD8) 75

The Downs, 2km east of Deal, Kent

Late C17 or early C18

Protected wreck

A little-known but important aspect of the Designation Department's work, mandated by the Protection of Wrecks Act 1973, is the identification of historically and archaeologically important shipwreck sites. One such is the recently-discovered remains of a wooden vessel in the area known as the Downs, a zone of deep water between the east Kent coast at Deal and the notorious Goodwin Sands. The Downs have historically provided a safe roadstead or anchorage in these treacherous waters, but storms, strong tides and human error can easily bring ships onto the sandbanks, and the sea-



bed here is littered with wrecks. This vessel, known to marine archaeologists as 'Goodwins and Downs 8' (GAD8 for short) appears to date from between 1650 and 1750. What has been found so far includes a quantity of timber structure, probably part of the hull or deck, and seven pieces of cast-iron ordnance, heavily corroded

but identified as smooth-bore muzzle-loading cannons. It is not known whether this was a naval craft, an armed merchant ship or merely an unarmed vessel carrying ordnance as cargo; nor do we know how it came to grief. A deep layer of silt covers much of the wreck, and further excavations may reveal more evidence.

Tunnel on the Manchester and Salford Junction Canal 76

Atherton Street to Watson Street, Manchester

1839 by John Gilbert Jr; converted into an air-raid shelter in 1939-40

Listed at Grade II



The Manchester and Salford Junction Canal opened in 1839 to provide a navigable link between the River Irwell and the Rochdale Canal, with a tunnel carrying the waterway underneath the centre of Manchester. It was not a successful

venture and by 1875 traffic had ceased to use the canal, which was finally abandoned in 1936. But it is the tunnel's wartime use as a deep air-raid shelter that is the principal reason for its listed status. In 1939-40 the Manchester Corporation

converted the majority of the tunnel into a huge air-raid shelter accommodating up to 1,350 people. The tunnel was divided into 16 bays separated by reinforced brick blast walls, which can still be seen today along with reinforced stairs, painted signage, a rare surviving gas-proof screen and a series of ARP warden and first-aid blocks. Air raids began on Manchester in August 1940, and during the 'Christmas Blitz' of that year nearly 500 tons of high explosive and nearly 2,000 incendiaries were dropped, killing nearly 700 people and severely damaging or destroying many buildings. The listed tunnel therefore represents an important period in Manchester's history, illustrating the ingenuity and fortitude of the city and its civilians in the face of this terrible crisis,

Anti-aircraft operations room 77

Simons Lane, Beacon Hill, Frodsham, Cheshire

1950-1 by the Ministry of Works

Listed at Grade II

On a quiet lane next to Frodsham golf course there stands, or squats, this classic piece of Cold War heritage. A windowless concrete bunker, half-sunk into the ground, its massive steel entrance doors were designed to resist a nuclear blast, whilst its interior is a warren of corridors surrounding a galleried plan-room from which the guns defending the Mersey estuary – those of 4 Group, 79 Brigade, Royal Artillery – were controlled. The operations room received long-range radar reports from the RAF's Master Radar Stations; staff

then used tactical-control radar to track incoming aircraft, before allocating targets to automated gun sites dotted around the Mersey. Within five years of construction the bunker and its associated gun sites had been rendered obsolete; the Royal Navy occupied the building for a short time as a maritime headquarters, before it was acquired by Cheshire County Council in 1961 as a civil defence training centre. The structure reflects the early stages of British Cold War defence policy, which developed from Second World War practices



but took into account the use of jet aircraft and the threat of atomic weaponry; its later use shows how local government subsequently sought to adapt to provide civil defence and rescue services against the possibility of nuclear attack.

Stow Maries aerodrome 78

Flambirds Farm, Cold Norton, Essex

1914-18

Listed at Grade II*



The airfield at Stow Maries is one of only a few near-complete First World War airfields surviving anywhere in Britain or Europe. Constructed after the outbreak of war in 1914 for the Royal Flying Corps (which merged with the Royal Naval Air Service to form the Royal Air Force in April 1918), the aerodrome is located on a plateau north of the River Crouch, and was instrumental in defending London from the threat of German Zeppe-

lin airships and Gotha bombers. It was manned by pilots drawn from across the Commonwealth, ten of whom died in active service. The station comprised a main 'street' flanked by buildings: the parade ground and reception building lay to the west, and the grass flying-field and hangars to the east. Twenty-four buildings remain: technical buildings used for maintenance and repair, such as the smithy and workshops, are located

at the north end of the street, and messes and accommodation for airmen and officers lie to the south. Separate women's accommodation was also provided for the few female RFC staff. Approximately 250 aerodromes had been built by the end of the First World War, but most were modified during the period of RAF expansion before the Second World War. Stow Maries, abandoned in 1918, was not adapted for later military purposes, so the varied group of functional but well-constructed buildings was preserved – though without its hangars. The site now serves as an eloquent reminder of the bravery of pilots during the earliest days of aerial combat, and of the sacrifices they made. Its rarity and historical value – made more piquant on the eve of the 100th anniversary of the Great War – is reflected in the high listing grade. The site's new owners and a dedicated volunteer team have been working to halt the process of deterioration, and they have restored nine buildings so far, earning an English Heritage Angel Award in 2012.



Designation Yearbook 2012-13



Corsham Mines Project 79

MoD Corsham, Wiltshire

C19 stone quarries, partly converted to military and industrial use in 1938-43 and further adapted in 1958-62

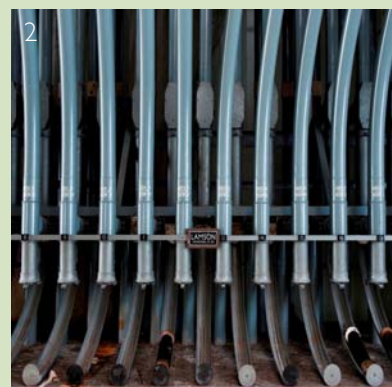
9 areas scheduled

Murals listed at Grade II*

The subterranean site at Corsham has a long history of industrial and military use, but is best known for its final incarnation as the Central Government War Headquarters (CGWHQ), set up to operate in the event of nuclear attack. The site was declassified in 2004.

