



Historic England

Historic Places Investigation

Buildings in the Broadmarsh Area of Nottingham: An Architectural and Historical Investigation

John Minnis

Discovery, Innovation and Science in the Historic Environment



**BUILDINGS IN THE BROADMARSH
AREA OF NOTTINGHAM:
AN ARCHITECTURAL AND HISTORICAL
INVESTIGATION**

John Minnis

NGR: SK 5727 3941

© Historic England

ISSN 2059-4453 (Online)

The Research Report Series incorporates reports by the expert teams within the Research Group of Historic England, alongside contributions from other parts of the organisation. It replaces the former Centre for Archaeology Reports Series, the Archaeological Investigation Report Series, the Architectural Investigation Report Series, and the Research Department Report Series.

Many of the Research Reports are of an interim nature and serve to make available the results of specialist investigations in advance of full publication. They are not usually subject to external refereeing, and their conclusions may sometimes have to be modified in the light of information not available at the time of the investigation. Where no final project report is available, readers must consult the author before citing these reports in any publication. Opinions expressed in Research Reports are those of the author(s) and are not necessarily those of Historic England.

For more information contact Res.reports@HistoricEngland.org.uk
or in writing to:

Historic England, Fort Cumberland, Fort Cumberland Road, Eastney, Portsmouth PO4 9LD

SUMMARY

The report was commissioned by Historic England as part of its Heart of Nottingham Heritage Action Zone project, undertaken in partnership with Nottingham City Council. It is intended to increase levels of understanding about the development, architecture, character, use and significance of the buildings in the block bounded by Carrington Street, Canal Street, Greyfriar Gate and Collin Street, to provide information contributing to the consideration of them for statutory and local listing, to contribute towards an improvement in their appearance and to increase public awareness of their importance.

ACKNOWLEDGEMENTS

Greg Pickup, Townscape Heritage Project Manager, and Alice Ullathorne, Heritage Strategy Officer, at Nottingham City Council, for acting as contacts with the council, for providing some useful material on the buildings and for assistance in facilitating access to them. Elain Harwood and Pete Smith helped with their knowledge of Nottingham and Jonathan Clarke kindly discussed the buildings within the broader context of the development of office buildings during the inter-war years. Katie Carmichael, Emily Cole and Kathryn Morrison of Historic England for reading a draft and making comments and suggestions. Nottinghamshire Archives for permission to reproduce building plans.

ARCHIVE LOCATION

Swindon

DATE OF RESEARCH

July-August 2017

CONTACT DETAILS

Historic England, 24 Brooklands Avenue, Cambridge CB2 8BU
Dr Emily Cole: 01223 582793; Emily.Cole@HistoricEngland.org.uk

CONTENTS

INTRODUCTION

THE BROADMARSH AREA	2
THE CARRINGTON STREET/CANAL STREET/GREYFRIAR GATE/ COLLIN STREET BLOCK	4
BUILDINGS	7
NOS. 2-4 CARRINGTON STREET	7
NOS. 6-12 CARRINGTON STREET (GORDON HOUSE)	10
NO. 18 CARRINGTON STREET (CROWN CHAMBERS)	15
NO. 20 CARRINGTON STREET	17
NO. 22 CARRINGTON STREET (ANGLO-AMERICAN FILLING STATION)	20
NOS. 4-5 CANAL STREET (ALBION HOUSE)	24
RICHMOND HOUSE, GREYFRIAR GATE	25
DANCE HALL, GREYFRIAR GATE	28
FORMER SHIPSIDE'S SERVICE DEPARTMENT, COLLIN STREET	37
SETTING	41
CONCLUSION	42
ENDNOTES	43

INTRODUCTION

This report was commissioned by Historic England as part of its Heart of Nottingham Heritage Action Zone (HAZ) project, undertaken in partnership with Nottingham City Council. It had been found that 13 out of 31 conservation areas in Nottingham city were at risk from a range of factors including inappropriate change, dereliction/properties left vacant, high traffic levels and deteriorating retail conditions. The HAZ is intended to transform the heart of historic Nottingham and to improve its gateways to the east and west.

The Broadmarsh area was identified as being in need of particular attention. The buildings in the block covered in this report – bounded by Greyfriar Gate to the west, Canal Street to the south, Carrington Street to the east and Collin Street to the north (Fig. 1) – are currently not well understood or appreciated and many of them are partly or wholly vacant. The Carrington Street frontages are within the Canal Street Conservation Area but the remainder of the block, although surrounded by conservation areas in three directions, is not in a conservation area, nor are any of the buildings within it included in the statutory list.

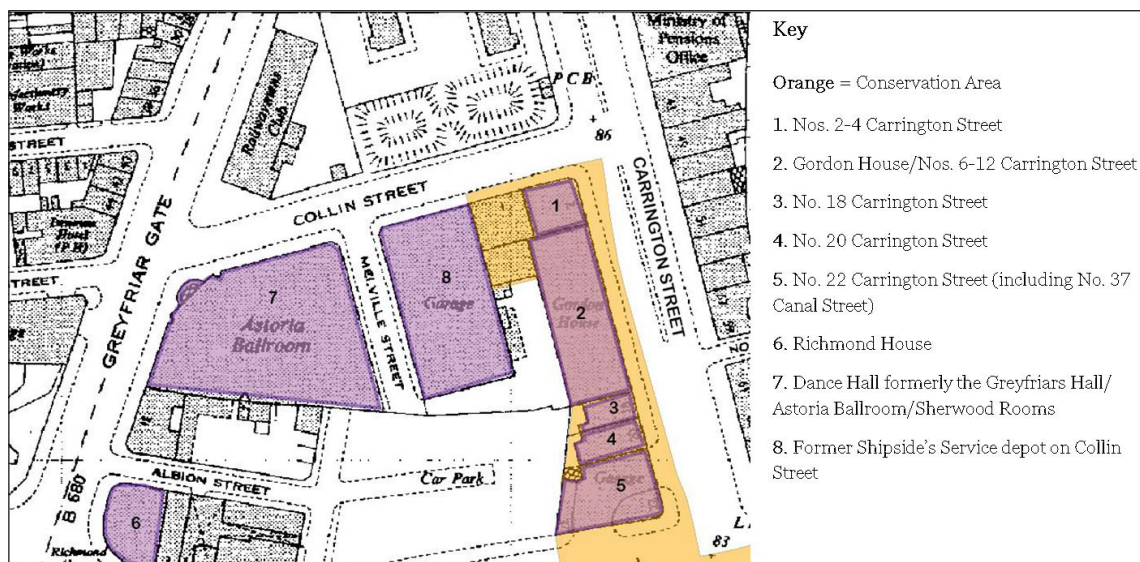


Figure 1 The Carrington Street/Canal Street/Greyfriar Gate/Collin Street block. Ordnance Survey 25 inch map 1954. © and database right Crown Copyright and Landmark Information Group Ltd (All rights reserved 2018). Licence numbers 000394 and TP0024.

The report is intended to increase our understanding of the development, architecture, character, use and significance of the buildings within the block. It will also inform decisions about future alterations to and use of the buildings, contribute to consideration of them for statutory and local listing, and encourage improvements in their maintenance and appearance.

Eight buildings are discussed, as follows:

1. Nos. 2-4 Carrington Street (corner of Collin Street)
2. Gordon House/Nos. 6-12 Carrington Street
3. No. 18 Carrington Street
4. No. 20 Carrington Street
5. No. 22 Carrington Street (corner of Canal Street; formerly with filling station on ground floor and also including No. 37 Canal Street)
6. Richmond House (corner of Canal Street and Greyfriar Gate)
7. Dance Hall, formerly the Greyfriars Hall/Astoria Ballroom/Sherwood Rooms (corner of Greyfriar Gate and Collin Street)
8. Former Shippside's Service depot on Collin Street

All were subject to a Level 2 assessment, as set out in Historic England's *Understanding Historic Buildings*. It was only possible to access the interiors of Nos. 2-4 Carrington Street and Richmond House. Albion House, Nos. 4-5 Canal Street, was also briefly considered.

THE BROADMARSH AREA

Due to the opposition of Nottingham's burgesses and freemen to the enclosure of common lands surrounding the town, its population had to be accommodated within the boundaries of the medieval town which was only 8000 acres in extent.¹ Consequently Nottingham became notorious for overcrowding and increasingly much of it became a slum. The problem only began to be resolved with the Nottingham Enclosure Act 1845, which greatly expanded the amount of land available for building on the site of the former common fields. The Broadmarsh area extending south of the Market Square to the River Leen contained many houses of well-to-do merchants in the eighteenth century but as pressure grew from increased population in the 1820s, these houses were turned into tenements and intensive development of back-to-back houses took place in gardens and filled every available piece of land. Much of the lower part of Broadmarsh was developed in the 1820s, a decade when more than 3000 new houses went up in Nottingham, representing an increase of 42% in the housing stock of the city.

A new street, Carrington Street, was created c. 1827² and became lined with shops and inns, forming the principal route from the town centre to the Midland Railway station, which opened in 1848. The trustees of the Collin estate constructed two blocks of almshouses, the Collin Hospital, at the upper end of the new street which occupied the land on the north side of Collin Street. Substantial rebuilding on a truly urban scale along Carrington Street, with such developments as City Buildings (Gilbert S. Doughty, 1896-7), took place in the late nineteenth and early twentieth centuries. It formed an imposing gateway into the city centre and gave travellers an excellent first impression of Nottingham. However, the building of the Broadmarsh Centre in 1970-3 cut off Carrington Street and the surrounding area from the city centre and exacerbated a process of decline.

THE CARRINGTON STREET/CANAL STREET/GREYFRIAR GATE/COLLIN STREET BLOCK

The history of the block serves as an illustration of Nottingham's early nineteenth-century development. The area is shown as fields on Smith & Wilde's map of Nottingham of 1820 but, by the time of Staveland & Wood's map of 1831 (surveyed between 1827 and 1829), the south part of the block had been developed, along with buildings facing Carrington Street. Albion Street and Brewitt's Yard were in existence by 1831 (Figs 2 and 3) and were lined with three-storey back-to-back and blind-back houses of a type widely used in central Nottingham. The 1911 census reveals that the majority of houses in Brewitt's Yard had three rooms but — with a maximum of three and, more often, two adults and, in most cases, one to two children — were not as overcrowded as in parts of Broadmarsh further east. Just four houses had more than three children. In Albion Street, there was one family with five children but they lived in a five-room house.³ Occupations encompassed a variety of manual jobs including labourers, miners, fitters and a milkman, while many of the women were employed in the lace trade. Although no close-up views of the block were found, it is visible in a number of Aerofilms photographs of 1932-5 (Fig. 4); these show it in a process of transition with the post-1913 buildings in place but the houses in Albion Street and Brewitt's Yard still extant.



Figure 2 The Carrington Street/Canal Street/Greyfriar Gate/Collin Street block from Ordnance Survey 1:500 Town Plan. Surveyed 1879-80, published 1880.

© and database right Crown Copyright and Lanmark Information Group Ltd (All rights reserved 2017). Licence numbers 00394 and TP0024.

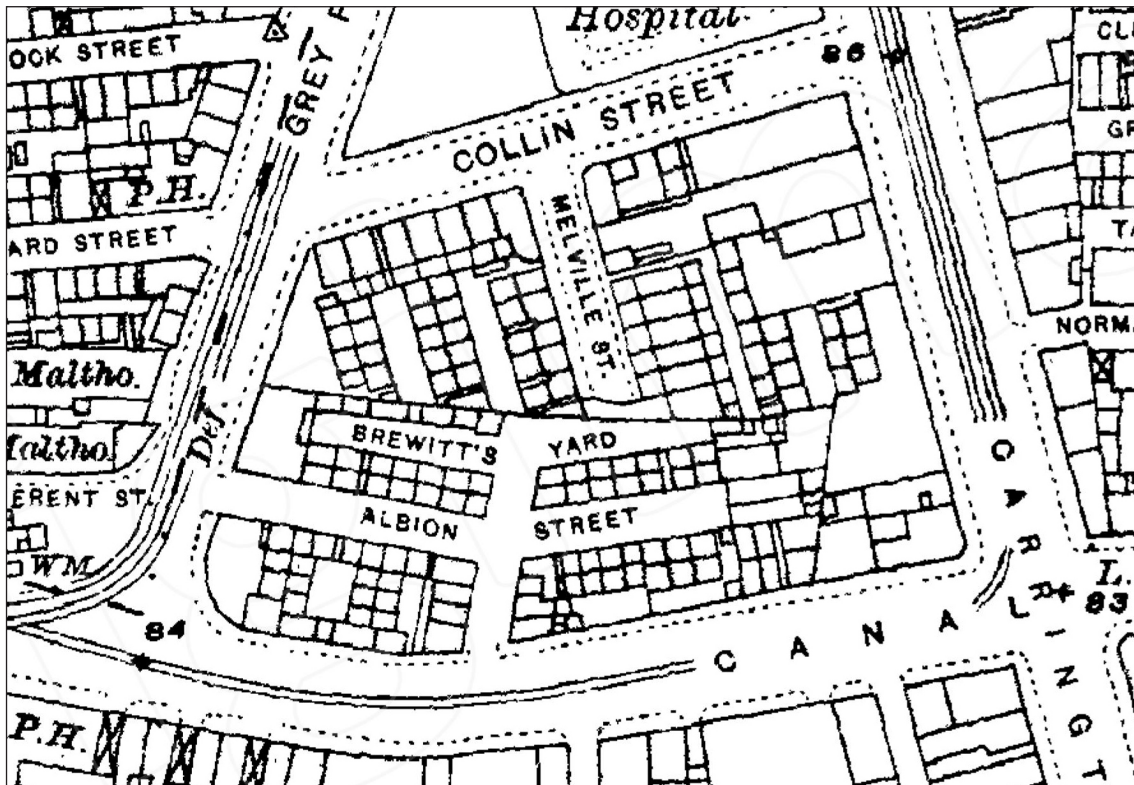


Figure 3 The Carrington Street/Canal Street/Greyfriar Gate/Collin Street block, Ordnance Survey 25 inch map as revised 1913, published 1915. Demolition has commenced on Carrington Street and Nos. 2-4 has been constructed. © and database right Crown Copyright and Lanmark Information Group Ltd (All rights reserved 2017). Licence numbers 00394 and TP0024.