This part of the Corsham Hills was first excavated in the 1840s to create IK Brunel's Box Tunnel for the Great Western Railway (see p.62). The tunnelling revealed rich deposits of high-quality Bath stone, leading to 100 years of quarrying which produced around 60 miles of tunnels and worked-out areas.

Before and during the Second World War, parts of the quarries were consolidated into a vast ammunition depot and an aircraft factory, located below ground to avoid enemy attack. After the war, part of the aircraft factory was converted into a government citadel from which retaliation and reconstruction following a feared nuclear strike would be coordinated. The facility was initially fitted out to accommodate 4,000 personnel for up to 30 days, complete with the extensive communications infrastructure that would be necessary to carry out the imagined task, and the welfare facilities required for those manning the operation. The CGWHQ, sealed away within its thick blast walls, and now derelict and functionless, survives as an eerie embodiment of the extreme tension and threat felt by the government and the nation during the Cold War. However, the complex network remains legible and hugely evocative, thanks to the wealth of fittings and signage installed to ensure the smooth running and strict hierarchy of a plan



1 Working areas in West Lung, Spring Quarry – one of a series of worked-out chambers containing C19 quarrying equipment

2 Lamson terminus room – the Lamson pneumatic tube system was used for transporting documents between offices

3 GPO telephone exchange – Corsham's telecommunications centre would have been large enough to serve an entire city in the 1960s





4 Tunnel Quarry – the ammunition depot was served by an underground railway and conveyor-belt system and had its own power station

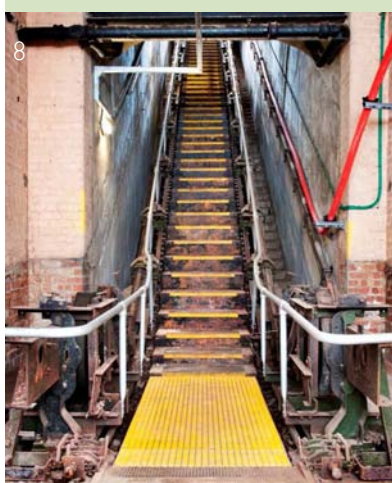
5 Fairground mural in aircraft factory canteen – part of a themed series that also includes a racecourse, sporting events and scenes evoking primitive cultures

6 Radio studio – following a nuclear attack the Prime Minister would have used this studio to broadcast to the nation

7 Part of the suite of rooms for the Prime Minister and War Cabinet – under emergency conditions this would have become the nerve centre of the complex

8 Slope shaft (emergency exit) A – the escalator, for use by workers in the aircraft factory, was reused from Holborn station on the London Underground

9 Kitchens – one of a series of rooms in multi-levelled chambers converted to kitchen and canteen facilities



which was prepared in great detail, but never called into use.

The designations at Corsham cover the full range of activities associated with the historic phases of the CI9, the Second World War and the Cold War. Parts of the quarry working areas have been scheduled, together with the transport infrastructure of the ammo depot. Within the CGWHQ, the Prime Minister's room and War Cabinet operations rooms, the radio studio and telephone exchange, and the kitchens and canteens are also scheduled. Lively murals by the artist Olga Lehmann, painted to raise spirits in an aircraft factory canteen, have been listed at Grade II*.



Flag Fen 80

Northey Road, Peterborough, Cambridgeshire

c.1300 BC–c.500 BC

Scheduled



Shortly after 1300 BC, the Bronze Age communities who farmed the low-lying country to the north-east of modern-day Peterborough began to construct a timber causeway connecting the gravel terraces of Northey and Marshgate across the marshy basin now known as Flag Fen. This was a practical enterprise, as the post-glacial rise in water levels was making access to the fields on the Northey side increasingly difficult; but the structure, which comprised a kilometre-long

causeway with a 3.5-acre central platform, seems also to have taken on a ceremonial function, with hundreds of significant items – weapons, tools, jewellery and pottery as well as numerous animal bones – cast from the walkway into the waters below. This apparently ritual deposition of deliberately broken or 'disabled' items continued throughout the walkway's 400-year period of modification and repair, persisting into the Early Iron Age (c.800 BC). Waterlogged marsh-

land is ideal for the preservation of timber and other organic matter; in the Roman period the structure was still well enough defined to act as a marker for surveyors of the Fen Causeway, and the timbers themselves remained extraordinarily well preserved when the site was rediscovered by the archaeologist Francis Pryor in 1982. Though other prehistoric trackways have been found (see Shinewater, p.28), no other Bronze Age structure in Britain matches Flag Fen in scale, completeness, complexity and longevity of use. Today, with the help of excavation, interpretation and some reconstruction, the site provides visitors with a vivid but enigmatic glimpse into prehistory.



Nenthead Methodist Chapel 81

Nenthead, Cumbria

1873 by George Race

Listed at Grade II

From the late C18 and throughout the C19 the North Pennine ore field was one of the most productive sources of lead ore in Britain, and its numerous mines employed a large population of miners drawn from all over the country. Many were ardent Nonconformists and each small community required its own chapel, the elegant Wesleyan Methodist chapel in the centre of Nenthead being a fine example. Designed by George Race in an Italianate style, it replaced an earlier chapel on the same site. The chapel retains most of its original



internal features and fittings including its gallery, pine benches, central dais and reading desk. Unusually for a Methodist chapel the gallery incorporates some strikingly ornate and exuberant ironwork, though similar enrichment has also been noted in George Race's work elsewhere in the area. Nenthead, said

to be the highest village in England, was founded by the Quaker London Lead Company in 1704 and has been described as 'the village without sin'. The Wesleyan Methodist Chapel stands as a testament to the strength and continuity of Nonconformist worship in the lead-mining communities.

Addleshaw Tower 82

Bell Tower Walk, Chester, Cheshire

1973-5 by George G Pace

Listed at Grade II

In 1963 Chester Cathedral's C15 tower was showing visible signs of stress and was no longer able to carry the weight of the cathedral's bells. George Pace, architect to York Minster, was consulted, and it was decided that rather than strengthen the existing tower a new free-standing bell tower should instead be built. The result, named after the tower's commissioner, Dean Addleshaw, is a dramatic piece of modern architecture which provides the perfect foil to the medieval splendour of the cathedral, respecting its historic setting but creating something entirely



of its own time. It is the first free-standing cathedral bell tower to be built since the Middle Ages, and the last major work of Pace, one of Britain's finest mid-C20 ecclesiastical architects. Known locally as the 'Chester Rocket', its striking and highly unusual design successfully straddles the divide between tradition and modernity, using materials that range from grey Bethesda slate and pink sandstone to reinforced concrete and thick, slab-like *dalle de verre* glass. Although it provoked controversy when first constructed, Addleshaw Tower is now a much-loved landmark within Chester city centre.

Roman Catholic Church of St Dunstan 83

Kingsfield Road, Kings Heath, Birmingham

1968 by Jack Edmondson of Desmond Williams Associates

Listed at Grade II

The spiralling form of St Dunstan's with its slender central tower and stepped roof was an imaginative response to the requirement of the Second Vatican Council that the elevation of the Host during Mass should be seen by the whole congregation. Experiments elsewhere with a circular space had proved unsatisfactory because the priest's back was still turned to some members of the community; Jack Edmondson held detailed discussions with the priests and congregation about the design, and then with engineers at Ove Arup about his semi-circular church space and its roof with concealed lighting. The result is a space in which the interior is approached up a ramped processional route which winds



around the outside of the semi-circle and concentrates the viewer's attention on the raised stage of the sanctuary. Works of art are strategically placed to add to the drama, including a large sculpture of the Risen Christ by John Poole and stained glass representing the Trinity and the Stations of the Cross by Hardman Studios. The sacristy and choir rooms are placed in a further, segmental block behind the church space, continuing the external impression of a spiralling form which revolves around the tower. St Dunstan's was one of three churches provided to serve the growing Roman Catholic, largely Irish, community in the outskirts of Birmingham in the late 1960s (see also below).

Roman Catholic Church of St Thomas More 84

Horse Shoes Lane, Sheldon, Birmingham

1968-9 by Richard Gilbert Scott

Listed at Grade II



Designed by a member of the illustrious Scott family of architects, famous chiefly for building churches over a period of more than 100 years, this arresting modern exam-

ple is hexagonal in form, the seating in its gently sloping auditorium arranged in a fan round the altar, to allow the open views demanded by the Second Vatican Council. The

impression of openness is hugely enhanced by the light flooding through vibrantly-coloured stained glass by the painter John Chrestien, and filtering between the concrete louvres of the fanned roof which rises towards the altar. At the same time, from the outside, a sense of continuity and permanence is conveyed by the solidity of the church's buttressed concrete frame and tall, angular steeple. Older churches often derive much of their special quality from their evolution over centuries, embodying changing practices and displaying an accumulated treasury of craftsmanship; in modern churches, we more frequently enjoy the collaborative work of architects and artists who were engaged in realising a single vision. Here, as at St Dunstan's (above), the original effect remains essentially unchanged, providing a setting for worship today which is much as it was when the church first opened.

Roman Catholic Church of St Anne with presbytery 85

Highfield Road, Rockferry, Birkenhead, Merseyside

1875-7 by EW Pugin, presbytery of 1884-5 by PP Pugin

Listed at Grade II

The dignified and imposing Gothic architecture of St Anne's Church typifies the work of Edward Welby Pugin (son of the great Victorian architect AWN Pugin), who carried out many commissions for the Roman Catholic Church during his relatively short career. The church was Pugin's final ecclesiastical commission before his early death in 1875 at the age of 41, and the construction work was overseen by his half-brothers, Peter Paul and Cuthbert, who also contributed to the church's interior. St Anne's Church is in the Decorated style, the Pugin family favourite, and makes use of local materials – including Storeton and Tranmere

sandstones – on a grand scale. The exterior incorporates a wealth of carved decoration and sculpture, its richness more than matched by a lofty and lavishly treated interior, with canopied statues, floors of encaustic tile and mosaic, metalwork by Hardman of Birmingham, and numerous altars including an ornate high altar and reredos studied with Mexican onyx. The attached presbytery designed by Peter Paul Pugin is distinguished from the church itself by its use of contrasting red and blue brick; the two buildings are fine examples of work by younger members of this hugely significant architectural dynasty.