Figure 4 The block, looking north-west in 1932, showing the newly constructed Richmond House and Nos. 4-5 Canal Street and the remaining back-to-back houses in Albion Street and Brewitt's Yard. © Historic England Archive, EPW038046

Albion Street provided access to several courts, including Albion Square, Albion Yard and Neptune Place. Development followed a property boundary running east-west across the block, still evident today, while that to the north of this boundary followed slightly later. Again it took the form of back-to-backs in courts accessed via openings to main roads. These enclosed courts were seen as the worst type of housing but the entire block remained largely unchanged until the period just before the First World War (see Fig. 3). At that time, those buildings facing Carrington Street, which comprised shops and two pubs (the Midland Inn and the Alexandra Inn), were then demolished as part of street widening for which a plan was drawn up in 1908. The rest of Carrington Street was, from the late 1890s onwards, being rebuilt into a grand entrance to the city, a process which went hand-in-hand with the reconstruction of Nottingham station in 1904. The remainder of the block survived, the northern part being demolished by 1926-8 when Shippside's garage and the Astoria Ballroom were built. Much of the southern part along Albion Street lasted until at least 1935, when the Aerofilms photographs were taken (Fig. 5). The uses of the buildings put up since 1913 reflect the changing nature of the city, with the dance hall representative of new trends in leisure while the Shippside's premises, the filling station and Richmond House in motor trade use indicate the proximity of Castle Boulevard, a continuation of Canal Street, which had the greatest concentration of motor vehicle sales and service facilities in the city (Fig. 6).



Figure 5 The block, photographed in 1935 from a viewpoint further to the east than Fig. 4, showing the buildings within the context of the surrounding Broadmarsh area and with the Collin almshouses within the triangle immediately to the north of the block.

© Historic England Archive, EPW050652



Figure 6 Looking north-east in 1949, with the substantial shop premises on the eastern side of Carrington Street demolished for the Broadmarsh centre opened in 1975.
© Historic England Archive, EAW025942

BUILDINGS

NOS. 2-4 CARRINGTON STREET

History

An application for a shop with offices above (Submitted plan no. 8516), covering the corner site at the junction of Carrington Street and Collin Street, was made by G. Pett on 11 April 1913. John George Pett was described as a domestic machine dealer and occupied previous premises on the site.⁴ The architects were Evans & Sons, whose drawings were dated 8 April 1913 (Figs 7 and 8). The three upper floors of the building were occupied by the North Midland District Post Office Engineering Department and it was clearly the intention that this be the case at the design stage, as the drawings noted that the Post Office Engineers were to be the occupants. The building continued to have the same occupants into the 1950s, although George Pett was being described in the directories as a dealer in prams by 1941 and, post-war, the upper part was taken by Post Office telephones.⁵ In recent years, the ground floor was occupied by the Hanson Chinese supermarket, with a restaurant on the first floor.

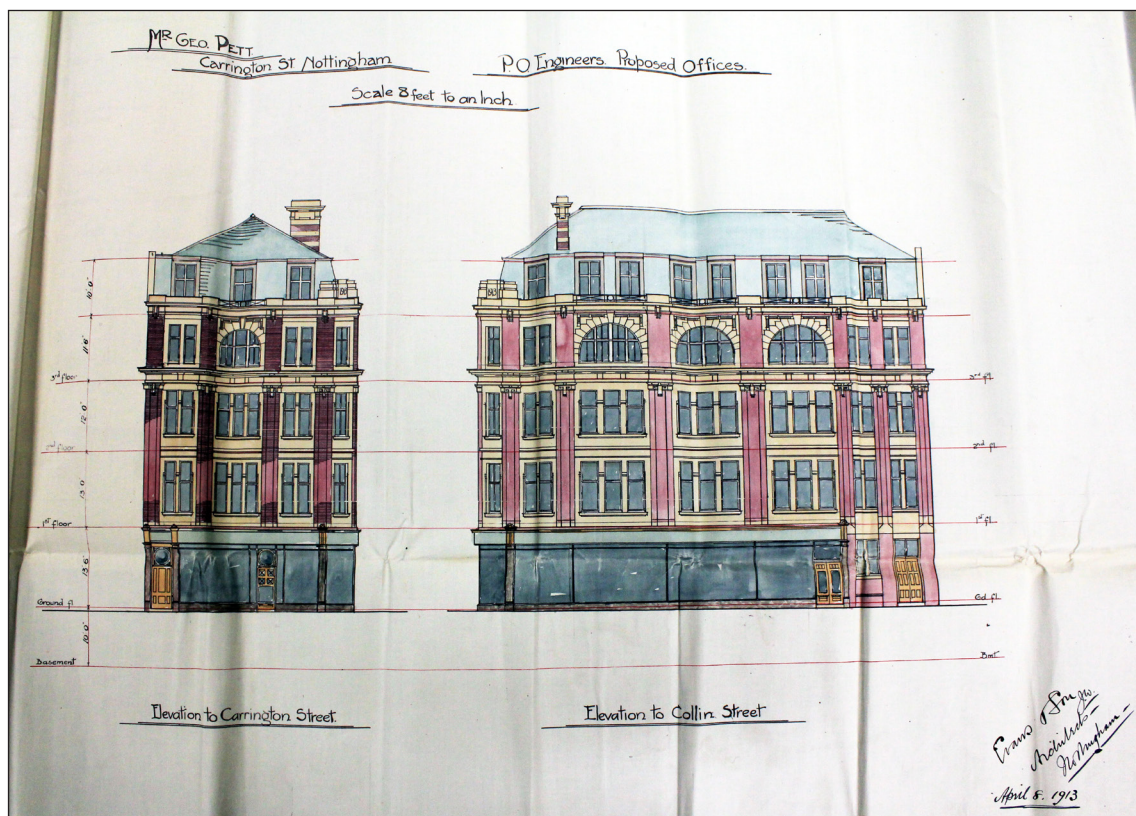


Figure 7 Nos. 2-4 Carrington Street elevations. Courtesy of Inspire Nottinghamshire Archives CA/PL 8516 11/4/13

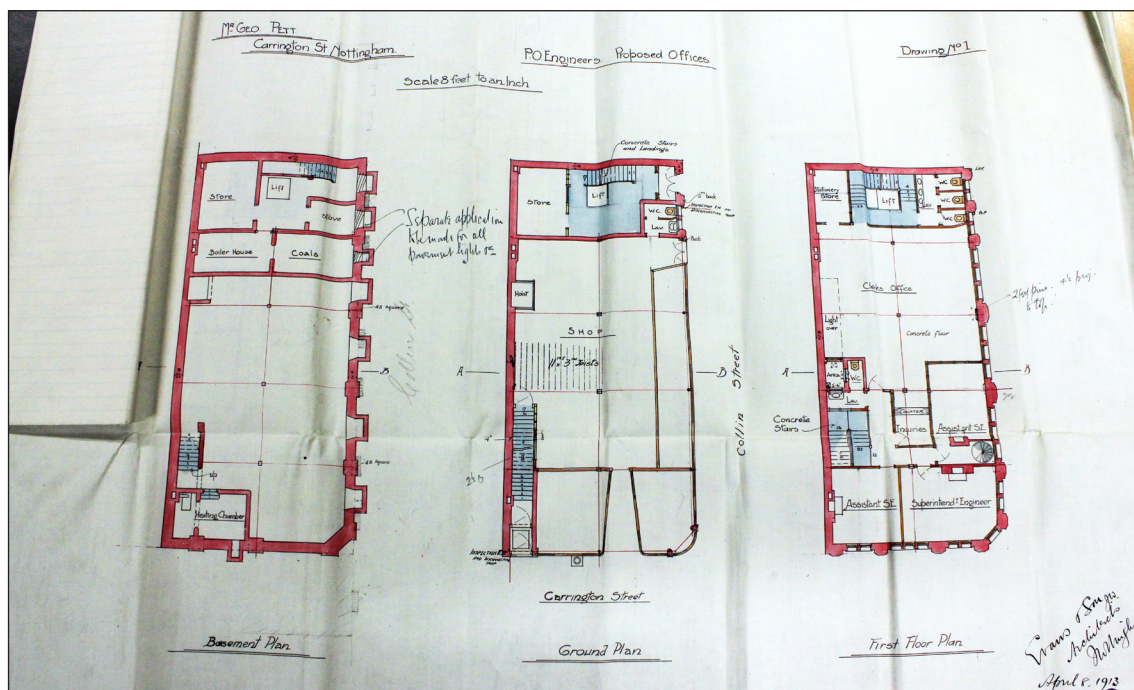


Figure 8 Nos. 2-4 Carrington Street floor plans. Courtesy of Inspire Nottinghamshire Archives CA/PL 8516 11/4/13

Exterior

Nos. 2-4 has a long elevation facing Collin Street to the north and a shorter return on Carrington Street to the east (Fig. 9). It is of four storeys plus an attic storey and basement. The building is constructed of brick and golden-yellow stone with a slated mansard roof. The ground floor has been extensively altered in recent years with an entrance being added on the corner and a canopy to doors providing access to the upper parts of the building. The shopfront is currently boarded up. However, the fascia is largely intact.

Both façades are broadly symmetrical above ground-floor level. The first and second floors are identical on the north façade with pairs of windows in the outer bays and three grouped windows to the three inner bays. The bays are stone-faced with an unmoulded band between the first and second floors with blocking below and are delineated by giant order brick pilasters, the edges chamfered (Fig. 10). A broad cornice with paired modillions above each pilaster extends around the building above the second floor. The pilasters continue above the cornice on the third floor but without chamfering. Three arched windows of Diocletian proportions with large keystones fill the central three bays. Reeded and blocked mouldings extend each side of the keystones. The corner of the building at the road junction is canted with a single window to each floor.

The Carrington Street façade is similar to that on Collin Street but with only three bays and narrower windows, the inner bay having three grouped windows and the outer pair having two with a single round-headed window on the third floor. There is a low parapet broken by iron railings above the third-floor windows with a fourth attic floor within the mansard roof, lit by dormer windows. The parapet is raised at the street corner and has the date 1914 and the initials GP (for George Pett) incised in

it. T-shape capitals made up of Greek key and other elements (but not in any known classical form) are present at the head of the pilasters on the third and fourth floors (see Fig. 10). The rear of the building has the central part recessed with a fire escape (glazed on the attic floor) and the remainder an entirely blank wall.



Figure 9 2-4 Carrington Street from the north-east. © Historic England, John Minnis



Figure 10 2-4 Carrington Street, detail of Carrington street façade. © Historic England, John Minnis

Interior

Access was not gained to the former Hanson Chinese supermarket on the ground floor but the remaining four floors and the ground floor entrance vestibule were investigated. The stairs are located at the west end of the building, built around a lift shaft (see Fig. 8). The ground floor is clad with fake bricks while the stairs are entirely utilitarian. The upper four floors were originally built with largely open plan offices with a number of smaller areas partitioned off for the Superintendent Engineer, two Assistant Superintendent Engineers and an Enquiry Office on the first floor and the Chief Clerk on the second. It is evident that the building has undergone substantial internal change. Suspended ceilings have been fitted throughout while stud partitions have been erected on the second and third floors to divide the space into a number of small rooms. The original partitions for the Chief Clerk's office and two other rooms on the second floor are still in place. The first floor has been fitted out as a bar and restaurant. There is no evidence of any surviving original doors or decorative features.

Significance

Evans & Son created a building very much in the forefront of current taste. Clearly influenced by the Mannerist designs of Charles Holden, Nos. 2-4 has much in common with the latter's Evelyn House, Oxford Street, London W1 (1908-10), and echoes of his British Medical Association building in the Strand (1906-8)⁶ and other work of the period such as Metcalf & Greig's Regency House, Warwick Street, London W1.⁷ The broad cornice with its sparsely applied modillions and brackets taking the place of triglyphs yet complete with guttae, the prominent chamfered pilasters and acutely angled corner, the capitals fusing classical elements such as the Greek key into a T-shape, plain blocked bands and very large rounded windows are all Mannerist motifs that Evans handled adeptly, subverting what is essentially a classical design into something quite different. The interior seems to have been utilitarian and the primary interest of the building lies in its elevations.

NOS. 6-12 CARRINGTON STREET (GORDON HOUSE)

History

An application was made on 20 November 1925 by Mrs J. Holt, the owner of the site, for a hotel and garage. The design was by L. G. Summers FRIBA and F. Parkin CE, FGS, both of Nottingham, as joint architects. The envisaged structure — never proceeded with — was a hotel with the building extending from a principal frontage on Carrington Street back to Melville Street and wrapping itself around the already extant Nos. 2-4 Carrington Street to have a façade to Collin Street. The ground floor was to include two shops with two entrances leading to the garage at the rear of the building. The north part of the Carrington Street frontage was taken up by the hotel entrance and public rooms. The remaining two floors were taken up with the hotel bedrooms. These were arranged around a circular top-lit ballroom at first-floor level (see Fig. 11). The Carrington Street frontage was to be neo-Baroque with an open pediment, prominent keystones to the windows in the attic storey and banded pilasters. It may have taken these stylistic cues from the recently completed Anglo-American Oil Co filling station on the corner of the block.

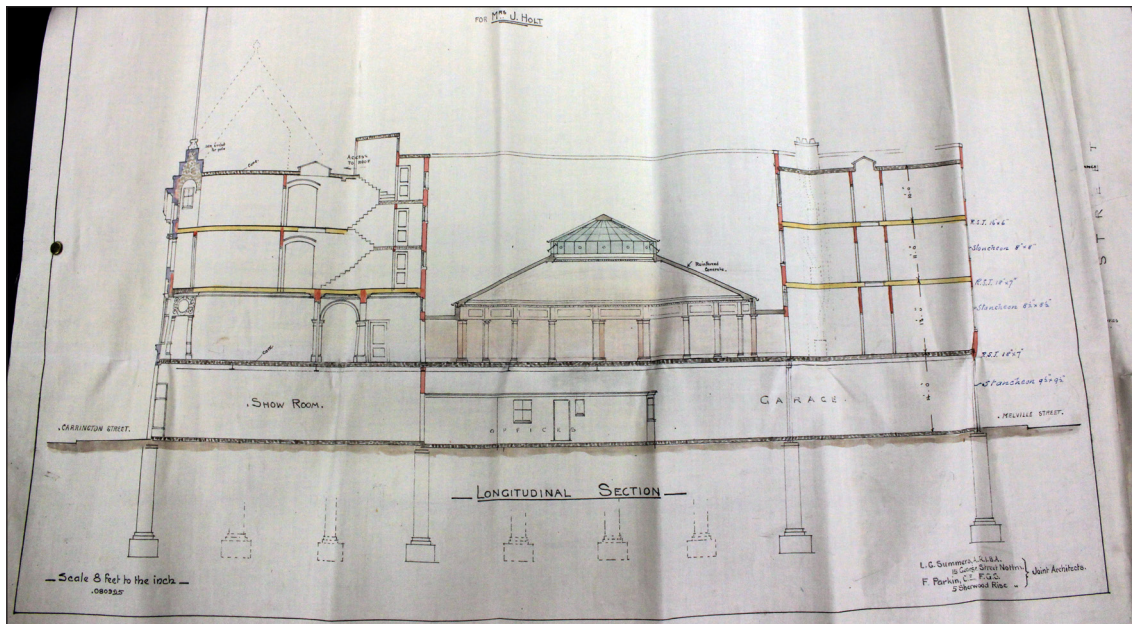


Figure 11 6-12 Carrington Street. Section of the unbuilt proposal for a hotel and garage. Courtesy of Inspire Nottinghamshire Archives CA/PL 12944 20/11/25

Although the design was approved, it was not proceeded with and another application (13300) for the site was made on 24 September 1926 by George Gordon Hardy, whose address was given as Carrington Street on the deposited building plans. G. G. Hardy was the son of George Hardy who had founded G. Hardy & Sons, house furnishers, of 65 Carrington Street. Hardy senior, who was from an old Nottingham family, died in 1930 at the age of 85 and had retired by 1912. The furnishing business was carried on by his three sons, George Gordon, Edwin and Charles.⁸ George Gordon Hardy (1872-1951) was evidently a man of some means, with an address at 6 South Road, The Park, and left almost £90,000 on his death.⁹ He became a property developer, submitting applications for two other buildings in the Broadmarsh block: the Shippside's service depot on Collin Street and Richmond House.

Hardy's plan was for shops on the ground floor of the building with offices on the upper three floors. It occupied a much smaller footprint than the proposed hotel and was a long narrow block facing Carrington Street (See Fig. 1). The drawings suggest that the original intention was that there should be five retail letting units on the ground floor but it was soon let to T. Shippside Ltd as a motor showroom (Fig. 12). Thomas Shippside had followed his father as a blacksmith in Oxtun, Nottinghamshire, started selling bicycles and then, like many other cycle dealers, moved on to selling motor cycles and cars. By 1927, he was the main distributor of Morris and Singer vehicles in the area and looking to expand his operations.¹⁰ The Carrington Street premises were the firm's principal showrooms although it was noted that they were 'not yet complete' in April 1927.¹¹ Shippside's continued to occupy the premises, although by 1932 Carrington Street was noted as being their sales and used car depot with the main new car showroom being in Parliament Street.¹² Shippside's may have sub-let the showroom for a period as R. P. Froggatt Ltd, car agents, are shown as occupying it in 1953.¹³ In 1956, Shippside's are recorded as being back there, using it for their tractor distributorship.¹⁴



Figure 12 Gordon House, 6-12 Carrington Street. A 1927 press advertisement for T. Shiptside Ltd with a somewhat simplified representation of the new premises. Courtesy of Nottingham City Council.

There was an additional approval given to an application (13414) submitted on 14 January 1927, while the building was still under construction, for a small extension to the rear at the north end. This was to provide a meeting room at first-floor level, which was built over the access for cars to enter Shiptside's service department.

The three upper floors were let to the Economic Office & Service Bureau Ltd. This provided office space to tenants who only required small offices. In 1932, the building contained 46 tenants in a variety of different fields including finance, agents, a coal factor, public bodies such as the Nottingham Insurance Committee, a philatelist, a ladies hairdresser, the Oddfellows and the Motor Trade Association.¹⁵

The ground floor of the building remained in use as a car showroom into the 1960s but towards the end of the decade, it was subdivided. Lloyds Bank took the southern half as a new branch in 1969 and the remainder eventually became a bar.¹⁶ The former Lloyds Bank premises and the upper floors are currently occupied by solicitors Bhatia Best.

Exterior

The building is 126ft long and 46ft deep, of three storeys with a basement and attic and is steel-framed with a flat roof, Beaux-Arts classical in style (Fig. 13).¹⁷ The façade originally had shop windows on the ground floor (see Fig. 12) but now has blue pearl granite facings added for Lloyds Bank in 1969 at its southern end and blank timber cladding for a bar/club at the northern end. Although not shown in the drawings, photographic evidence indicates that there was an opening (now blocked) providing access from Carrington Street to Shiptside's Collin Street service department under the two northernmost bays of the building. Access to the upper floors is via a doorway at the south end of the building.

The upper part of the façade has a central tripartite section with four bays to each side, the first- and second-floor windows being set back behind a giant order of attached fluted columns with Ionic capitals. These windows are broad, tripartite and appear to be the original moulded metal-frames which have blocked corners with circles within a square. The frames encompass both windows and spandrel panels, decorated with a swag and garland motif, between the first and second floors. The central three bays of the building are further recessed to allow for two free-standing columns in front of them, which have the effect of blocking much of the view and the light from the windows. The attic storey with windows of reduced height is set above an entablature with a cornice and has rectangular panels enclosing medallions between the windows. The parapet over the three central bays is raised. As the façade is painted, it is now unclear from its appearance as to what material it is constructed of, but a contemporary newspaper account describes it as stone.¹⁸ The rear of the building (Fig. 14) is brick clad with external gas stove flues with a nine-window range of tripartite windows, and a further 2 bays of paired windows lighting toilets off the staircase landings, all replaced in uPVC. There is an external steel fire escape at the north end of the building.



Figure 13 Gordon House, 6-12 Carrington Street. © Historic England, John Minnis



Figure 14 Gordon House, rear view with rear of Nos. 2-4 in the background. © Historic England, John Minnis

Interior

It was not possible to gain access to the building's interior. The drawings (Fig. 15) show that toilets were located to the rear of the stair landings on each floor at the south end of the building. There were additional toilets for the ground-floor showroom in small extensions at the rear. The three upper floors have similar plans with a central corridor giving access to 19 individual offices on each floor.

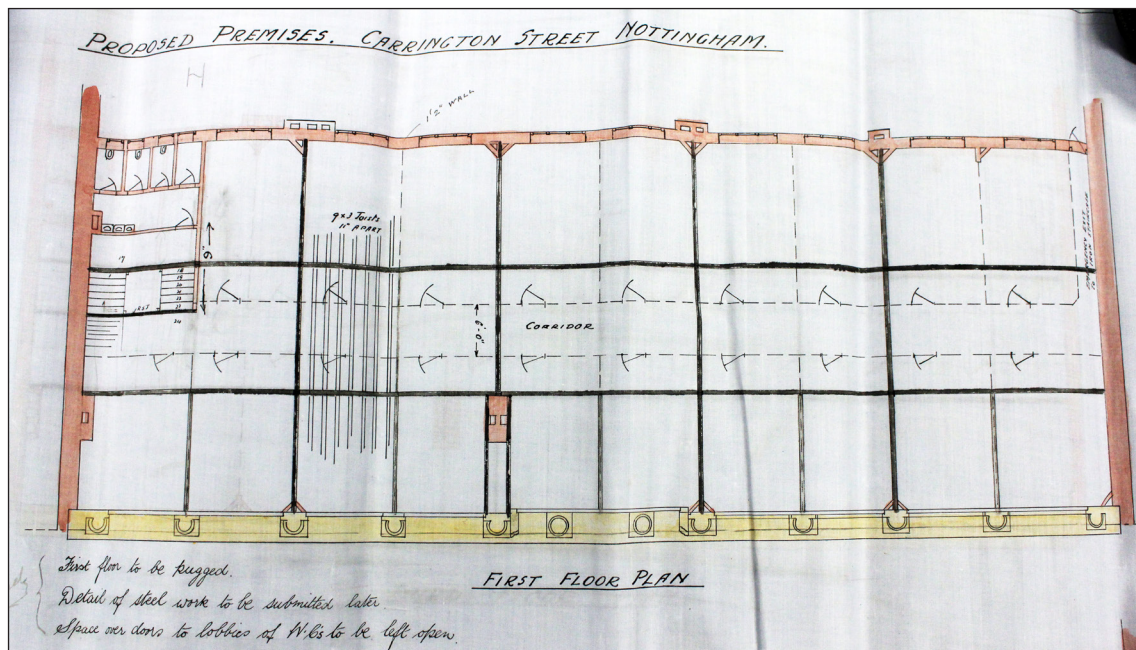


Figure 15 Gordon House, first floor plan showing the division into small office suites. Courtesy of Inspire Nottinghamshire Archives CA/PL 13300 24/9/26

Significance

Nos. 6-12 Carrington Street has a clear source of inspiration: the Selfridge's store in Oxford Street, commenced in 1908, with additions made in 1909, 1920-4 and 1926-8. The design was extremely influential in its use of a giant order and the provision of cast-iron panels concealing the steel framing between the three upper floors – 'the motif made history in England' is Simon Bradley's verdict.¹⁹ The hand of the great Chicago architect Daniel Burnham is recognisable in its design, the initial drawings being produced in his practice by his associate Albert D. Millar. Another notable store building in the same vein was Whiteleys, Queensway, Bayswater (Belcher & Joass, 1910-12). At 126ft long, the Carrington Street building in Nottingham is a little over a fifth of the length of Selfridges which, with a frontage of 525ft, was still the largest department store in the West End of London at the beginning of the present century.

Almost all the elements that made Selfridges stand out are to be found in 6-12 Carrington Street: the giant order, the Ionic capitals, the tripartite windows with decorative cast-iron spandrel panels between storeys, and an attic floor with rectangular panels bearing medallions. The result is well-proportioned with the scaling down of the various elements handled successfully. The question, as with Richmond House, is who was actually responsible for the design. G.G.Hardy's name appears on the plans but a sophisticated use of Beaux-Arts design at Gordon House and the use of steel-framing in its construction suggest the involvement of an architect: it is clearly not the work of an amateur. Presumably Hardy had a tame architect amongst his friends or business acquaintances but who it was we shall probably never know. What a singular coincidence it is that we have a building inspired by American classicism at the top end of Carrington Street and the equally American-influenced grade II* railway station at its southern extremity.