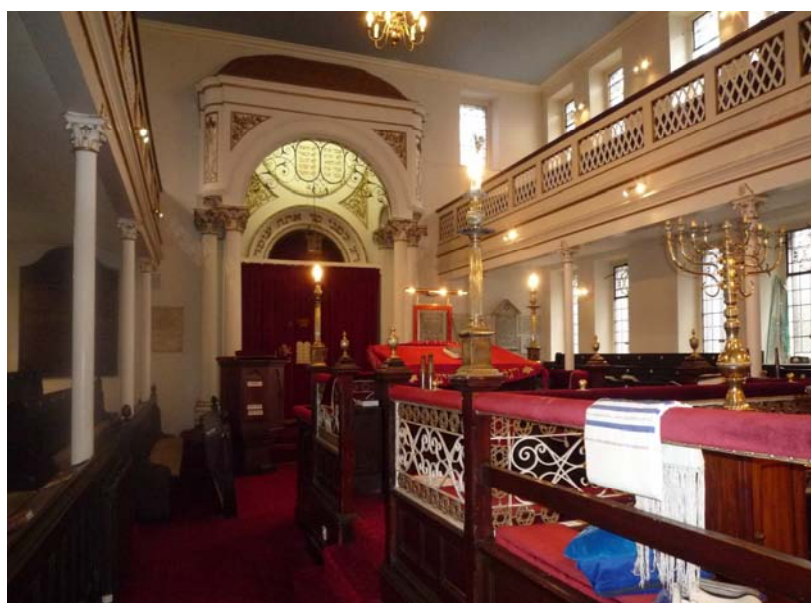


Park Row Synagogue and clergy house 86

Park Row, Bristol

1870-1 by HH Collins and SC Fripp

Listed at Grade II



This confident Italianate building is the work of the eminent Victorian synagogue designer Hyman Henry

Collins, who was only the second professing Jew known to have practised architecture in England.

He worked mainly in London, and this is his only synagogue in the west of England. Park Row Synagogue stands on a cramped site set within a former quarry and partially cut into the bedrock; this dictated its unusual plan, with the prayer hall set at right angles to the façade, in order to preserve the correct orientation of the Ark containing the Torah scrolls. The interior is resplendent with the finery often associated with Jewish worship, many of the rich fittings and fixtures – including a Bristol blue glass *Luhot* bearing the Ten Commandments – being reused from earlier, vanished, synagogues. This tradition of reuse underlines the synagogue's connection with Bristol's rich Jewish heritage, whilst recalling the community's successive displacement from other sites. Despite falling numbers in recent years, the synagogue continues to be used by the Bristol Hebrew Congregation, the city's Orthodox Jewish community.

Church of St Mark 87

Bird Street, Coventry, West Midlands

1869 by Paull and Robinson

Amendment to list entry

Although the Church of St Mark was initially listed for its picturesque Gothic Revival design, its most notable feature – omitted from the original Grade II list entry published in 1974 – is a large mural of the Ascension painted over the bricked-up east window between 1962 and 1963 by Hans Feibusch. Feibusch was one of a number of émigré Jewish artists who came to Britain in the period before the outbreak of the Second World War; before his death in 1998 at the age of 99 he was the last survivor of the artists whose work was displayed in Hitler's notorious exhibition of supposedly 'degenerate'



art. Although his choice of subject matter here was traditional, his free

expressionist treatment was entirely contemporary, mixing figures in modern dress with those in more obviously Biblical attire. Moreover, his portrayal of figures being carried by angels from the darkness of brutality into the light of forgiveness evokes the imagery of medieval Doom paintings, recalling an era when the church was the major patron of contemporary art in England. Feibusch's mural is a significant example of how, in the 20 years or so surrounding 1945, a determined coalition of clergy, critics and artists strove to restore this association.

Church of St John the Evangelist 88

Levens, Cumbria

1826-8 by William Coulthart

Listed at Grade II



The village of Levens stands on a low rise overlooking the Kent estuary to the south and the Lakeland fells to the west, and the sturdy broach spire of its parish church is a landmark amid the south Cumbrian coastal plain. With its four-square proportions and austere lancet-Gothic style, St John's – the work of local architect William Coulthart, possibly with advice

from Edward Blore of London – has much in common with the many contemporary churches built and financed by the Church Commissioners, although in fact the whole of its £2,000 construction cost was met by a local landowner, Mary Howard of Levens Hall. The plain, whitewashed interior is a typical late-Georgian preaching box with a tiered gallery to the west and a short chancel to the east; though partially reordered in the early C20, it retains most of its original oak fittings including pews, pulpit, lectern and altar rails. The most unusual feature is in the churchyard: a strangely Oriental-looking timber canopy beneath which hang three bells. The bells, which are struck with a mallet to announce the start of Sunday ser-

vice, came originally from the neighbouring church at Milnthorpe, and had apparently been discarded and used for a time as flowerpots before being rescued in 1913 by the Reverend Sidney Swann, vicar of Levens and a one-time missionary to Japan.



Croquet shed in the grounds of The Pediment 89

Croughton Road, Aynho, Northamptonshire

1964 by Raymond Erith

Listed at Grade II

Despite the near-hegemony of Modernism in the 1950s and 60s, a few architects continued to do excellent work in the Classical tradition, perhaps the best-known of them being the Essex-based Raymond Erith. Having built the house known as The Pediment in 1956-7, Erith was invited back by his delighted client Elizabeth Watt to design a series of garden buildings, including a croquet shed based on William Kent's pyramid pavilions at Badminton House in Gloucestershire. Erith's surviving sketches show the progression he made from a straightforward pyramidal structure to the final idea of a building constructed around a mas-



sive central column. The proximity of Aynho Park inspired him to give the impression that the column –