NO. 18 CARRINGTON STREET (CROWN CHAMBERS)

History

No. 18 Carrington Street was intended to be one of a pair of shops designed by F. M. Ketton in a neo-Tudor style, and plans (8441) for these were submitted on 14 February 1913. The southernmost of the two, No. 20, was indicated on the drawing as to be occupied by Messrs Ketton and the other, No. 18, by F. Hillam. In the event, Mr Hillam appears to have decided that he wanted to have premises in a quite different style and using a different form of construction, and had the Nottingham architects Evans & Son prepare a new design (8794) for the shop. The drawing was dated 1 October 1913 and submitted on 10 October the same year (Fig. 16).

Mr Hillam was a cork merchant, who traded as the Bottling Trade Supply Association. He sub-let parts of the premises to the Nottingham Coal Co Ltd and the City & Suburban Supply Co Ltd, which were both present in 1915.²⁰ A Miss Sibyl Smith appeared in 1922, to be joined in 1925 by Stubbs Ltd, a mercantile agency.²¹ Both coal companies had gone by this time and were replaced by publishers The Waverley Book Co by 1928.²² Hillam had vacated the premises by 1941 and by 1953 they were occupied by Sherwood Estates, a clothier and a furrier.²³

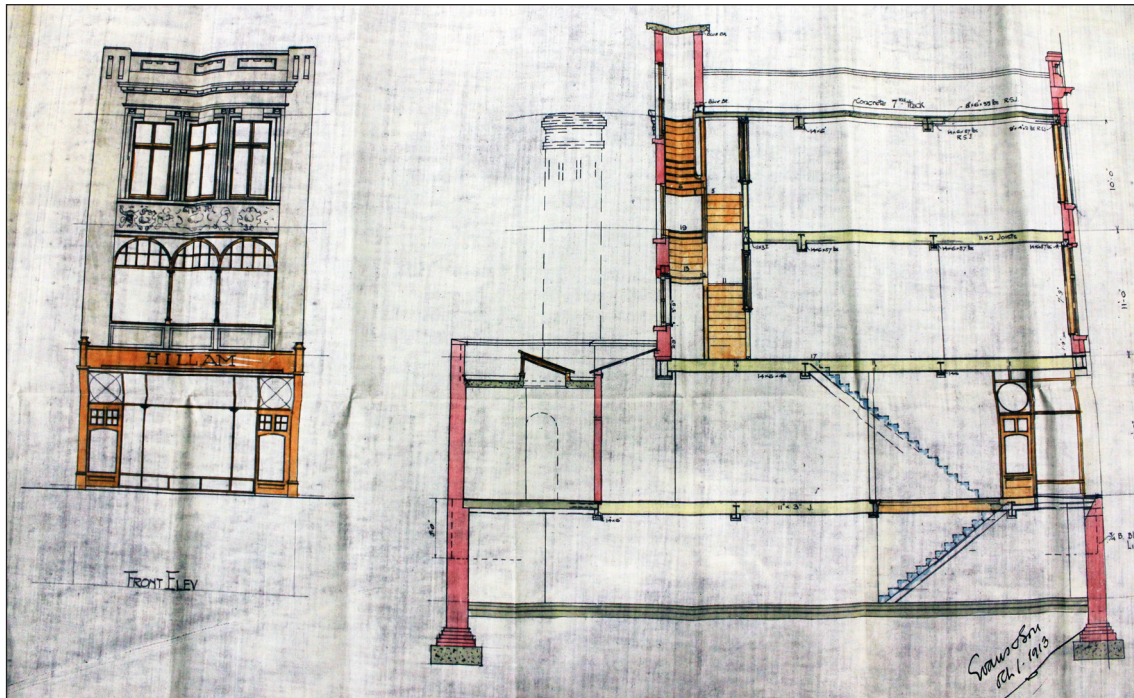


Figure 16 Crown Chambers, No. 18 Carrington Street, elevation and section. Courtesy of Inspire Nottinghamshire Archives CA/PL 8794 10/10/13

The only significant alteration to the building was in 1921 when an outshot toilet was added onto the third storey at the rear, built out on brackets. The plan (11153) by Booker & Shepherd architects was submitted on 14 November 1921.

Exterior

Evans's design for Crown Chambers was highly ornamental, making extensive use of terracotta for the façade, behind which was a steel frame with a flat roof. The building comprised floors and a basement. The drawings show the original shopfront as an elegant affair with doors at the extremities of the façade, that on the left giving access to the shop and that on the right to the upper floors of the building. Glazing extended from floor to fascia with curved glass to the corners and was decorated with a circle within a cross over the doors. The current appearance of the shopfront is unknown as the building is empty and shuttered. (Fig. 17)

The upper part of the building is entirely faced in light red terracotta and is unaltered since construction. Pilasters extend on each side of the building to a parapet



Figure 17 Crown Chambers, 18 Carrington Street. © Historic England, John Minnis

incorporating three panels. The central part of the pilasters is recessed with decorative mouldings at the top. The first floor has a tripartite plate-glass window with rounded arched timber frames above with small square lights. There is coloured glass depicting swags in the spandrels. Above this is a strapwork frieze and then the second floor with a three-window range of cross-lights set within heavy bolection mouldings and surmounted by broad blocked keystones. Then, above this, there is a modillion cornice which stops short of the full width of the façade.

The rear of the building is by contrast a straightforward design in red brick with the roof hidden by a parapet (Fig. 18). Sash windows with a small paned sash over a plate-glass sash, paired under a single segmental arch, light the second floor while a single window of similar design lights the stairs. The outshot toilet has a small round-headed window.



*Figure 18 Crown Chambers, 18 Carrington Street, the rear elevation.
© Historic England, John Minnis*

Interior

The interior was not accessed. As designed, it was not partitioned, save for toilets on the ground and first floors and a room to the rear of the shop, which extended beyond the upper two floors of the building and was lit by pitched skylights in a flat concrete roof. Stairs ran at the front of the building between the ground and first floors with a separate staircase to the rear between the first and second floors.

Significance

The upper floors of Crown Chambers are a fine and apparently completely unaltered example of a terracotta façade in the Edwardian Free Style, incorporating a mix of elements from a number of periods, woven together to make a coherent whole. The composition lacks the Mannerist detailing of the same architect's Nos. 2-4 Carrington Street, although some of the elements recur, notably the extensive use of blocking and the rounded heads to the first-floor windows, a popular Edwardian detail seen for example in the Leslie Green stations for the London Underground group.

NO. 20 CARRINGTON STREET

History

As noted in the entry for No. 18, 20 Carrington Street was intended to form part of a pair of shops. When Mr Hillam decided to have Evans & Son design his shop, Frank Ketton went ahead with his premises, simply producing a deviation from the original plan to cover his building. The revised plan (8594) was submitted on 23 May 1913 (Fig. 19). While the foundations for the building were being dug, ancient timbers were found at a depth of 20ft. Ketton wondered whether, as the site was close to the original course of the River Leen, the timbers might have been part of a landing stage or alternatively could have formed part of a well. As it was impossible to extract the timbers, they remained in place underneath the present structure.²⁴

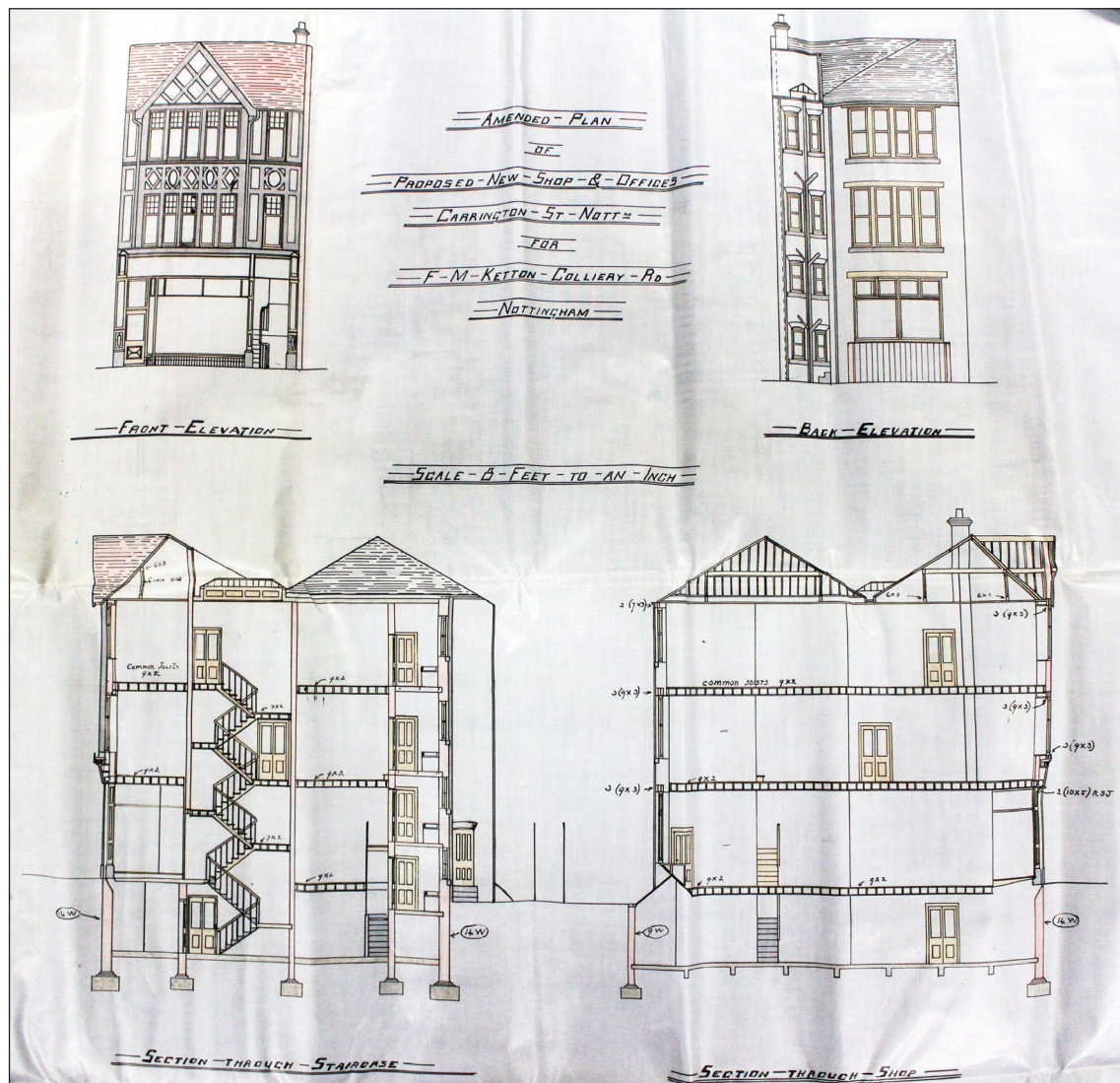


Figure 19 No. 20 Carrington Street, elevations and sections. Courtesy of Inspire Nottinghamshire Archives CA/PL 8594 23/5/13

Ketton was a joiner and a number of members of his family were in the business. It is possible therefore that he was personally responsible for the design of the building. In the event, Ketton does not appear to have occupied the premises himself. The

first occupant is shown in 1915 as Christopher Burton, a tailor, and by the following year the tenants were Arnold Brown, a plain net manufacturer and the Church of the Latter Day Saints.²⁵ They were still in occupation in 1920 but by 1928, William Brotherhood, a wallpaper manufacturer, was a tenant and by 1932 City Wallpaper Stores were present; possibly they shared the same owner.²⁶ They had been joined by Charles F. Danby, a tailor who remained at No. 20 into the 1950s. A further religious use of the building was by the Nottingham Spiritualist Church in 1950.²⁷ The shop premises are occupied today by Eyecatchers opticians.

Exterior

The building has three floors and a basement and is of brick with timber floors and a double pile tiled roof. The two upper floors of the Carrington Street frontage are plastered with applied timbering (Fig. 20). A gable with a range of four closely spaced narrow sash windows breaks forward on each floor and there is a single window of the same size on the right of the façade. The ground-floor shop originally had a door on the left while access to the two upper storeys was through a door on the right-hand side. The shopfront has been completely rebuilt with a central door in recent years but the right-hand doorway retains two ornamental brackets.

The upper part of the building remains largely as built, with inset carved decoration to the corner posts of the timbering of the gable and flat baluster-shaped timbers between the first and second floors, which differ from the decorative treatment proposed in the drawings. The lattice-pattern timbers in the gable are similar to those shown in the submitted design, however, as are the dentilled bargeboards. The windows, too, are original with small-paned sashes over single-pane lower sashes.

The rear of No. 20 (Fig. 21) has four grouped plate-glass sash windows on the two upper floors, that on the first floor under a segmental arch and that on the second under a flat arch directly beneath the eaves. A chimney stack projects through the south end of the rear slope of the roof.



Figure 20 (Left) 20 Carrington Street, the main elevation. © Historic England, John Minnis
Figure 21 (Right) 20 Carrington Street, the rear elevation. © Historic England, John Minnis

Interior

It was not possible to gain access to the interior. The plans indicate that each floor was open and stairs to the upper floors were on the north side of the building. Toilets were located at the rear of the building, accessed from stair landings. The stairs were lit by a roof light.

Significance

No. 20 Carrington Street is an example of half-timbered work that was relatively rare in the heart of major commercial cities at this period. Half-timbering was popularised by R. Norman Shaw as part of his revival of 'Old English' but he seldom used it for commercial buildings, his bank at Farnham, Surrey (1866-9) being a rare exception.²⁸ It was left to others to take it up and it tended to be used in places which were visually more obviously 'historic' such as Chester, where John Douglas was responsible for many buildings from the 1870s to the 1890s that aped Elizabethan timber work, often producing something that was more spectacular than the genuine article.²⁹ Half-timbering was also used for a number of Boots stores, located principally in historic towns, from about 1903.³⁰ Examples of small-scale half-timbered buildings can also be found in model villages and garden suburbs, including the parade of shops on the Green at Bournville (1908) by Bedford Tylor³¹ and those at Temple Fortune, Hampstead Garden Suburb (1909-11), by A. J. Penty, adjoining his Arcade House gateway to the suburb.³²

NO. 22 CARRINGTON STREET (ANGLO-AMERICAN FILLING STATION)

History

Plans for a petrol filling station with offices above it and a shop unit on the ground floor (11906) were submitted by the Anglo-American Oil Co Ltd on 17 August 1923 (Fig. 22). The architects were Bromley & Watkins of Nottingham. The building was constructed some three years after the first AA filling station was officially opened at Aldermaston in 1920 and by September 1923, 7000 pumps had been installed by oil companies in Great Britain.³³ The filling station is shown on the drawings as the Angloco Service Station although it is not known if it actually traded under that name. It was known as Pratts (the trade name for petrol sold by Anglo-American) House in 1931³⁴ and by 1953 as Parkstone Garage.³⁵ It continued in use through the 1960s and probably closed as self-service arrived in the 1970s. The ground floor was then rebuilt with the openings for the filling station blocked up and the space incorporated within the ground-floor retail premises. These were occupied by Daisy Howard, a ladies' outfitter, from the 1920s into the 1950s. By the 1980s, the ground floor had become a Jobcentre.

It is unclear who initially occupied the upper office floors as the directories are silent on this point. It is possible that they may have been used as a regional office by the Anglo-American Oil Co itself as readers were invited to write to Pratts House, 22 Carrington Street, for the name of their nearest stockist of Pratts Ethyl Petrol in a newspaper advertisement of 1931.³⁶ By 1936, Eugene Ltd, permanent hair wavers, was in occupation and were still there in 1950.³⁷

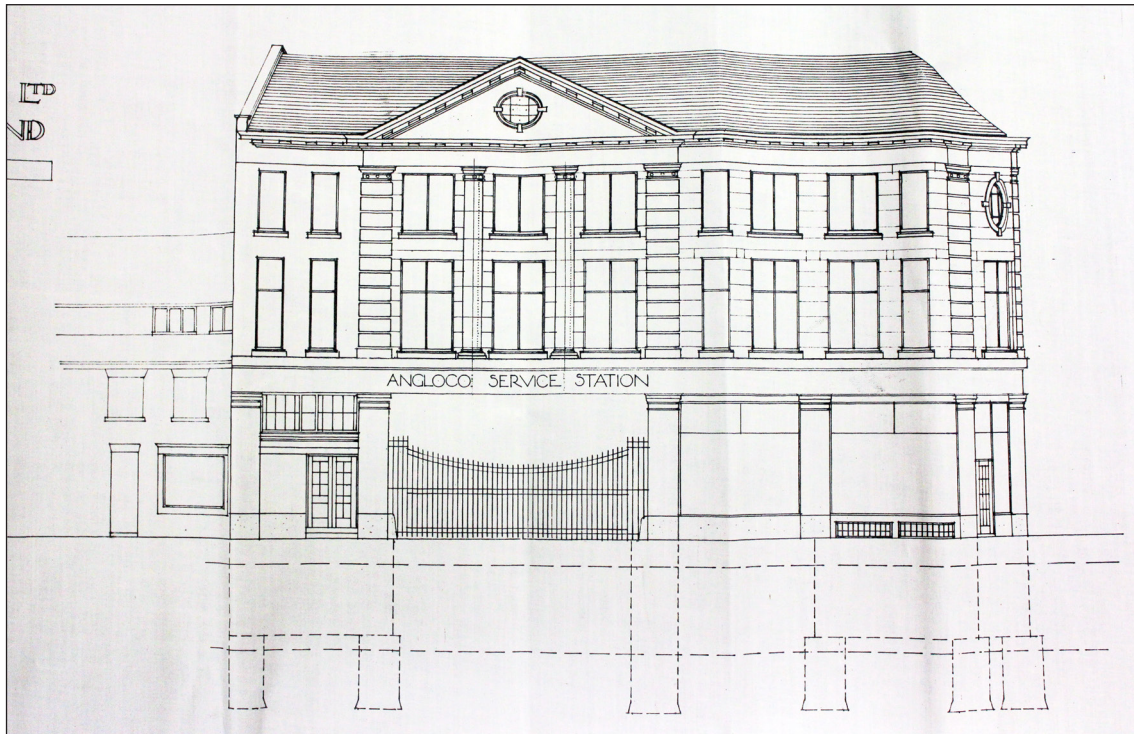


Figure 22 Anglo-American petrol filling station, 22 Carrington Street, Canal Street elevation. Courtesy of Inspire Nottinghamshire Archives CA/PL 11906 17/8/23

Exterior

The building is of three storeys with a basement and is constructed of brick with concrete floors to the ground and first floors and timber to the second. It is faced on the Carrington Street and Canal Street frontages in pale grey ashlar throughout including the shopfront and fascia, with rustication to the first four courses (Fig. 23). The west end wall to Canal Street is rendered and the brick construction is revealed where this has spalled (see Fig. 25). There is a nine-window range on Canal Street and a five-window range on Carrington Street with a further bay on the rounded corner. The windows are original metal-framed casements with large panes. The roof is pitched and of slate where it can be seen from the principal elevations and flat at the rear where it cannot. The style is classical with Tuscan attached columns and a modillion cornice and pediments on both the Canal Street and Carrington Street façades. The façade is broken by banded pilasters, three on each frontage, with two placed under the pediments and the others either side of the rounded corner. Circular windows with prominent mouldings and large keystones in both pediments and on the second floor of the corner inject a hint of the Baroque. The blocked entry to the filling station on Canal Street is evident (Fig. 24) and is marked by a single granite gate pier protector. Entry to the upper office floors is via a door, set in a recessed entrance at the west end of the Canal Street frontage. This is of timber with glazed upper lights, possibly original, and the stairway is lit by a glazed light above. The shop had a door on the rounded corner but this and the shop windows are now obscured by boarding. The rear elevations, which form an angled L-shape, are utilitarian, with the brick facing and flat roof evident (Fig. 25).



Figure 23 Anglo-American petrol filling station, 22 Carrington Street. Photographed in 2008 prior to the boarding up of the ground floor. © Historic England, Pete Smith



Figure 24 Anglo-American petrol filling station, 22 Carrington Street. The Canal Street frontage. © Historic England, John Minnis



Figure 25 Anglo-American petrol filling station, 22 Carrington Street, rear elevation.
© Historic England, John Minnis

Interior

It was not possible to gain access to the interior. As built, the ground floor was occupied by the filling station which comprised a curved pump island, with five pumps, accessed from both Carrington Street and Canal Street, the openings being fitted with gates formed of railings (Fig 26). On the corner of the two streets was a shop unit of 525 sq ft with a curved rear wall. An office, toilet and spirit store for the filling station was located at the north-west end of the filling station. A deep basement was provided to accommodate three tanks for petrol and one for benzole and also incorporated a heating chamber and a basement for the shop. The two upper floors are shown on the plans as open with toilets located adjacent to the stairs at the west end of the building. A skylight and floor lights provided additional lighting to these two upper floors.

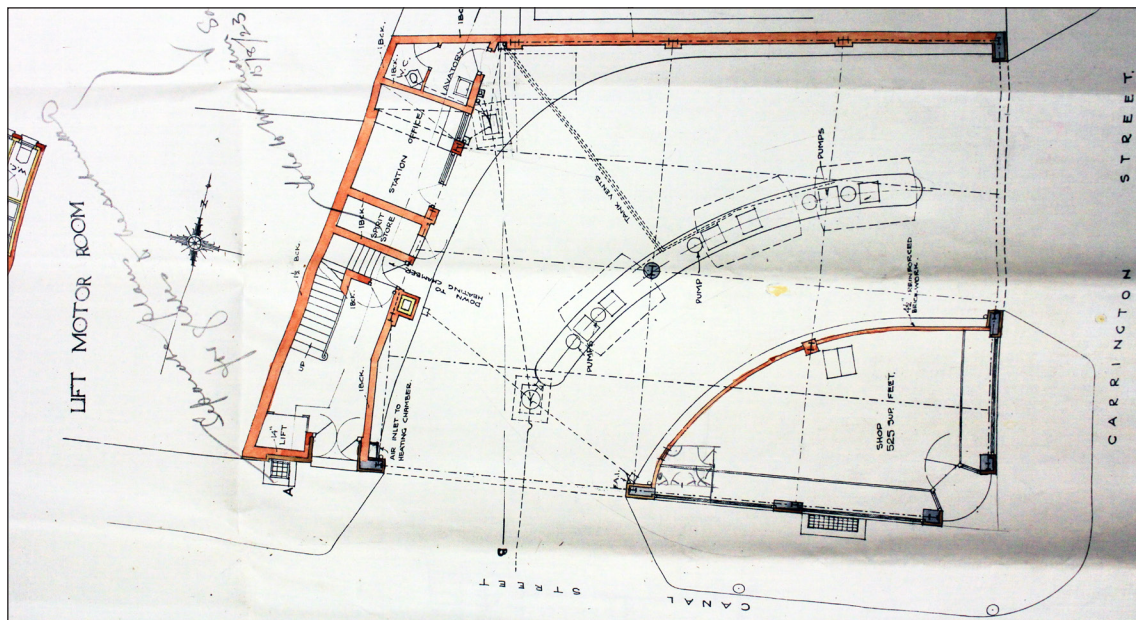


Figure 26 Anglo-American petrol filling station, 22 Carrington Street, ground-floor plan showing the layout of the pumps. Courtesy of Inspire Nottinghamshire Archives CA/PL 11906 17/8/23

Significance

The building is a rare surviving example of an early 1920s filling station, purpose-built by a major oil company. The arrangement of pumps on a pump island located on a corner site within a building is relatively uncommon: it was much more popular in central London, where such facilities became associated with new developments of luxury flats in the 1930s, such as that run by Moon's at Russell Court, Woburn Place, London WC1.³⁸ That said, there is little evidence of this former use in the building as it survives today. It is, however, unusual for a filling station in that a great deal of trouble was taken to ensure it fitted into its city location: a noted local architectural practice (Bromley & Watkins enjoyed a 30-year relationship with Boots) was commissioned to design it, high quality materials were used for its façade and it was designed in a full-blown classical style often reserved for banks and civic buildings. It has additional significance as it was the precursor of a series of Boots stores by Bromley & Watkins at Cheltenham (1924-6), Leicester (1926-8) and Brighton (1927-8), all of which had ashlar façades, pediments and porticos.³⁹ It also reflected banks that Bromley & Watkins had designed elsewhere in Nottingham.

NOS. 4-5 CANAL STREET (ALBION HOUSE)

Albion House is dealt with briefly as it is almost entirely a 1989-90 reconstruction of premises built about 1930 for the Midland Plastering Co Ltd.⁴⁰ This comprised a four-storey flat-roofed block of similar height to the adjacent Richmond House. After a variety of uses in the 1960s and '70s, including a car showroom on the ground floor and a restaurant and sauna on the upper floors, it was gutted, reclad in red brick, and given an extra floor within a mansard roof (Fig. 27). In appearance, it is entirely a building of the 1990s, little different from the recent blocks on the south side of Canal Street. Only in the brickwork and sills of the rear elevation on Albion Street is there any evidence that this is a 1930s building, although all its rear windows have been replaced to match those in the rest of it.



Figure 27 Albion House, 4-5 Canal Street. © Historic England, John Minnis

RICHMOND HOUSE, GREYFRIAR GATE

History

Richmond House is another of George Gordon Hardy's developments (see 6-12 Carrington Street, Gordon House). It is located on a corner site which bounds Canal Street, Greyfriar Gate and Albion Street. It was built in 1930 and had shops on the ground floor and industrial premises above. Plan 14821 was submitted on 11 April 1930 and, as with Hardy's other developments, did not bear the name of an architect. The ground-floor shop unit was occupied initially by Hickman Bros. and, from 1932, by H&A Motors (Norwood) Ltd, motor agents; it remained in motor trade use with motor cycle dealers Hooley's Garage Ltd in occupancy in 1953.⁴¹ The upper floors were occupied by H.Marshall, a ladies' underwear manufacturer.⁴² The building is currently occupied by the Stone Soup Project, a social enterprise which incorporates a Free School with media training.