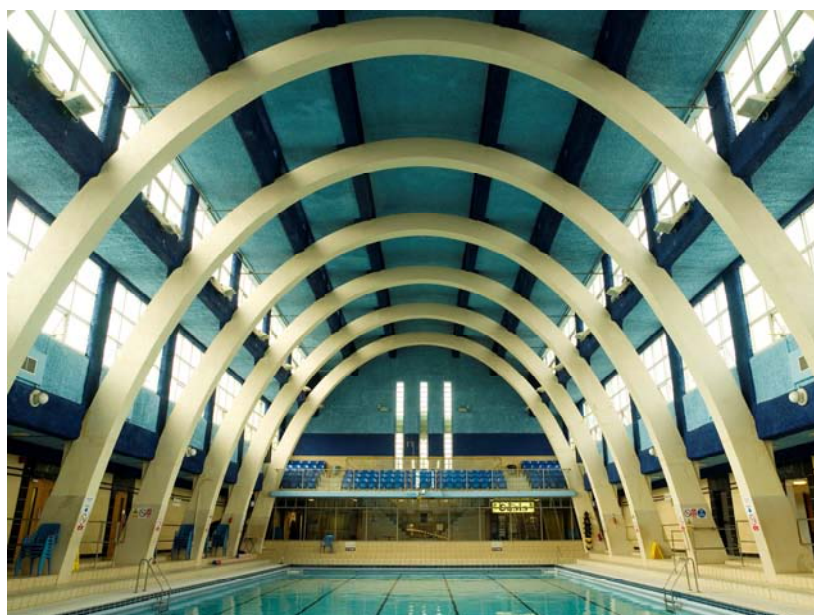
which erupts through the roof of the humble little building to terminate in an extravagant finial with acanthus leaves and flaming urn – was the abandoned gate-pier of a former entrance to the estate. This typifies what Lucy Archer, Erith's daughter and biographer, has called his 'built-in history', an amusing but highly disciplined game which he played throughout his career, and which helped integrate his buildings with their settings in a variety of ingenious ways. The result here shows the subtle fusion of the Classical and vernacular that is so characteristic of Erith's mature work.

Mounts Baths 90

Upper Mounts, Northampton, Northamptonshire

1935-6 by JC Prestwich and Sons

Listed at Grade II



While the bold, stepped façade to Mounts Baths is a fine example of that fusion of Art Deco and Mod-

ern Movement influences sometimes known as the Moderne, its true glory lies in its interior. Here

there are relief panels depicting male and female swimmers, hot rooms vividly decorated in black and ivory tiles, and a cathedral-like pool hall dominated by a graceful series of transverse arches. The hall's distinctive aesthetic quality depends on the use of these steel-reinforced concrete parabolic arches, a pioneering mode of construction that originated in Europe in the early C20. Architects in this country quickly saw its possibilities, particularly in swimming-pool design where the soaring arches allowed for tiered clerestory windows, providing both natural light and ventilation. A number of elliptical-arched pools from the 1930s still survive, but none, perhaps, is as elegant or as dramatic as the Mounts.

Beach chalet terrace 91

Western Promenade,
Cromer, Norfolk

1912

Throughout most of the C19 the fashionable few in Cromer rejoiced in the resort's isolation: as a guide from 1841 observed, 'its undisturbed quiet has rendered it a paradise for the clergy and old ladies whose never-failing theme of mutual congratulation is the difficult access which saves them from being over-run by excursionists'. Such residents must have got a shock in 1887 when Cromer's isolation abruptly ended with the arrival of the Great Eastern Railway. Investment in the town soared, the sea



front was remodelled and the sea walls and promenade were built. The general fashion for sea bathing had inspired the idea of permanent beach chalets; these were pioneered in Scarborough in 1911, and the smaller terrace at Cromer was built the following year by the town's Protection Commissioners. Few early beach chalets are known to survive, and these ones are be-

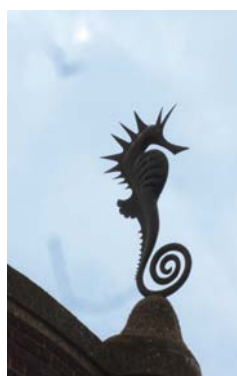
lieved – with the exception of the already listed examples at Scarborough – to be the earliest. Though on a more modest scale, the Cromer chalets are thoughtfully designed and have survived unaltered. They have been listed as part of a small area survey of Cromer, which also resulted in the listing of St Bennet's (see p.23).

Squash court at Rivercourt House 92

36 Upper Mall, Hammersmith and Fulham,
Greater London

Early 1930s by JEM Macgregor

Listed at Grade II



Here is an exquisite little building most people will never see. During the 1920s and 30s Rivercourt House, a large late-Georgian mansion on the Thames at Hammersmith, was occupied by the novelist Naomi Mitchison and her husband, the Labour MP Dick Mitchison, who jointly presided over a literary and artistic salon that included Aldous Huxley, Wyndham Lewis and WH Auden. In their back garden the Mitchisons built a remarkable squash court and summerhouse: designed by the Arts and Crafts architect JEM Macgregor, its strangely fluid forms, such as the gently rippling brick walls to the upper storey, seem intended to evoke the currents and eddies of the river itself. Sculptural embellishments by the Mitchisons' friend Gertrude Hermes, another Hammersmith resident, include a bas-relief frieze of waves, vines, horses and ships, a fountain in the shape of a water-snail, and – atop the external spiral stair at the west end of the building – a great bronze seahorse.



Electrical distribution kiosk 93

Oakhill Road, Seaview, Isle of Wight

c.1900

Listed at Grade II

This curious piece of cast-iron street furniture is thought to have been erected by the Isle of Wight Light and Power Company, one of a number of companies involved in the supply of public electricity to the island at the start of the C20. Distribution kiosks – also known as transformer kiosks – are necessary in order to boost the voltage at the end of long supply lines; this one,

probably cast by the Callender Iron Company in Falkirk, Scotland, has the ornate detailing (here including lotus-leaf capitals and fish-scale decoration) seen in many early examples. Differing in its square plan from the more common cylindrical type, and unusual in having a street-light mounted on top, it continues to fulfil its original function, albeit with a modern fitting.

Coronation drinking fountain 94

North Promenade, Whitley Bay, Tyne and Wear
1937

Listed at Grade II

Despite the gathering storm clouds in Europe, the coronation of King George VI and Queen Elizabeth on 12 May 1937 was a joyful occasion, commemorated in Whitley Bay by the erection of this striking Art Deco drinking fountain. Art Deco street furniture is rare, and this is a particularly substantial piece, comprising an eight-sided pillar with

supporting wings at ground level and drinking basins on alternate faces. It bears lively but restrained ornamental motifs in characteristic Deco style, with an upper band of wavy lines to suggest the refreshing water which could be produced as required. Its use of multiple drinking basins illustrates the movement away from fountains with a single



cup, while the provision of additional ground-level basins for dogs is an engaging feature.



Road traffic hazard sign 95

Harlington High Street, Hillingdon, Greater London

c.1910

Listed at Grade II

A rare survivor from the pioneering days of motoring, this early-C20 road traffic sign is one of only a very few examples which remain in their original location. Although some of the earliest known traffic warning signs were introduced in the mid-C19 by an organisation called the 'Bicycle Union', it was not until the 1903 Motor Car Act that local authorities were given the power to erect their own signs. A circular from the Local

Government Board in 1904 specified four different possible shapes; hazard signs for 'dangerous corners, cross roads, or precipitous places' were to take the form of a hollow red equilateral triangle with 18-inch sides. The sign at Harlington, erected by Middlesex County Council, is an early example with a level of decorative detailing to the cast-iron post not found on the later versions, which were finished to standardised patterns.

Wheelwright's workshop and tyre oven 96

45 Foundry Street, Horncastle, Lincolnshire

Mid to late C19

Listed at Grade II



Foundry Street, with its terraced housing and small businesses, was part of Horncastle's rapid growth in the early C19, fruitful territory for the entrepreneurial Matthew Sca-

man and his young family, who established a successful wheelwright's business there in about 1845. Scaman's son, also Matthew, continued the business before selling it in 1925 to Charles Twell, whose name and trade are painted on the street-facing gable end of the workshops. The site provided a complete cart-wheel construction and repair service for over 100 years, finally closing in 1948. The workshops run the whole gamut of the wheelwright's trade, and include a cartshed, carpenter's and blacksmith's shops, and a tyre oven. This last was a late-C19 innovation, introducing increased efficiency and productivity by allowing two tyres to be heated at the same time and in a more controlled manner than on the traditional open hearth in



the yard. Only two other historic tyre ovens are known – at East Walton in Norfolk and Ilkeston in Derbyshire – making this a rare and important survival.

Kirby Bank Trod 97

The Warren, Kirkby, North Yorkshire

Late C12 or C13 with later reuse and repair

Scheduled



Across the North York Moors there runs an extensive network of long-distance tracks known as trods. Once used by pack-horses, these tracks were typically formed

from single lines of large flagstones, although since the late C19 around 80 per cent of the flagged paths have been lost. As suitable stone was rarely available close at hand, construction of the trods must have required significant investment; it has been suggested that many date from the C17-C18 when the then-lucrative trade in sea fish and smuggled goods could have provided funds. But Kirby Bank Trod is thought to be even earlier in origin, having been constructed by Rievaulx Abbey to improve the transport of salt and fish from its estates along the River Tees. This well-preserved section of trod is more than just a line of flagstones: it is a deliberately engineered route with an embankment



designed to moderate the incline up Kirby Bank. It is now looked after by volunteers from a local history society who have researched the route.

Folkestone harbour viaduct and swing bridge 98

Folkestone, Kent

1843 by William Cubitt, with swing bridge of 1930 by George Ellson

Listed at Grade II



This unusual and visually striking viaduct of 25 brick arches is not only a relatively early piece of railway infrastructure, but is also a key element of one of the very earliest international rail/sea/rail services, linking the British and Continental railway networks via the harbours of Folkestone and Boulogne. The interchange was later to gain a more sombre significance due to its role during the First World War: as the major embarkation point for Europe, Folkestone saw approximately ten million servicemen and other personnel travel through its harbour to or from the battlefields.

High Bridge on the Shropshire Union Canal 99

Woodseaves, Staffordshire

1832-3 by Thomas Telford

Listed at Grade II

Standing some 12m above the Shropshire Union Canal Main Line, High Bridge's vertiginous form is a dramatic consequence of Thomas Telford's practice of building canals on the direct line and level principle. His direct route for what was then the Birmingham and Liverpool Junction Canal resulted in a 12-mile saving in length and required the creation of two near-vertical cuttings at Grub Street and Woodseaves. High Bridge, which spans the Grub Street cutting, is unusual in that it uses a relatively small-span semi-circular arch at the top of



very high abutment walls, a form which sets it apart from the standardised canal bridges found throughout England's waterways; a further oddity is the segmental brick strainer arch added shortly after construction in order to resist the greater than anticipated pressure exerted by the cutting walls. High Bridge is now the Shropshire Union Canal Main Line's iconic structure, and appears on the brass plaque which boaters can buy as a souvenir of having traversed the route.

Motor Car Project

13 buildings listed

It is part of the logic of heritage that yesterday's defeats are apt to become tomorrow's retrospective victories. For much of the last hundred years, the conservation movement in both town and countryside has been driven (to embrace a pun that seems inevitable here) by the harmful effects of the internal combustion engine: by the outward sprawl of car-owning suburbia and the creeping blight of advertisement hoardings, by motorways scored through chalk downland and inner relief roads carved into historic town centres. So it is not without irony that the publication last year of a new English Heritage book on the built legacy of British motoring (*Carscapes: The Motor Car, Architecture and Landscape in England*, by Kathryn Morrison and John Minnis) was accompanied by the listing of 13 historic car-related structures. What were once intolerable eyesores have been transformed, by the soothing action of time, into charming period pieces and fascinating documents of their era.