Exterior

The building has four floors, a flat roof, and is steel-framed with a rendered curved façade facing Canal Street and Greyfriar Gate (Fig. 28). As it is painted, the exact nature of the cladding material is unclear: it may be concrete or a composite material such as the 'concrete stone' employed on the façade of the Shippside's service depot. The north-west corner on Albion Street is canted (Fig 29). The principal access to the upper floors is at the south-east end on Canal Street, that to the ground-floor shop is on the canted north-west corner and there is a secondary entrance to the upper floors at the north-east corner, accessed from Albion Street. The main façade is divided into 12 regular bays by giant pilasters and the proportions of the building are such that they give it the appearance of a grid. The Albion Street frontage has the same treatment with four bays and then three narrow bays with slit-like windows at half-floor level lighting the stairs. Other than these the windows are all timber sashes with 6x6 panes. A deep frieze runs around the top of the building bearing the name Richmond House and is decorated with palm leaves, a motif also used on the capitals at the head of the pilasters, with three leaves to each pilaster. There is a cornice above and a band of paterae. Simple rectangular mouldings enclosing a roundel are placed on each window apron. The door to the shop and the frames of the shop windows are original. The tops of both have elegant, rather jazzy cast decoration.



Figure 28 Richmond House. © Historic England, John Minnis



Figure 29 Richmond House, the Albion Street façade. © Historic England, John Minnis

Interior

The interior was of straightforward design with each floor left largely open with stairs and toilet facilities at the east end (Fig. 30). The stairs, balusters and handrails are original (Fig. 31), floors are granolithic or of similar material and some original decoration survives on the ground floor tiles inside the principal entrance. The three upper floors have an industrial appearance with exposed steel beams. The pilasters seen outside are also expressed internally. The third floor remains open while the first and second floors have had stud partitions inserted by the current tenants. The rounded façade and bands of windows produce a very light interior. No original internal doors survive but a number of door surrounds are still in place.



Figure 30 Richmond House, 3rd-floor interior. © Historic England, John Minnis



*Figure 31 Richmond House,
staircase, 2nd floor.
© Historic England, John Minnis*

Significance

As with Gordon House, the designer seems to have been well aware of current trends in the design of office façades and the curved grid elevations show the influence of much contemporary work. In particular, the widespread fascination with Egyptian decoration, following the Tutankhamun discoveries in 1922, is evident in the palm leaf motifs. Leith House, Gresham Street, City of London (Richardson & Gill, 1924-6) is a likely source. While Leith House is taller with six floors rather than four, it has the same sweeping façade and palm capitals. However, the grouping of windows into ranges of three at Leith House meant that the pilasters were more widely spaced. Union House, St Martins-Le-Grand, City of London (Gunton & Gunton, 1924-6) is closer to the grid effect on its rounded corner and also has similar decoration to Richmond House on its aprons. The Egyptian influence is also very evident at Britannia House, Shaftesbury Avenue, London (Hobden & Porri, 1928-9).⁴³ Richmond House is another example of how design trends were mediated through the contemporary architectural press to inform the construction of buildings in provincial cities. The sweeping curve of its façade acts as a highly effective termination of the block and is an eyecatcher for passing motorists.

DANCE HALL, GREYFRIAR GATE

History

Plans (14118) for a 'palais de danse', as it was described thereon, occupying a corner site between Collin Street and Greyfriar Gate, were submitted on 7 September 1928 (Fig. 32). It replaced the Victoria Halls in Talbot Street. The architects were the major local practice of Evans, Clark & Woollatt, successors to Evans & Son who were responsible for Nos. 2-4 and 18 Carrington Street, and the client was W. A. Walker, who had been involved in the entertainment business locally for 30 years, latterly in managing the Victoria Halls, which the new premises effectively replaced. The plans were dated August 1928 and a revised set of elevations which showed the building as constructed were dated 22 December 1928 (Figs 33 and 34).

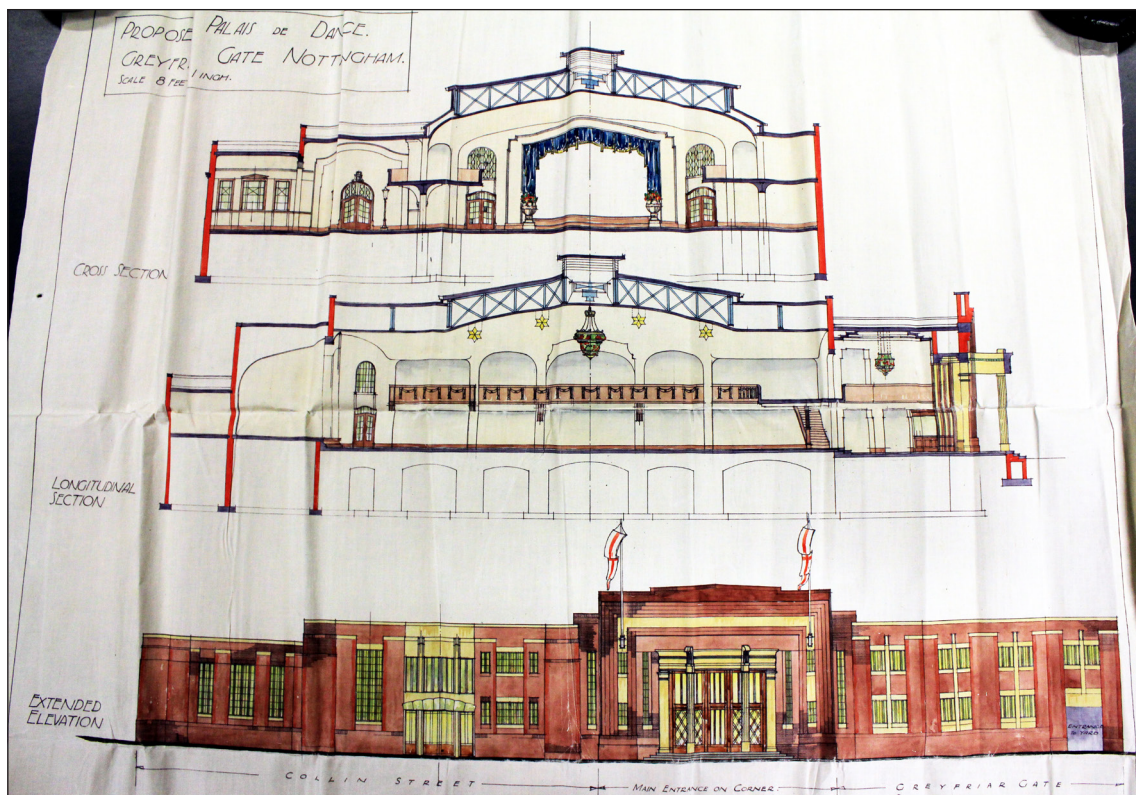


Figure 32 Dance Hall, the original drawings prepared in August 1928. Courtesy of Inspire Nottinghamshire Archives CA/PL 14118 7/9/28

Contemporary press reports clearly express the intentions of client and architects in arriving at the design of the building as being 'in sympathy with the old brick buildings of Northern Europe, incorporating the modern tendency of architectural design towards simplicity and quaintness in composition, ornamentation being restricted to the main entrance'.⁴⁴ In particular, the façades 'are a series of simple rectangular panels, the fenestration emphasising the vertical feeling of the brick treatment and the walls are built in bricks of two colours following a Dutch style'.⁴⁵ The cost was estimated at £30,000.⁴⁶

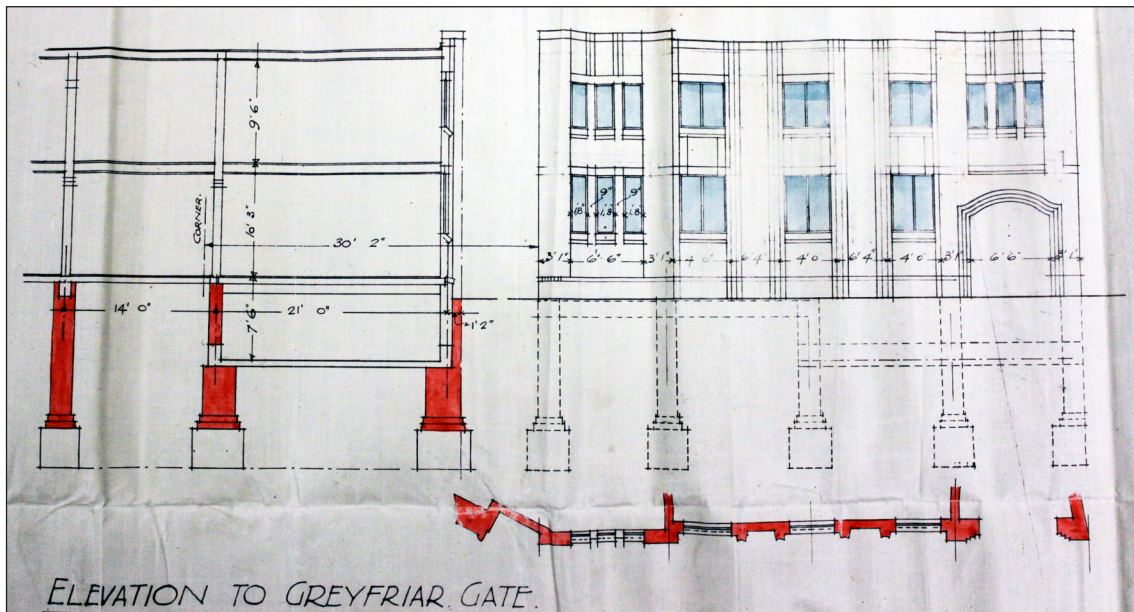


Figure 33 Dance Hall, the revised drawing of December 1928 showing the Greyfriar Gate elevation . Courtesy of Inspire Nottinghamshire Archives CA/PL 14118 7/9/28

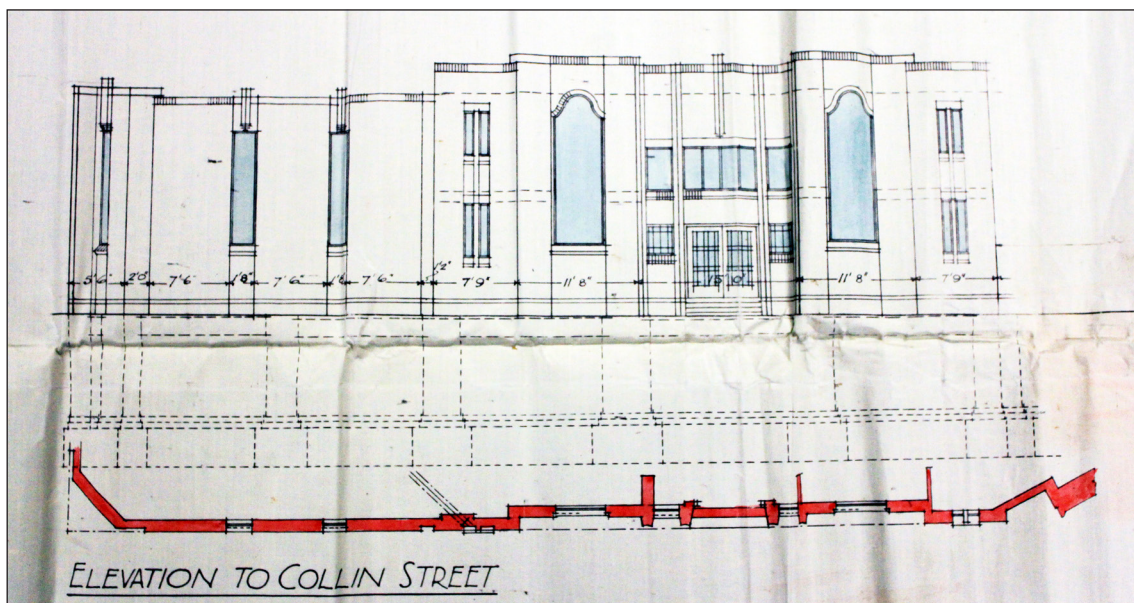


Figure 34 Dance Hall, the revised drawing of December 1928 showing the Collin Street elevation . Courtesy of Inspire Nottinghamshire Archives CA/PL 14118 7/9/28

The ballroom opened as Greyfriars Hall, although initial reports suggested it would take the name of its predecessor, the Victoria Halls.⁴⁷ It reopened as the Astoria Ballroom after the Second World War. In 1957, the name was changed to the Sherwood Rooms. It was owned by the Mecca organisation and run as part of the national chain of entertainment venues controlled by the group. In 1984, it was acquired from Mecca by Barry Noble and resumed its former name of the Astoria. It subsequently changed its name again to MGM and is now the Ocean, a club exclusively for students.⁴⁸

Exterior

The building is rhomboid in shape (Figs 35 and 36) and long and low in profile. The roof was shown on the plans as having a raised central part with lattice steel trusses (steelwork by George Sands & Co) over the dance hall itself and flat roofs over the remainder of the structure. Without internal inspection, it is unclear to what extent this roof structure remains intact. The two principal elevations facing Collin Street and Greyfriar Gate (Figs 37 and 38) are faced in handmade red brick of a rough texture (by the Nottingham Patent Brick Co Ltd) while the other two are in stock brick. The principal entrance is on the canted corner which is brought forward between the Collin Street and Greyfriar Gate frontages and there is a secondary entrance to a smaller ballroom in Collin Street, doors to a service area on Greyfriar Gate and another purely utilitarian set of doors to a loading bay on Melville Street, the latter marked by signage dating from the ownership of the building by Mecca.