They are, as you might expect, a curious bunch. Some of the earliest, like the 'motor stables' built in 1904 for Sir David Salomons in the grounds of his house at Broomhill in Kent, are throwbacks to a horse-drawn past that was only just beginning to amble away over the horizon. In urban settings, this new and disruptive technology might be clothed in the reassuring garb of tradition – as at the Morris motor works on Longwall Street in central Oxford (1909-10 by Tollit and Lee), whose staid neo-Georgian façade aims to placate the sensitivities of Town and Gown alike. Inter-war garages in the countryside, like the half-timbered 1920s filling station at Colyford, Devon (1927-8 by Frederick Kett), tend to evoke rural folkways of the kind that car-borne mobility was now killing off. It was not until the post-war period that the latent futurism of the motor car achieved full expression – the most famous example being the 1965 Pennine Tower Restaurant at Forton services in Lancashire (1964-5 by TP Bennett and Son), a sort of tethered flying saucer for which the M6 is reimagined as an intergalactic highway and the motorist as a deep-space voyager travelling at near-light speeds.

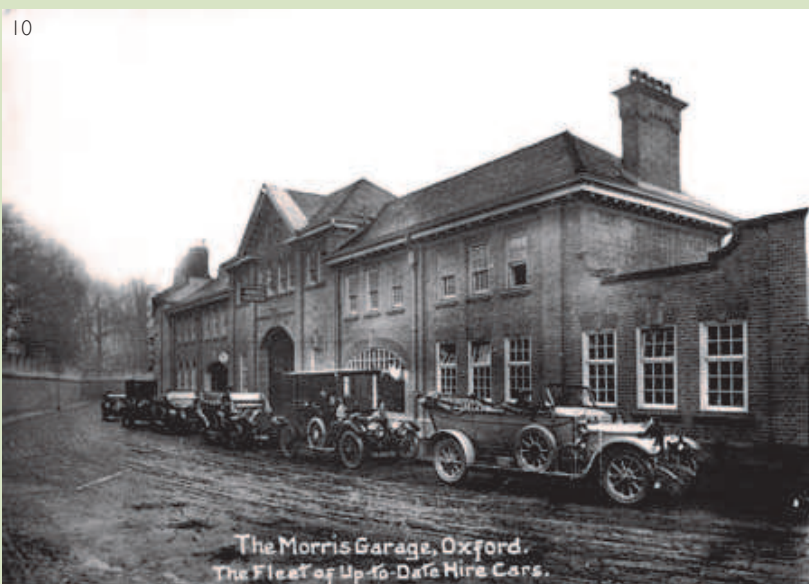




1 Mobil Canopies at Red Hill, Leicester 100
 2,3,4 Empire House, Kensington, London 101
Details showing tyre reliefs; the pediment composition is borrowed from Michelangelo's celebrated Medici tombs in Florence
 5 Motor stables at Broomhill Park, Kent 102
 6 Pennine Tower Restaurant at Forton Services, Lancashire 103
 7 HA Saunders Garage, Worcester 104
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The Avery Hardoll pumps date from the 1950s, though not all are original to the site
 9, 10 'Bullnose' Morris car of 1913 and the Morris Garage in Oxford 106 where it was first produced



One or two buildings aspire to the status of 'polite' architecture: Empire House in South Kensington (1909-16 by Paul Hoffmann), for instance, a great Baroque wedding-cake built opposite the Victoria and Albert Museum for the Continental Tyre Company, with external relief sculpture in which the company's wares appear in lieu of Classical wreaths; or the HA Saunders garage in Worcester (1938-9 by JCS Soutar), whose clock-tower nods discreetly to contemporary Scandinavian Modernism. But the majority have no such pretensions, and their special interest comes from their pioneering character, rarity, historical association or sheer wackiness – for which see the extraordinary cluster of toadstool-like circular canopies at the 1968 Mobil garage in Leicester (c.1968 by Eliot Noyes). These are the buildings that kept our cars, and their owners, on the road during the boom years of our motoring history. If, as environmentalists warn us, we now need to wean ourselves off our dependence on fossil fuels and private transport, they may turn out to represent an unrepeatable golden age. But history will be the judge of that.



The Great Western Railway Project

38 structures listed

7 upgrades

4 list entries amended

The Great Western Main Line from London to Bristol is one of the most historically significant railway lines in Britain – indeed in the world. Built in stages between 1836 and 1841, it was the brainchild of Isambard Kingdom Brunel, greatest of Victorian railway engineers, who took minute responsibility for every aspect of the design from surveying the route to the detailing of its buildings and structures. The most prominent of these have long been recognised by listing; last year, English Heritage worked jointly with the consultants Alan Baxter and Associates to carry out a comprehensive reassessment of the line and four of its early branches, resulting in numerous new listings, upgradings and amendments.

The majority of the newly-listed structures are bridges, for which Brunel's designs were always meticulous and often beautiful. Highnams Farm Bridge near Saltford in Somerset is a good example of the Tudor-Gothic style he used on the Bath-Bristol section of the route, while the Roman Road Bridge near Swindon and the three-arched viaduct that spans the Avon near Bremhill in Wiltshire show his more characteristic elliptical arches at their most elegant. Other new listings include the east portal of the famous Box Tunnel in Wiltshire, and the Chipping Sodbury Tunnel in Gloucestershire with its six battlemented ventilator shafts designed to resemble follies on the nearby Badminton estate. The structures upgraded include the delicate cast-iron footbridge at Sydney Gardens in Bath (now Grade II*), the last surviving example of Brunel's iron bridges on the line.