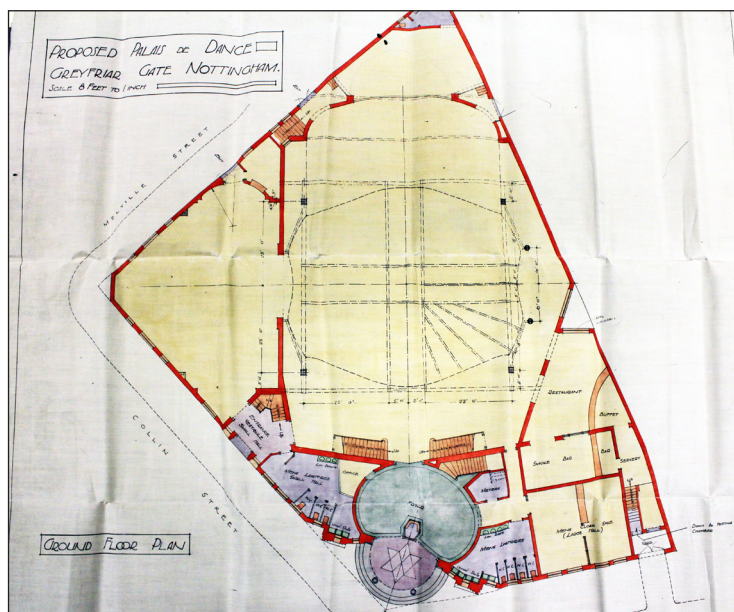


Figure 35 Dance Hall, ground-floor plan prepared in August 1928. Courtesy of Inspire Nottinghamshire Archives CA/PL 14118 7/9/28

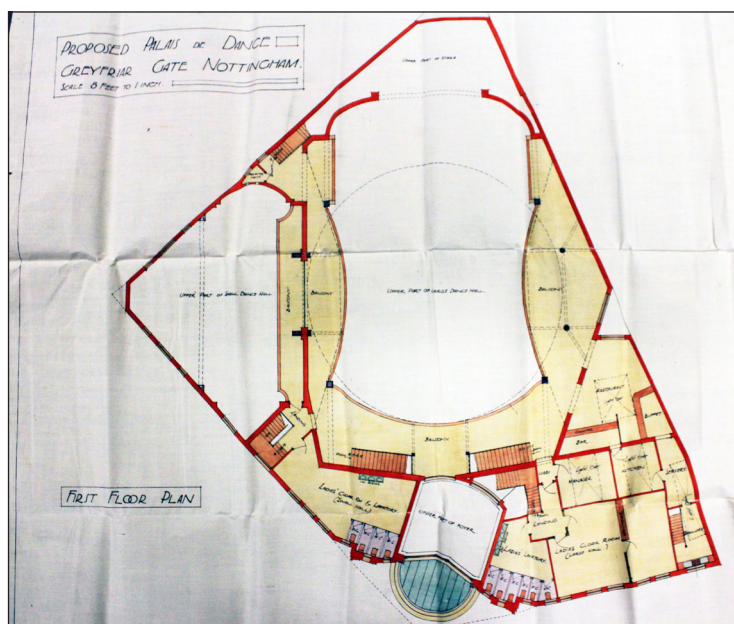


Figure 36 Dance Hall, first-floor plan prepared in August 1928. Courtesy of Inspire Nottinghamshire Archives CA/PL 14118 7/9/28



Figure 37 Dance Hall, main entrance. © Historic England, John Minnis



Figure 38 Dance Hall, Collin Street elevation. © Historic England, John Minnis



Figure 39 Dance Hall, Greyfriar Gate elevation. © Historic England, John Minnis

The frontages are broken up by piers, some smooth and the others, two on Collin Street and four on Greyfriar Gate, by brick formed into decorative textures (Fig. 39). This is achieved by having alternating courses, one of two bricks splayed outwards with another course of a brick placed parallel to the face of the building. Behind each of the latter bricks are two bricks jutting out each side of the pier. The intention evidently was to produce light and shade that varied with the amount of light falling on the brickwork. Every window has a pier between it and its neighbour and the overall effect is one of verticality. The space between the ground- and first-floor windows in the central bays on Greyfriar Gate has square decorative bricks which are also found over the secondary Collin Street entrance. Window sills are of angled brick. The windows are of steel, many of them currently boarded over, and some retain coloured glass with glazing bars of a jazzy pattern.

The principal entrance (see Fig. 37) had a curved porch on fluted columns which survived into the 1970s. This was then rebuilt along with the entire façade of the canted portion of the building. All that appears to survive of the original design are the steps, which incorporate a black and white chequered pattern design. It is possible the columns may also survive under the present mosaic tiling.

Interior

The complexity of the building's shape led to an interesting internal layout (see Figs 35 and 36).⁴⁹ Starting at the principal entrance, there was an elliptical foyer with stairs leading to the first floor. Men's toilets were on either side of the entrance with ladies' above them on the first floor. On both floors, bars and restaurants were to the right, together with male and female cloakrooms again one above the other. Tickets

were sold from a kiosk in the foyer and the manager's office was on the first floor adjacent to the kitchen and bar. The main dance hall, with a dance floor of 105ft by 85ft, accommodating 600 dancers, was a double-height space with curved fronted balconies on the first floor. The principal staircases were within the main hall either side of the entrance from the foyer. There was a stage at the Melville Street end behind a proscenium arch, set into a curved wall. The premises could be used for theatrical performances, with a props store below the stage and a scenery entrance on Melville Street.

A smaller secondary dance hall, triangular in shape and catering for up to 200 people, was in the corner formed by the junction of Collin Street and Melville Street. It was accessed by the secondary entrance on the former and it too was double height with a balcony.

The original colour scheme was jade green which merged gradually into tangerine with white ceilings, the dome having eight coloured stars.⁵⁰ Newspaper reports and the plans indicate that the decorative style was slightly French in its appearance with plenty of broad arches and glazed doors with Rococo curves to architraves and glazing. Without access to the interior, it is impossible to say how much of this survives, although Youtube videos of the club indicate that the curved balconies are still in place, as is at least one of the glazed doorways.⁵¹

Significance

The architecture of the dance hall has received little attention, especially compared to that given to cinemas of the inter-war years.⁵² The first dance hall is acknowledged to be the Hammersmith Palais in London, opened in 1919. The dance craze took off and considerable numbers of dance halls were constructed in the early 1920s to cater for it. Manchester alone had 10 by 1927 and Birmingham four.⁵³ Nottingham had already acquired its first major ballroom, the Palais de Danse (Thraves & Dawson, 1924-25) in Lower Parliament Street, some three years earlier.⁵⁴ This had a grand classical entrance, with a frieze of dancers above it, surmounted by a large globe, and still survives as a night club. The key feature of dance halls was a need to attract their clientele by exteriors and interiors that displayed both modernity and exoticism. This the Greyfriars Hall did wholeheartedly. The rhomboid shape of the building, a product of the constraints of its site, was exploited to create an intriguing interior layout matched by singular façades along Collin Street and Greyfriar Gate. The difference between the original submitted plans and those produced in December 1928 is considerable, the later versions introducing the design elements that give the building much of its character.

It is clear from the newspaper accounts that Northern European and, more specifically, Dutch influences were present in the design. In addition, the four central piers on the Greyfriar Gate elevation and two on Collin Street suggest that the architects may also have been influenced by German Expressionism, notably by the work of Fritz Höger, Fritz Schumacher and Peter Behrens. Höger's celebrated Chilehaus, an office building in Hamburg, was built in 1924. It too had a rhomboid shape and employed close-set piers triangular in section with one brick in every

seventh course laid sideways, visually cutting off the point of the pier at regular intervals. This gives a hatched effect that catches the light in different ways at different times of the day.⁵⁵ A similar effect is given on the Nottingham dance hall by pairs of bricks set at an angle alternating on each course (Fig. 40). The very busy elevations of the dance hall are given a powerful vertical rhythm by these piers and also by simpler rectangular piers with narrow windows set between them and by the angled brick sills which add a staccato note (Fig. 41). The general sense of exotica is enhanced further by the shape of the doorway on Greyfriar Gate and the now boarded windows on Collin Street, either side of the secondary entrance, and by what remains of the jazzy coloured glass. The rebuilding of the principal entrance has dealt a major blow to the visual integrity of the building but the remainder of the façade is intact.



Figure 40 Dance Hall, detail of pier on Greyfriar Gate.
© Historic England, John Minnis



Figure 41 Dance Hall, Greyfriar Gate façade showing the visual impact of the piers.
© Historic England, John Minnis

The Chilehaus was constructed in 1924, just four years before the ballroom and it, together with work being undertaken in the same vein elsewhere in Europe, was widely published. Evans, Clark & Woollatt was a large firm and architectural journals would have circulated within it, exposing its architects to a wide range of potential influences, both at home and abroad.

FORMER SHIPSIDE'S SERVICE DEPARTMENT, COLLIN STREET

History

At the same time as plans for Shipside's showroom in Carrington Street were being drawn up, plans for a service department to the rear of it in Collin Street (13244) were submitted on 16 July 1926 by G. G. Hardy (Fig. 42). This service department therefore formed an integral part of the of the Shipside premises designed in 1926. It had a second entrance from Carrington Street at one end of the Shipside showroom through the east wall of the building. The service department did not appear in street directories but it seems to have remained in use by Shipside's for many years. It remained in motor trade use and was most recently used as a tyre and exhaust fitting depot by Big City Tyres.

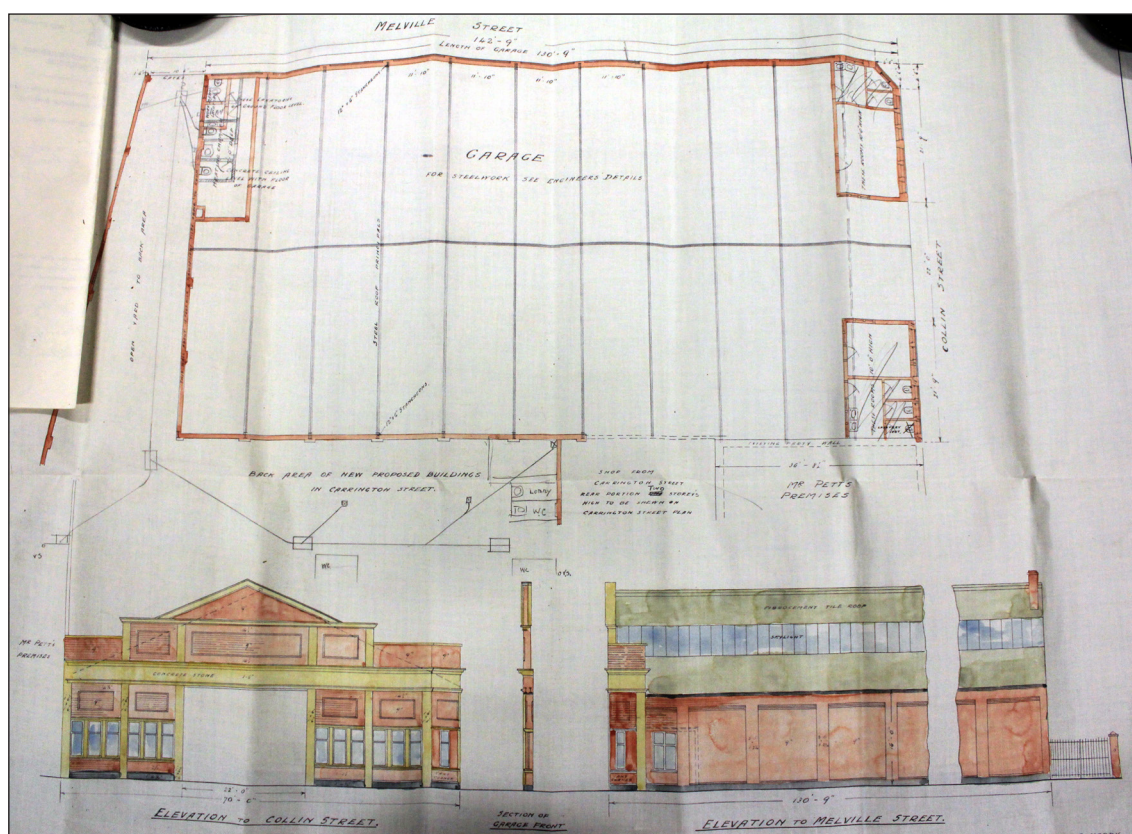


Figure 42 T. Shipside's Service depot, plan and elevations. Courtesy of Inspire Nottinghamshire Archives CA/PL 13244 16/7/26

Exterior

The building has the form of a typical garage of the period: a 130ft 9ins brick shed-like building with the shortest end facing Collin Street (Figs 43 and 44). The shed-like appearance of the building is disguised on the Collin Street façade by a parapet. This façade is given some architectural treatment by a fascia and cornice in 'concrete stone' and piers in the same material enclosing brick walling. There is a central entrance which was originally flanked with a petrol pump on each side. Large windows either side of this entrance were originally used to display cars. The corner with Melville Street is canted. The east (Melville Street) façade is divided into ten bays which are panelled. A door has been inserted into the fourth bay from the south of this façade. The roof is of corrugated material, probably asbestos, with skylights. The rear of the building (Fig. 45) has a central three-light steel-framed window of industrial pattern with top-hinged outward opening central frames, blocked from the inside. There are three further blocked windows at a lower level. The light steel roof truss is exposed in the end wall.