The project, part of the preparatory work for Network Rail's projected ten-year programme of improvements to the route, involved the drawing-up of special selection criteria, as well as a widespread – and highly productive – public consultation exercise. We are exploring more of this kind of partnership working, particularly where time is of the essence and clarity regarding significance is essential. There are now over 100 listed structures along this hugely important line, a fact of which we like to think Brunel would be proud.



- 1 River Avon Viaduct [107](#)
- 2 Sydney Gardens Footbridge [108](#)
- 3 Highnams Farm Bridge [109](#)
- 4 Roman Road Bridge [110](#)
- 5 Box Tunnel east portal [111](#)
- 6 Vent shaft on the Chipping Sodbury Tunnel [112](#)



Mural at Lee Valley Water Company offices 113

Chantry Lane, Hatfield, Hertfordshire

1965 by William Mitchell

Listed at Grade II

This mural is a dynamic piece of concrete sculpture on a huge scale. Its designer, the highly-regarded artist and sculptor William Mitchell (see p.32) explains: 'aesthetically, my aim was to produce an abstract composition highlighting the plasticity of the material. I also wanted to reduce the physical impact of this large concrete mass on the viewer, and by splitting the decorative elements into a large number of component parts, I endeavoured to produce an effect of lightness, so that the viewer was more con-



scious of the intricate patterns, than the brutishness of the concrete.' He certainly succeeded in this work, which demonstrates a masterly handling of the material. Sunburst and floral motifs erupt from the tactile, richly-textured surface and an Aztec-inspired totemic section, filled with snake-like forms, towers upwards. Appropriately for a mural adorning a water company

office, the vertical panels give a strong sense of water streaming downwards, and pitted, dimpled areas suggest falling raindrops. Quite rightly, Mitchell ranks the mural highly in his own oeuvre, regarding it as 'one of the best examples of my work in concrete at the time'.

Grey K6 telephone box 114

Main Road, Kimmeridge, Dorset

1935 by Giles Gilbert Scott

Listed at Grade II



The K6 telephone kiosk was designed by Giles Gilbert Scott in 1935 for the General Post Office, on the occasion of King George V's

Silver Jubilee. It was a development of Scott's earlier K2 kiosk, of neo-classical inspiration with a segmental-vaulted roof, based on a design

by Sir John Soane, and multi-pane glazing reminiscent of a Georgian sash window. Combining style, modern technology and functionality, the Scott telephone kiosks are milestones of C20 design. Well over 70,000 K6s were eventually installed. Although many were replaced with far plainer kiosks in the 1960s, and many more have been removed altogether since then, those that remain have become iconic features in Britain's street-scapes. Red was the standard colour, chosen to match Post Office letter boxes. In areas of natural or architectural beauty, however, objections were sometimes raised to this bright hue, and an alternative battleship grey was permitted. Most of the original grey K6 kiosks have been re-painted red, and this example in Kimmeridge, within an Area of Outstanding Natural Beauty, is one of the few to retain its unusual colour.

Claymills pumping station 115

Meadow Lane, Burton on Trent, Staffordshire

1885 by James Mansergh
Pumping station upgraded to Grade II*

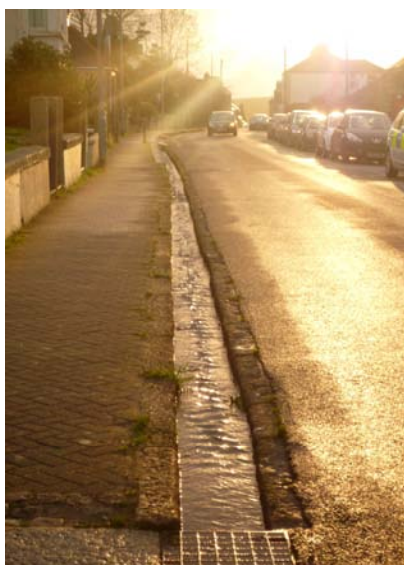
Ancillary buildings listed at Grade II



The town of Burton on Trent is best known for the brewing industry which reached its zenith in 1888, in which year the combined production from all its breweries amounted to more than 100 million pints. Something had to be done with the enormous amount of effluent that the industry produced, notably hot water laden with yeast and spent hops. The problem was solved by the construction of this large steam-

powered pumping station. Designed by James Mansergh, later President of the Institute of Civil Engineers, it comprises two engine houses in Italianate style, each housing a pair of Woolf compound rotative beam engines, built by Grimson and Company of Leicester. Although sewage pumping ceased in 1969, the beam engines remain in situ – a rare survival – and two have been restored to full working order by the Claymills

Pumping Engine Trust; these are powered by steam from one of the five Lancashire boilers in the boiler house, which also contains a rail siding for the delivery of coal. The site includes a large number of ancillary buildings housing a fascinating array of original steam-powered machinery, including a well-equipped workshop and a dynamo house containing the oldest working electrical generator set in Britain.



The system of conduits in Helston is believed to have been laid out in the early C19, at a time when the town was enjoying economic prosperity as a stannary town and an important centre of the Cornish tin

Open-water conduits 116

Helston, Cornwall

Early C19

2 amendments to list entries

1 new listing at Grade II

-mining industry. Known locally as 'kennels', the conduits were an aid to sanitation, harnessing the water from the nearby River Cober and directing it through a complex network of over- and underground channels, reliant on gravity and designed around the topography of the town. The form of the roadside conduits is characteristic of local vernacular construction, and robust granite blocks and slabs are given a degree of enrichment proportional

to the importance of the street. Despite much repair and replacement, the system retains its basic form, whilst the constantly flowing water provides a distinctive trickling background to daily life in Helston. This year's project improved the representation of the conduit system on the list, updating descriptions of these unusual features and increasing the extent of their protection.

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Acknowledgements

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