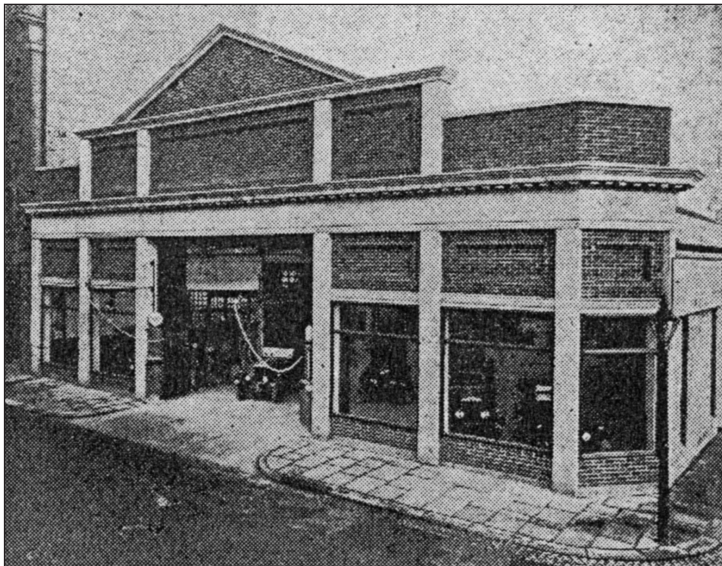


Figure 43 T. Shippside's Service Depot, as newly constructed in 1927. © The Motor Trader, 13 April 1927



Figure 44 T. Shippside's Service Depot in 2008. © Historic England, Pete Smith



Figure 45 T. Shippside's Service Depot, rear view. © Historic England, John Minnis

Interior

Whilst it was not possible to gain access, photographs taken on a visit in 2008 shows that the building's interior comprises a large open space, with lighting from the two rooflights running along each slope of the roof, and a light steel truss roof with 11 bays, each of 11ft 10ins (Fig. 46). Toilets were originally intended to be at the Collin Street end but on the plan, these have been crossed out and moved to the rear of the building.



Figure 46 T. Shippside's Service Depot in 2008, interior. © Historic England, Pete Smith

Significance

The Shiptside service depot is an almost perfect example of the most typical British garage form: the shed type with a light steel truss roof and open interior, its roof profile disguised by a parapet. An illustration of it when newly opened in 1927 (see Fig. 43) shows it to have been very little altered since construction. While this type of garage is still common, the survival of an example in such original condition, which includes window frames and probably much of the main doors, is much less so. Because of its city centre location, the Collin Street frontage is rather more elaborate than is usual for service depots of this type.

SETTING

The block has seen little physical change since the inter-war years and parts of it have been used for surface car parking, which replaced a small multi-storey car park, for some years. This has been responsible for a large open area along Canal Street which destroys any coherence the block might have had. The street layout of Melville Street and Albion Street is a relict of the old Broadmarsh, with its streets and courts of back-to-backs. Only one development has taken place since the 1930s, the reconstruction of Albion House in 1989-90. Bounded on the Carrington Street side by a decaying bus station and multi-storey car park, on Collin Street by the blank wall of the Broadmarsh Centre, on Greyfriar Gate by the end of Maid Marion Way and another multi-storey car park, with constant traffic on three of its four sides, the setting could not be much worse. Only the south side of Canal Street can be said to be at all in harmony with it, starting with the grand turreted corner of City Buildings on Carrington Street, the Fellows, Morton & Clayton office of 1895, the Hardstaff premises of 1897 and then recent red brick office buildings. The sense of isolation caused by the presence of the Broadmarsh Centre is palpable. Proposed changes including pedestrianisation and the imminent demolition of the Broadmarsh bus station and car park will do much to improve the setting.⁵⁶

CONCLUSION

The buildings in the block are of far greater interest than their run-down appearance makes them appear at first sight. They are a microcosm of architectural style for commercial buildings during the early twentieth century, covering just seventeen years, from 1913 to 1930. On Carrington Street alone, starting from the corner with Collin Street, we have Edwardian Mannerism, Beaux-Arts classicism of the type associated with the Chicago practice of Daniel Burnham, Edwardian Free Style with a complex terracotta façade, half-timber and classical with a hint of the Baroque. Add to that the Moderne/Egyptian touches at Richmond House and the extraordinary German Expressionist/Northern European influence found at the Dance Hall and one has a complex of buildings that have considerable character and complement the fine Victorian and Edwardian buildings that line both sides of the southern end of Carrington Street. They display the ability of provincial architectural practices to work successfully in fashionable styles within a few years of their first appearance in London, and show both the wide choice of style open to architects during that period and how creative the results of those choices could be.

ENDNOTES

1. Edwards, K. C., *Nottingham and its Region*, British Association, Nottingham, 1966, 370.
2. Beckett, John (ed.), *A Centenary History of Nottingham*, Phillimore, Chichester, 2006 edition, 207.
3. Census data, Ancestry.com, accessed 18 July 2017.
4. *Wright's Directory of Nottingham*, 1913-14.
5. *Kelly's Directory of Nottinghamshire*, 1941, 1950, 1953.
6. Karol, Eitan, *Charles Holden*, Shaun Tyas, Donington, 2007, 127, 129-140.
7. Illustrated in Gray, A. Stuart, *Edwardian Architecture, A Biographical Dictionary*, Duckworth, London, 1985, 14.
8. *Nottingham Journal*, 14 August 1930.
9. Census and probate records. Ancestry.com, accessed 18 July 2017.
10. *The Motor Trader*, 13 April 1927, 30.
11. *The Motor Trader*, 13 April 1927, 30.
12. *Kelly's Directory of Nottinghamshire*, 1932.
13. *Kelly's Directory of Nottingham*, 1953.
14. *Kelly's Directory of Nottingham*, 1956.
15. *Kelly's Directory of Nottinghamshire*, 1932.
16. Nottingham City Council planning records
17. Steelwork by George Sands & Co of Colwick, Nottinghamshire, *Nottingham Journal*, 15 September 1926, 5, www.britishnewspaperarchive.co.uk, accessed 17 August 2017.
18. *Nottingham Journal*, 15 September 1926, 5, www.britishnewspaperarchive.co.uk, accessed 17 August 2017.
19. Bradley, Simon & Pevsner, Nikolaus, *The Buildings of England, London 6: Westminster*, Yale University Press, New Haven & London 2003, 465-6; Morrison, Kathryn, *English Shops and Shopping*, Yale University Press, New Haven & London, 2003, 169.
20. *Wright's Directory of Nottingham*, 1915-16
21. *Kelly's Directory of Nottinghamshire*, 1922, 1925.
22. *Kelly's Directory of Nottinghamshire*, 1928.
23. *Kelly's Directory of Nottinghamshire*, 1941; *Kelly's Directory of Nottingham* 1950.
24. *Nottingham Evening Post*, 18 September 1913, 5, www.britishnewspaperarchive.co.uk, accessed 17 August 2017.

25. *Wright's Directory of Nottingham*, 1915-16; *Kelly's Directory of Nottinghamshire* 1916.
26. *Kelly's Directory of Nottinghamshire*, 1920, 1928, 1932.
27. *Kelly's Directory of Nottingham*, 1950.
28. Saint, Andrew, *Richard Norman Shaw*, Yale University Press, New Haven & London, 86-7,405.
29. Hubbard, Edward, *The Work of John Douglas*, The Victorian Society, London, 1991.
30. Morrison (2003), 214.
31. Harrison, Michael, *Bournville: Model Village to Garden Suburb*, Phillimore, Chichester, 1999, 67.
32. Miller, Mervyn & Gray, A. Stuart, *Hampstead Garden Suburb*, Phillimore, Chichester, 1992, 202-4.
33. Morrison, Kathryn A. & Minnis, John, *Carscapes: The Motor Car, Architecture and Landscape in England*, Yale University Press, New Haven & London, 2012, 137-9.
34. Advertisement in *Nottingham Evening Post*, 30 April 1931, 9, www.britishnewspaperarchive.co.uk, accessed 17 August 2017.
35. *Kelly's Directory of Nottingham* 1953.
36. *Nottingham Evening Post*, 30 April 1931, 9, www.britishnewspaperarchive.co.uk, accessed 17 August 2017.
37. *Kelly's Directory of Nottinghamshire*, 1936; *Kelly's Directory of Nottingham* 1950.
38. Morrison & Minnis (2012), 93.
39. Morrison (2003), 216.
40. Nottingham City Council planning records
41. *Kelly's Directory of Nottinghamshire*, 1933; *Kelly's Directory of Nottingham* 1953.
42. *Kelly's Directory of Nottinghamshire*, 1941.
43. I am indebted to Jonathan Clarke for suggesting these buildings as possible influences for Richmond House.
44. *Nottingham Journal*, 9 October 1929, www.britishnewspaperarchive.co.uk, accessed 11 August 2017.
45. *Nottingham Journal*, 9 October 1929, www.britishnewspaperarchive.co.uk, accessed 11 August 2017.
46. *Nottingham Evening Post*, 22 September 1928, www.britishnewspaperarchive.co.uk, accessed 11 August 2017.
47. *Nottingham Evening Post*, 22 September 1928, www.britishnewspaperarchive.co.uk, accessed 11 August 2017.

48. www.nottinghampost.com 'These are the nightclubs you went to in the 80s and 90s', accessed 16 July 2017.
49. There is a detailed description of the building in the *Nottingham Journal*, 9 October 1929, www.britishnewspaperarchive.co.uk, accessed 11 August 2017.
50. *Nottingham Journal*, 9 October 1929, www.britishnewspaperarchive.co.uk, accessed 11 August 2017.
51. www.youtube.com Searches under Ocean, Nottingham, accessed 24 July 2017.
52. Nott, James, *Going to the Palais: A Social and Cultural History of Dancing and Dance Halls in Britain 1918-1960*, Oxford University Press, London, 2015, is the one major work on the subject.
53. Nott (2015), 18-19.
54. Harwood, Elain, *Peusner Architectural Guide: Nottingham*, Yale University Press, New Haven & London, 2008, 146.
55. Pehnt, Wolfgang, *Expressionist Architecture*, Thames & Hudson, London, 1973, 128-9.
56. For a character-based assessment of the wider area, see Monckton. Linda & Smith, Pete, *Nottingham: the creation of the city's identity*, English Heritage Research Report No. 22-2009.



Historic England Research and the Historic Environment

We are the public body that looks after England's historic environment. We champion historic places, helping people understand, value and care for them.

A good understanding of the historic environment is fundamental to ensuring people appreciate and enjoy their heritage and provides the essential first step towards its effective protection.

Historic England works to improve care, understanding and public enjoyment of the historic environment. We undertake and sponsor authoritative research. We develop new approaches to interpreting and protecting heritage and provide high quality expert advice and training.

We make the results of our work available through the Historic England Research Report Series, and through journal publications and monographs. Our online magazine Historic England Research which appears twice a year, aims to keep our partners within and outside Historic England up-to-date with our projects and activities.

A full list of Research Reports, with abstracts and information on how to obtain copies, may be found on www.HistoricEngland.org.uk/researchreports

Some of these reports are interim reports, making the results of specialist investigations available in advance of full publication. They are not usually subject to external refereeing, and their conclusions may sometimes have to be modified in the light of information not available at the time of the investigation.

Where no final project report is available, you should consult the author before citing these reports in any publication. Opinions expressed in these reports are those of the author(s) and are not necessarily those of Historic England.

The Research Report Series incorporates reports by the expert teams within the Research Group of Historic England, alongside contributions from other parts of the organisation. It replaces the former Centre for Archaeology Reports Series, the Archaeological Investigation Report Series, the Architectural Investigation Report Series, and the Research Department Report Series